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Film BULLETIN

Vol. 14, No. 1 January 7, 1946

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THE INDEPENDENT MOTION PICTURE TRADE JOURNAL



M·G·M SAYS HAPPY NEW YEAR WITH A LOT OF BIG ONES

"THE SAILOR TAKES A WIFE"

"ADVENTURE"

"THE HARVEY GIRLS"
TECHNICOLOR



"TWO SISTERS FROM BOSTON"

While "THEY WERE EXPENDABLE"–"WHAT NEXT, CORPORAL HARGROVE?" and other current entertainments are delighting the fans, here are just a few M-G-M BIG ONES coming:

- **"THE HARVEY GIRLS"** (Technicolor)
  Judy Garland, John Hodiak
- **"ADVENTURE"**
  Clark Gable, Greer Garson
- **"THE SAILOR TAKES A WIFE"**
  Robert Walker, June Allyson
- **"ZIEGFELD FOLLIES"** (Technicolor)
  All-Star
- **"THE POSTMAN ALWAYS RINGS TWICE"**
  Lana Turner, John Garfield
- **"EASY TO WED"** (Technicolor)
  Van Johnson, Esther Williams, Lucille Ball, Keenan Wynn
- **"TWO SISTERS FROM BOSTON"**
  Kathryn Grayson, June Allyson, Lauritz Melchior, Jimmy Durante
- **"THE YEARLING"** (Technicolor)
  Gregory Peck
- **"HOLIDAY IN MEXICO"** (Technicolor)
  Walter Pidgeon, Jose Iturbi, Jane Powell
  Roddy MacDowall, Ilona Massey, Xavier Cugat



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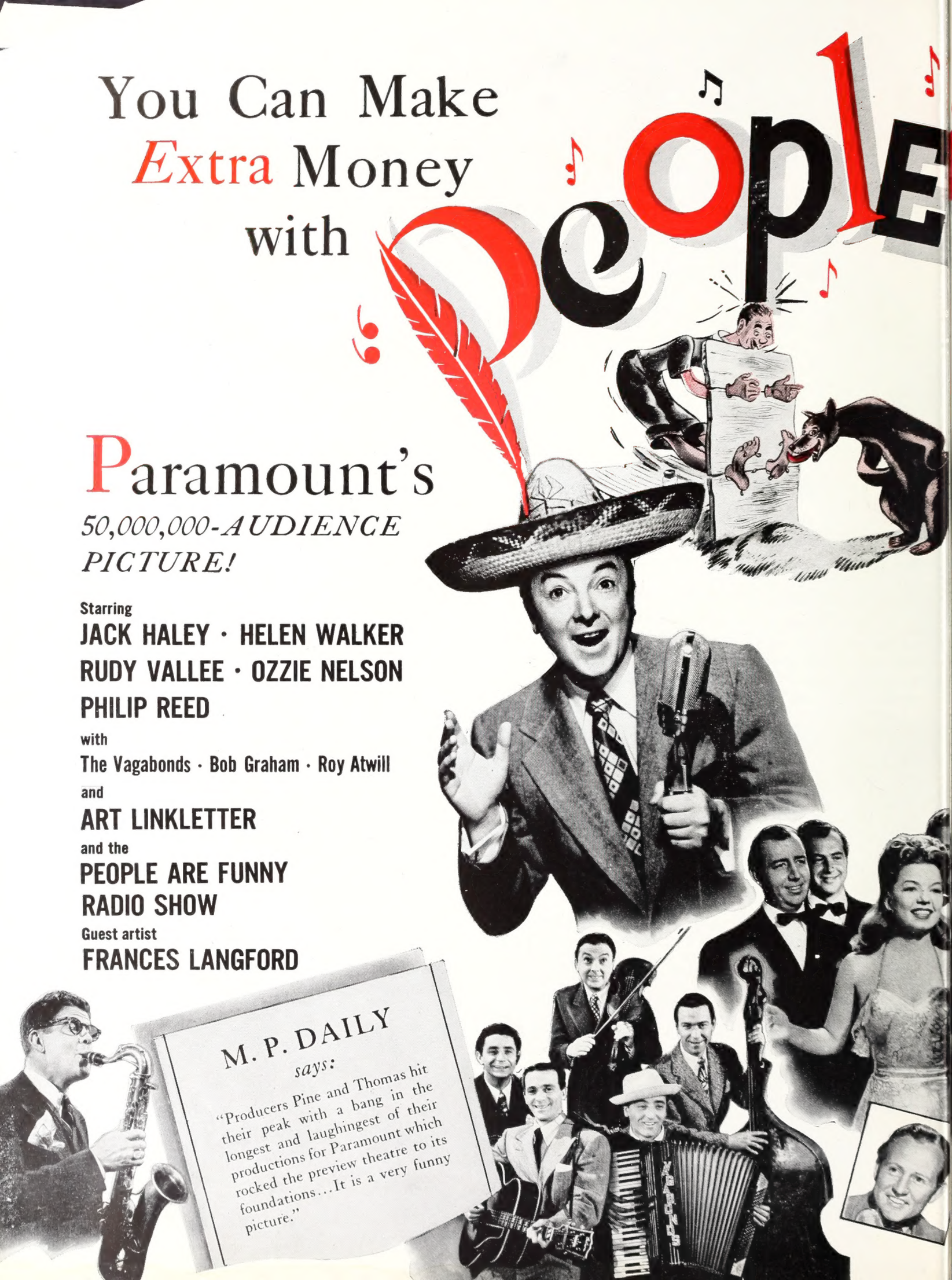
ART LINKLETTER

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FRANCES LANGFORD



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and

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Directed by FRANK McDONALD

Screen Play by GERALD GERAGHTY

Based on a Novel by WILLIAM COLT MacDONALD

A REPUBLIC PICTURE

WHEN A WESTERN TORNADO MEETS A GYPSY BOMBSHELL, THE ATOM ISN'T SPLIT... IT'S SHATTERED





EDITORIALS

Vol. 14, No. 1 JANUARY 7, 1946

PREDICTIONS FOR 1946

The old seer was rapt so deep in meditation that he was startled when he glanced up and saw his caller standing directly in front of him.

"Oh, hello, lad," he said wearily. "Had so much on my mind I didn't hear you come in. Sit down. Been thinking about the future and, son, it's plenty to think about."

The old man never needed much encouragement to talk. "That atom's a big thing, son, a mighty big thing, and it will take men with big minds and with foresight to work out the problems it presents. They'll run into all sorts of opposition from little-minded, selfish men, but the big minds will win out. That little bomb they dropped on Hiroshima is the most important thing since religion to make the mass of people everywhere realize that they have to substitute love for hate, if humanity is going to survive."

He liked to talk and his visitor would have enjoyed hearing more about this, but having come there for a specific purpose, he asked, "But, sir, what about the motion picture industry in 1946"?

With a throat-clearing and rather pompous ahem, the oracle plunged right in. "1946 is pregnant with promise, with change and not without peril for the movie industry, as it is for the nation and the world at large."

The young man felt it required no gift of prescience to predict that this would be a year of readjustment and mutation and, being impatient to get down to cases, he interrupted. "I have some special questions, sir. Would you mind answering them?"

In a flash he realized that it had been imprudent to interrupt, for he noticed a hurt expression in the old gent's eyes. But, the latter, sensing his guest's earnestness, smiled gently and put him at ease. He didn't answer immediately, but pulled open the drawer of the little table at which he was sitting, pulled out a crystal ball and set it upon the table, then looked up and said, "Got to have help to answer special questions. Now, son, what's on your mind?"

The caller handed him a slip of paper on which he had written a number of queries. The old man glanced at it, blew the dust off the top of the crystal ball, gazed intently into its depths, and gave these answers:

FILM PRODUCTION

"There will be a large increase in the number of feature films produced and the over-all quality of the product will improve. This may seem anomalous, but it is based on the sound fact that so many top-ranking directors, writers and actors are coming back to Hollywood from their war duties. And 1945 wasn't much of a year to improve on anyhow.

"RKO will make the greatest strides forward of any major studio this year. With "The Spanish Main" going strong and such pictures on tap as "Cornered", "Spiral Staircase", "Tomorrow Is Forever", "Notorious", "The Stranger" and "Sister Kenny", this company finally appears to be shaking off the lethargy that has kept it down so long. RKO should prove a tower of strength to exhibitors in '46, while Metro maintains its predominant position, followed by Warners and Paramount. Republic and Monogram will give the majors closer competition than ever before. Columbia, as usual, will promise much and deliver little."

FILM PRICES

"Exhibitors have been paying through the nose these past three years for the simple reason that the product shortage (due to film rationing, absence of stars, etc.) make it strictly a seller's market. The high tide of film prices will start receding in 1946 as the volume of features increases—unless the majors foster an artificial continuation of the film shortage. This is unlikely, however, as certain competitive factors will force them to produce larger programs and with more pictures being offered, exhibitors won't have to swallow any terms the film people ask."

THEATRE BUSINESS

"This is a tough one to answer, because it's so directly linked up with unpredictables in the national scene. Should there be the expected prosperity and full employment, with millions of relaxation-hungry service men and women returning, theatre grosses should stay up at the high wartime levels. But, if strikes continue and spread, grosses will spiral downward. The increase in the variety of pictures and the return from the service of popular stars will be stimulants to theatre business generally.

"On the other hand, there will be many theatres in towns and neighborhoods, previously thriving on war industries, that will suffer severely and require stringent readjustment of operating costs and film prices to survive."

THE MONOPOLY CASE

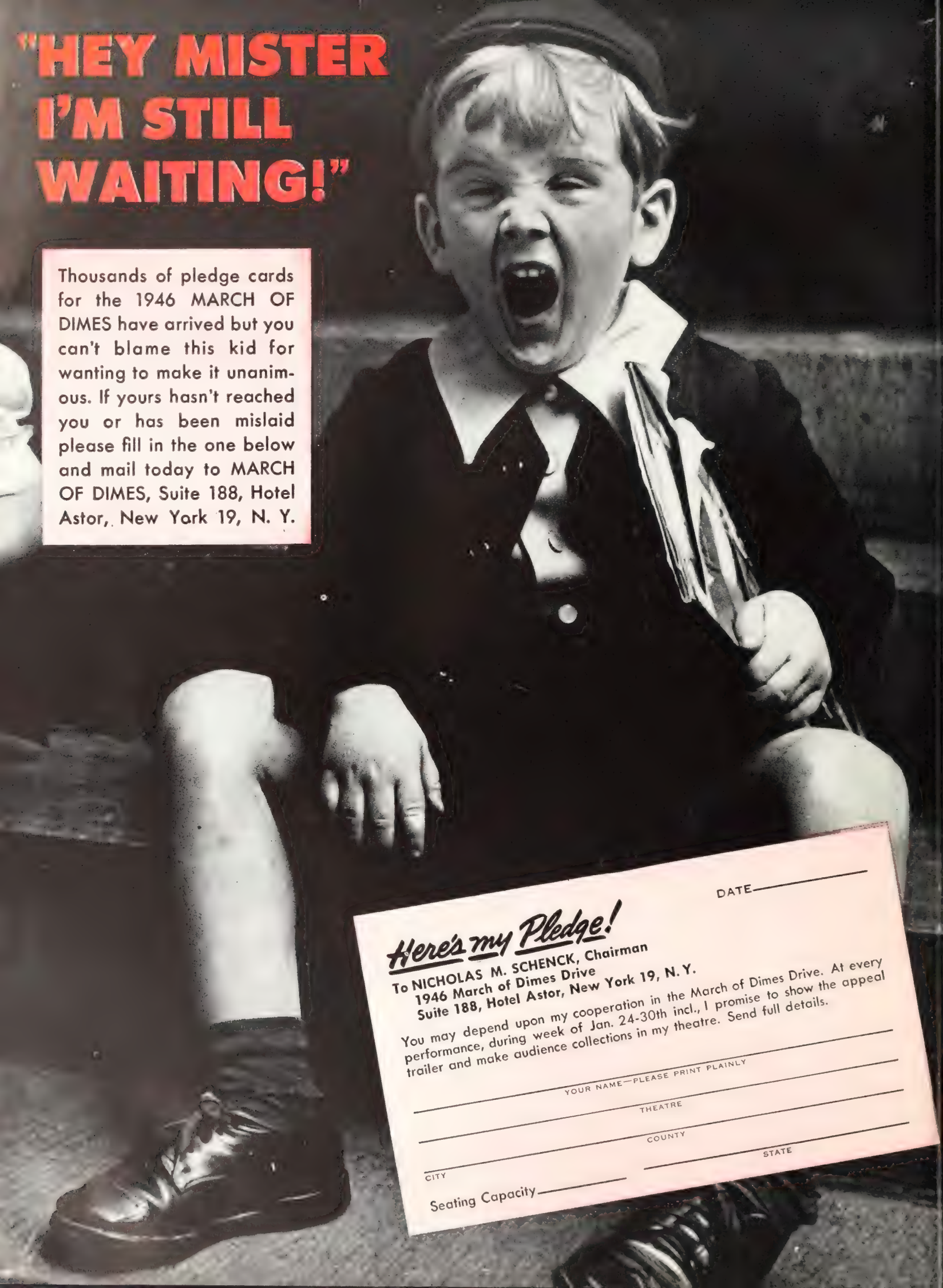
"The decision by the special three-judge Court will order the Big Five to divest themselves of most of their theatre holdings. They may be permitted to retain show-case theatres in a few large cities. The Court will recommend a new consent decree to eliminate objectionable trade practices. You can expect the decision in May and an appeal by the defendants to the Supreme Court by early fall."

TELEVISION

"Many of the kinks in this new entertainment medium will be ironed out by the engineers and you can look for the introduction of television as a major competitive factor to the motion picture by the end of 1946."

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YOUR NAME—PLEASE PRINT PLAINLY

THEATRE

COUNTY

CITY

STATE

Seating Capacity_____

RKO RADIO . . . 1 in Third Block (Total 5)

'THE SPIRAL STAIRCASE' HIGH-CLASS HORROR FILM IS EXPLOITABLE

Rates ● ● ● — if exploited

RKO-Radio
83 minutes
Dorothy McGuire, George Brent, Ethel Barrymore, Kent Smith, Rhonda Fleming, Rhys Williams, Elsa Lanchester, Gordon Oliver, Sara Allgood, James Bell.
Directed by Robert Siodmak.

This suspenseful and intensely melodramatic thriller becomes notable as the result of compelling portrayals by Dorothy McGuire and Ethel Barrymore. These two, with George Brent and a small and expert supporting cast, will insure a marquee draw, particularly in first-runs and class spots, and it has potent exploitation angles for other situations. A well-made period piece based on Ethel Lina White's "Some Must Watch," the film should have a strong appeal to women patrons, while action and mystery fans should be engrossed by the eerie qualities of the grim and depressing tale. A speechless heroine, a strong-minded old invalid, her two weakling sons, a tippling cook and a crochety nurse are a few of the unusual characters in a weird story in which only a noble young doctor acts like a completely normal person. While Director Robert Siodmak effectively creates a feeling of steadily mounting suspense culminating in a climax guaranteed to draw a few shrieks from the more jittery patrons, the agony is often too long-drawn-out for comfort. The shadowy backgrounds of the vast rooms, dismal cellars and high spiral staircase of an old mansion on a stormy night set the mood for a shuddery film that is similar to, yet far above, the popular horror programmers.

The murder of a crippled girl in a small New England town in 1906 is the third of a series of unsolved killings and Dorothy McGuire, unable to speak because of a childhood shock, is advised by the constable to return to the Warren home where she works. There she acts as companion for Ethel Barrymore, the bed-ridden old mistress who warns Miss McGuire to leave this dangerous house where she lives with her weakling son, Sherling Oliver, and professor step-son, George Brent. Oliver, who has been attracted to Brent's secretary, Rhonda Fleming, quarrels with her and, when the girl goes to the cellar to pack up and leave, someone follows her and kills her. Miss McGuire finds the body and, believing Oliver guilty, locks him in a closet. As Brent watches Miss McGuire write a note telling about the latest murder, his crazed mind decides to kill her as he murdered the other weak and imperfect victims. But, before he can strangle Miss McGuire, Miss Barrymore comes out of her room, shoots him and then falls back dead. The terror and shock make Miss McGuire regain her speech and she is able to go away with Kent Smith, the town doctor who has long been in love with her.

Dorothy McGuire gives a remarkably moving performance in the difficult role of the terror-stricken, speechless girl and Ethel Barrymore makes full use of her rich voice and expressive eyes as the bed-ridden, sharp-tongued mistress of the house. George Brent does a fine acting job as the crazed murderer masquerading as a kindly professor and Kent Smith and Sherling Oliver are good as younger men. Sara Allgood and Elsa Lanchester contribute strong character bits.

DENLEY

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M-G-M . . . 4 in Fifteenth Block (Total 5)

'THE HARVEY GIRLS' JUDY GARLAND, TECHNICOLOR & 'THE ATCHISON'

Rates ● ● ● on name value

M-G-M
101 minutes

Judy Garland, John Hodiak, Ray Bolger, Angela Lansbury, Preston Foster, Virginia O'Brien, Kenny Baker, Marjorie Main, Chill Wills, Selena Royle, Ruth Brady, Morris Ankrum, Cyd Charisse, Edward Earle, Jack Lambert, Horace McNally, Ben Carter.

Directed by George Sidney.

Judy Garland, against richly-Technicolored 1890 backgrounds, singing "The Atchison, Topeka and Sante Fe," the song hit that was sweeping the country several months ago, is the prime asset of "The Harvey Girls" and one that will insure the box-office success of this loud and lavish musical. It is unfortunate, we think, that the release of the picture was delayed so long, for the song passed its peak of airlane popularity many weeks ago. The star, the period and the song hit are similar to the top features of last season's winner, "Meet Me in St. Louis," but there the resemblance ends for the story substitutes rough-and-ready action for tender, heartwarming comedy. Except for Miss Garland's winsome Easterner transplanted in a rowdy frontier town, most of the characterizations are exaggerated and painted with broad comedy strokes. While the Fred Harvey restaurant chain helped with the film's historical details, his girls look and conduct themselves more like a chorus line than pioneer waitresses. However, even if it lacks charm, the picture is bright, gay and entertaining escapist fare with many laughs and a wealth of movement and song. In addition to "The Atchison," which is hammered at the audience, a romantic ballad, "I Shall Be Loving You," shows hit potentialities and several lively comedy tunes add Southwest flavor.

In 1890, as the Fred Harvey restaurant chain is stretching along the route of the Sante Fe railroad, Judy Garland travels from the East to the pioneer town of Sandrock expecting to marry a cowboy with whom she has been corresponding. Learning that her letters had been written by John Hodiak, handsome proprietor of the town's gambling hall, in the name of Chill Wills, the illiterate drunkard, Miss Garland is furious and gets a job as one of the newly-arrived Harvey Girls. Preston Foster, who runs the town in his own crooked way, soon realizes that the girls' refined ways will be competition for his gambling joints and he starts a campaign to make them leave. However, Hodiak, who has fallen in love with Miss Garland, opposes Foster's underhand tactics. The saloon girls, led by Angela Lansbury, crash a dance given by the Harvey Girls, but they soon find that the Sandrock men have taken a liking to refined diversion. Foster has his henchmen set fire to the Harvey House but, although the place is razed, Hodiak helps the girls set up temporary quarters in his own garish place. After Miss Lansbury and the dance hall girls leave town, Hodiak makes Miss Garland his bride.

Miss Garland, who is excellent both in her comedy and singing assignments, is teamed romantically with John Hodiak, who does little other than exude his Clark Gable-like masculine charm. Although Angela Lansbury's full-blown beauty is well suited to her dance hall queen role (it's difficult to imagine her playing a modern part) she gives a dead-pan portrayal. Ray Bolger does a stand-out tap dance and gets some laughs as a would-be blacksmith and Marjorie Main is her usual raucous-voiced exuberant self. Kenny Baker fits neatly into the part of a composer-pianist and a lovely newcomer, Cyd Charisse, looks like a find.

YORK

(M-G-M—Continued)

'THE SAILOR TAKES A WIFE' MILD DOMESTIC COMEDY

Rates ● ● + in naborhood and family spots; good dualler generally

M-G-M
91 minutes

Robert Walker, June Allyson, Hume Cronyn, Audrey Totter, Eddie "Rochester" Anderson, Reginald Owen, Gerald Oliver Smith, Chester Clute.

Directed by Richard Whorf.

Although the story is inconsequential and dragged out until it becomes repetitious, "The Sailor Takes A Wife" is fairly satisfying light entertainment. The boyish charm of Robert Walker and the appealing innocence of June Allyson are given full rein, while some of the situations are highly amusing and the familiar mishaps and misunderstandings will draw laughter from neighborhood audiences. Almost the entire action stems from the young married couple's difficulties in getting together in the face of jealousies and embarrassing incidents, yet the plot is innocent enough and will offend no one. Director Richard Whorf has injected numerous true-to-life bits (particularly a nosey next-table restaurant patron) that add to the film's human qualities. However, the dialogue is not distinguished for its brilliance and the comedy is much too broad to register with sophisticated patrons.

Only six hours after they meet at a New York canteen, Robert Walker and June Allyson are married by a justice of the peace. Walker, a sailor, expects a pass for the next week-end and his bride gets ready for the honeymoon by selling her fur coat and taking a run-down unfurnished apartment for which she buys a few necessary articles of furniture. Given a medical discharge, Walker arrives out of uniform and, when he laughs at his bride's pink woolie pajamas, she gets angry and locks the bedroom door. Next day, Walker buys more furniture and meets their neighbor, Audrey Totter, a flirtatious refugee who brings her boy friend, Reginald Owen, to dinner in the hope he can get Walker a job. The dinner is a fiasco when Walker spills a plate of food on Owen and, when Miss Totter gets the young husband drunk, the bride is furious and again there is no honeymoon. The bride is determined to leave Walker, but he buys presents and a black lace nightgown for her. She misunderstands this while Walker misunderstands her accepting a mink coat from her former employer. After a bitter quarrel, both start packing their clothes, but they get stuck in the elevator and have time to straighten out matters and make up.

Robert Walker's modest, almost apologetic manner is employed to good effect as the young sailor husband, and June Allyson is sweet and sympathetic as the bride. Their romantic scenes will win the hearts of the average patron. Audrey Totter gives a flamboyant and caricatured portrayal of an exotic refugee who unwittingly causes trouble between the newlyweds and her drunken scene with Walker is the picture's comedy highlight. Hume Cronyn is excellent as the bride's boss and disappointed suitor and Reginald Owen and Eddie "Rochester" Anderson also contribute their typical comic portrayals.

DENLEY

'UP GOES MAISIE' PAR FOR THIS SERIES

Rates ● ● as dualler generally

M-G-M
89 minutes

Ann Sothern, George Murphy, Hillary Brooke, Horace McNally, Ray Collins, Jeff York, Paul Harvy, Murray Alper, Lewis Howard.

Directed by Harry Beaumont.

This latest entry in Metro's Maisie films is a lively, up-to-the-minute little yarn that is top-drawer dual bill fare — par for this series. The story is in a more serious vein than most of the previous ones, dealing with a new helicopter invention which Maisie helps perfect and save from theft. Director Harry Beaumont has kept it spinning along at an actionful and engrossing pace. Ann Sothern, who has made Maisie one of the screen's distinct personalities, plays her to the hilt once again. She is at her comic best in a drunk sequence which ends with a hilarious jump from a high diving board, fully clothed. Miss Sothern is given able support by a well balanced cast of which George Murphy has the only box-office value. "Up Goes Maisie" should be well received in all situations, even in action spots where this series normally is weak.

After successfully completing a secretarial course, Ann Sothern is hired by George Murphy, and after discovering that she can read blueprints, he entrusts her with a secret that he and his four buddies are inventing, a helicopter that flies automatically. Three of the men are part of a bomb crew and the other, Horace McNally, unable to make the service. The invention is financed by Paul Harvy, who expects to share the profits. When it is nearly finished Murphy goes to Ray Collins, an industrialist, and makes arrangements for him to see his new invention. After the announcement of Murphy and Sothern's engagement, Paul Harvy's daughter, Hillary Brooke, tries to disgrace Murphy by making Ann drunk. Just at the time that Murphy is bringing Ray Collins to Los Angeles, the building where the helicopter is being built is set afire and the plane is burned. It is then that Maisie becomes suspicious of McNally, and after a wild and hilarious battle they find that McNally and Harvy have stolen the original plane and a duplicate was burned. Maisie brings the plane to the Rose Bowl where Murphy demonstrates it for Collins.

WEENIE

'PORTRAIT OF MARIA' MEXICAN-MADE DRAMA OF LIMITED APPEAL

Rates ● + generally; more if exploited

M-G-M International
76 minutes

Dolores Del Rio, Pedro Armendariz, Alberto Galan, Rafael Icardo, Miguel Inclan, Margarita Cortes, Julio Ahuet, Beatriz Ramos, Guadalupe Del Castillo.

Directed by Emilio Fernandez.

Since American film companies are required to make those reciprocal export-import deals with foreign governments, pictures like "Portrait of Maria" will be encountered from time to time in the domestic market, but it is definitely not the type of product that exhibitors expect bearing the Metro label. Produced in Mexico, this is a sombre, depressing tale of a girl who is ostracized and reviled by the Indian natives of her town as a result of her mother's sinful life. There is hardly one moment of relief from the oppressively tragic details of the girl's hardships and the persecution she suffers until her death at the hands of the townspeople. English dialogue was dubbed in and the faulty synchronization makes it obvious that the screen characters are speaking a foreign language. While the name of Dolores Del Rio may recall to a segment of the American audience her long-past triumphs, she can hardly be ranked as a marquee power today. No one else in the cast will be known. This importation will probably find its groove in the arty houses. It is also possible that the angle of a girl paying for the sins of her mother might be capitalized to good returns in transient ballyhoo spots. It should serve as a fair supporting dualler in spots where heavy drama is appreciated and where the tragic aspects of the story can be exploited. But Metro must be prepared to omit this picture from the block in selling to the general run of theatres in this country, particularly in view of the fact that there is another foreign-made feature being offered in the same group.

Told in flashback by Alberto Galan, a famous artist who is prevailed upon by his biographer to round out his life story by revealing the tragic tale behind the portrait he had painted of Dolores Del Rio, the film shows how the Mexican Indian girl who is the subject of the painting was reviled and persecuted by her fellow Indians because of the shameful life her mother was leading. She meets and falls in love with Pedro Armendariz, but refuses to marry him until she can pay her debt to Miguel Inclan, unscrupulous boss of the town, who desires Del Rio for himself. Armendariz' love for Maria is also beclouded by the jealousy of Margarita Cortes, and in a burst of venom upon seeing the finished portrait of Del Rio, in which her face is combined with the nude body of another woman, Cortes accuses the unfortunate girl of immorality before the townspeople and they stone her to death.

WEENEE

'SNAFU' DISAPPOINTING FILM VERSION OF STAGE HIT

Rates ● ● generally

Columbia
82 minutes

Robert Benchley, Vera Vague, Conrad Janis, Nanette Parks, Jimmy Lloyd, Enid Markey, Janis Wilson, Ray Mayer, Eva Puig, Winfield Smith, Marcia Mae Jones, Byron Foulger, Kathleen Howard, John Souther, Ray Teale.

Directed by Jack Moss.

A basically funny situation suffers from static treatment similar to a photographed stage play in "Snafu," a disappointing picturization of last season's Broadway success. Several delightful performances, by comparative unknowns, are no aid to the box-office, while the best-known marquee names, the late Robert Benchley and Vera Vague, are both subdued in straight roles. The title, which is G. I. slang for "Situation Normal—All Fouled Up," will mean nothing to a large portion of the audience. The plot revolves around an under-age soldier who returns to civilian life in his small town home and some of the incidents are truly hilarious, notably a scene where the 15½-year-old veteran explains the facts of life to his father. However, some of the play's humorous dialogue misses fire on the screen and Director Jack Moss frequently permits the film to proceed at a laggard pace. Conrad Janis is engaging and completely natural in his first screen role — that of the under-age soldier, while Enid Markey, who returns to the screen after 20 years, gives an amusing and at times pathetic portrayal of a straight-laced aunt — the part she created in George Abbott's stage play. Both Nanette Parks and Janis Wilson show great promise in youthful romantic parts and Vera Vague manages to act well enough without resorting to her familiar mannerisms. Benchley is not at his comic best in one of his last film roles.

Conrad Janis, a fifteen-year-old who lied about his age to join the Army, is returned to civilian life when his anxious parents effect his discharge. When Janis arrives homes, his parents are unable to realize that he is no longer a boy but a fighter and his former girl friend, Janis Wilson, is still anxious for dates. His army buddy, Jimmy Lloyd, arrives for a visit and is mistaken for Janis by Nanette Parks, a journalism student anxious for an interview. Lloyd falls for Miss Parks and follows her to the girls' dormitory where the resultant scandal is blamed on Janis. When the latter is arrested for trying to buy a car and driving without a license, he decides to re-join the Army. A change of heart makes him return as his shocked parents are greeting an expectant young mother just arrived from Australia who asks for Janis. Everything is finally straightened out when the expectant mother explains she is the wife of one of Janis' buddies, Lloyd confesses he was responsible for the dormitory scandal and the youngster is decorated with the Silver Star.

DENLEY

'CAPTAIN TUGBOAT ANNIE' HOKUM AND SENTIMENT FOR FAMILY TRADE

Rates ● ● as dualler for family spots, less elsewhere

Republic
70 minutes

Jane Darwell, Edgar Kennedy, Charles Gordon, Pamela Blake, Mantan Moreland, Hardie Albright, H. B. Warner, Saundra Berkova, Jack Norton, Fritz Feld, Anthony Warde, Barton Yarborough, Joseph Crehan, Pierre Watkin, Cyril Delevanti, Robert Elliott.

Directed by Phil Rosen.

A moderately entertaining programmer mixing sentimental hokum with broad comedy, "Captain Tugboat Annie" is best suited to naborhood and small town situations where family audiences will enjoy its homespun flavor. But to those patrons who recall the late Marie Dressler's warm and intensely human "Tugboat Annie" of 1933, this will seem like a warmed-over comic-strip version of a well-loved picture. In its third filming (Warners re-made it in 1940 with Marjorie Rambeau) Republic has placed the familiar Norman Reilly Raine characters in a post-war setting, but the story of the feud between the lovable, rampaging old Annie and her tugboat rival, Captain Bullwinkle, remains essentially the same. Even if the human interest touches are too obvious to tug at the heart strings, the salty dialogue and the low comedy will keep average audiences laughing and the spectacular waterfront fire has its exciting moments. A classical violin solo by the talented ten-year-old Saundra Berkova is excellent, although out-of-place in a waterfront comedy. Jane Darwell gives a typically robust portrayal and is a fairly good choice for Tugboat Annie. However, while Edgar Kennedy gets laughs with his slow-burn routine, he never gets under the skin of his Captain Bullwinkle characterization. Charles Gordon and Pamela Blake take care of the minor romantic chores, Jack Norton and Mantan Moreland help out with the comedy and Hardie Albright and H. B. Warner contribute fine dramatic portrayals in a better-than-average cast.

Although her old enemy, Captain Bullwinkle (Edgar Kennedy) does his best to take over her leadership as skipper of San Francisco's tugboat fleet, Tugboat Annie (Jane Darwell) gets wind of his unethical scheme and gets back to her boat in time to foil him. Annie's motherly instincts prompt her to take steps to adopt a child but, by mistake, she gets a young war veteran out on probation (Charles Gordon), who bitterly resents her friendly overtures. Annie's tugboat runs out of fuel on the very day she has a chance to make good a big contract for her firm and she becomes the laughing stock of the waterfront. Gordon, who has been working on her tugboat, is suspected of emptying her fuel tanks but he later forces Kennedy's crew to admit they were responsible for her tug breaking down. While Annie is attending a symphonic concert in which a young protege is solo violinist, a tanker explodes and the resultant fire endangers the entire waterfront. Annie calls for volunteers and, with Gordon and her old crew, she tows the flaming tanker loaded with octane gas out to sea and it explodes without harming the city. As a result, Annie's company gets the towing contract.

DENLEY

'PILLOW OF DEATH' BETTER INNER SANCTUM PROGRAMMER

Rates ● ● in action spots or as supporting dualler

Universal
66 minutes

Lon Chaney, Brenda Joyce, J. Edward Bromberg, Clara Blandick, George Cleveland, Rosalind Ivan, Wilton Graff, Bernard B. Thomas, Fern Emmett, J. Farrell MacDonald.

Directed by Wallace Fox.

One of the better Inner Sanctum programmers, "Pillow of Death" will keep mystery fans guessing until the surprise denouement. With Lon Chaney and an above-average supporting cast, this should draw well in action spots and make a fair supporting dualler generally. Several murders take place during the intensely melodramatic — and quite improbable — plot and Director Wallace Fox has seen fit to employ all the customary scary effects such as sliding panels, ghostly voices, stealthy footsteps, etc., while directing suspicion at various members of the cast — all except the real psychopathic killer. It's very obvious, but effectively photographed and exceptionally well played by J. Edward Bromberg, as a suave psychic; Clara Blandick, as a sharp-tongued aunt, and Rosalind Ivan, as a resentful poor relation. Brenda Joyce also does a good acting job as the troubled heroine and, by acting less harassed than he usually does, Lon Chaney contributes a good straight performance.

When his wife is found murdered by suffocation, Lon Chaney is accused of the murder by Clara Blandick, who knows that he is in love with her niece, Brenda Joyce, who has been his secretary. Released by the police on insufficient evidence Chaney attends a seance conducted at Miss Joyce's home by J. Edward Bromberg, a psychic adviser. Although the murdered woman's voice is heard accusing her husband of the crime, Chaney insists it is one of Bromberg's tricks. The next day, Miss Joyce's uncle is found murdered and, after Bromberg is arrested, Miss Blandick is also found suffocated to death. After Chaney has a nightmare and goes to the cemetery, he finds his wife's body is missing from the crypt and later it is found in the cellar of Miss Joyce's home. Chaney, worried over Miss Joyce's safety, stands guard in her home and, when she comes down during the night, she finds him re-enacting one of the murders. Realizing that he is the psychopathic killer, she screams for help as Chaney tries to make her his next victim. However, help arrives in time and Chaney, answering ghostly voices, plunges to his death through the open window.

YORK

PEOPLE IN PICTURES



Mutual congratulations are exchanged between Harry H. Thomas and Lloyd L. Lind, newly elected president and vice-president, respectively, of PRC Pictures. The onlookers, l. to r., are Abe Weiner, Harry Stern and Max Roth, district managers; Grover C. Schaefer, sales executive, and Joe Miller, district manager.



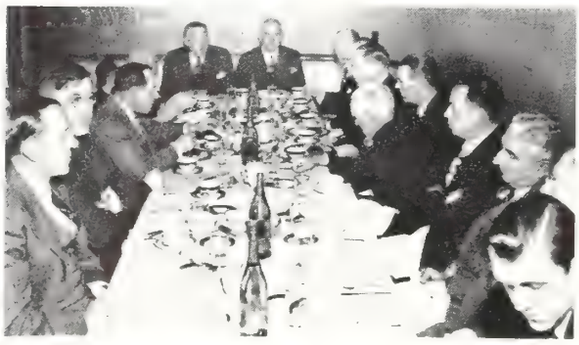
Spyros P. Skouras, president of 20th Century-Fox, being complimented by RKO president N. Peter Rathvon at the special screening of 20th's new Technicolor hit, "Leave Her To Heaven."



Seven lovely gals, representing the four Pacific Coast states in the contest to select Miss Victory Queen of the Victory Loan drive, are feted in Los Angeles by Charles P. Skouras, western regional chairman. From the left, they are: Betty Sullins, Portland, Ore.; Mary Ann Smith, La-Grande, Ore.; Berit Strengell, Tucson, Ariz.; Arlene Miller, Seattle, Wash.; Joan Lintz, San Francisco; Connie Smith, Spokane, Wash., and Gina Hunter, Hermosa Beach, Calif.



J. J. Unger has been named general sales manager of United Artists by Gradwell L. Sears.



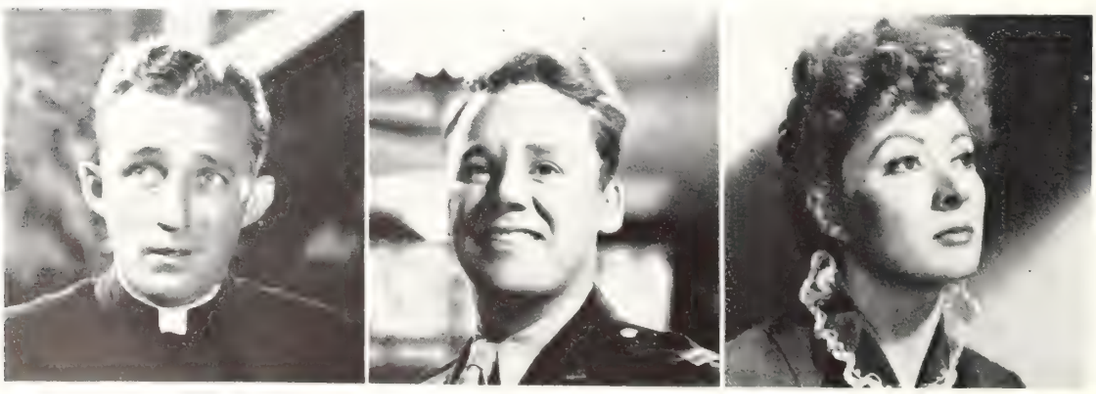
Committee which arranged the industry's testimonial dinner to Ted R. Gamble at the Waldorf-Astoria, Jan. 7, meets under the chairmanship of Spyros P. Skouras.



The fourth and last edition of "Movies at War," annual report of the War Activities Committee, has gone forth to all theatre and film executives.



In recognition of his duties with the Army Pictorial Service, Lt. Col. George Muchnic, Loew's International executive, is awarded the Legion of Merit by Col. Roland C. Barrett.



For the second straight year, Bing Crosby was voted the No. 1 Money-Making Star by the exhibitors of the nation in the Motion Picture Herald-Fame poll. Van Johnson took second place and Greer Garson finished third in the voting. It is the fifth year for Crosby in the top ten.



Warner publiciteers cooked up this stunt of having New York's Butch LaGuardia receive a Texas-made hat in recognition of his proclaiming "San Antonio" day in the Big Town.

Get in early before the traffic is heavy on

"Scarlet Street"



We think "SCARLET STREET" is one of the finest motion pictures ever made. We, of course, may be slightly prejudiced. So, therefore, please arrange to screen it as soon as your nearest exchange has a print available.

let's take a walk along "Scarlet Street"

Picture Highlights of "Scarlet Street"



Fritz Lang master of the unexpected.





These scenes will make you jump when they come to life in "Scarlet Street"





These tender moments will make you have a throb or two!











Some conceptions of "Scarlet Street" drawn by the famous Spanish artist, Shum.





Mats from these drawings are available from press book

The *Great Stars* and *Director* of "Woman in the Window"...

WALTER WANGER presents
a FRITZ LANG Production

EDWARD G. ROBINSON
JOAN BENNETT

Scarlet Street

WITH DAN DURYEA



The things she does to men can only end in *Murder!*

A DIANA PRODUCTION
Produced and Directed by
FRITZ LANG
A UNIVERSAL RELEASE

JESS BARKER • MARGARET LINDSAY • ROSALIND IVAN • SAMUEL S. HINDS
Based on the novel "La Chienne" Screenplay by DUDLEY NICHOLS Art Direction by Alexander Golitzen

The above is one of the advertisements which will appear in all fan magazines, Life, Look, Saturday Evening Post, Liberty, Family Circle and many others.

PRINTED IN U.S.A.

THE NEWS DIGEST

A Bi-Weekly Review of the Trade's Events

BIG FIVE FILE ARBITRATION BRIEF

A brief attempting to show that arbitration proceedings have been efficiently and impartially administered and that they are an effective method of settling industry disputes was submitted last week by the Big Five defendants in the New York equity trial, prior to their submission individually of briefs on final arguments in the case. The latter briefs are due to be submitted today (7th) with oral arguments on the briefs scheduled for January 15.

Running 111 pages, the brief on arbitration proceedings was filed with the U. S. District Court by attorneys for the Big Five defendants. It gave a brief description of history of the Consent Decree, the effect of the Decree, operation of the Arbitration Machinery. It discussed the arbitration decisions offered in evidence by the Government, recalling their arguments when the decisions were originally offered and restating their objections. The bulk of the brief was concerned with analysing each of the decisions entered as evidence by the Government.

Conclusions

The conclusions reached by the brief were:

"(1) The arbitration system has been efficiently and impartially administered.

"(2) The arbitration system is an efficacious method of settling industry disputes.

"(3) If there are any real defects in the system, due to limitations on the scope of the arbitration, they are subject to cure by revision of existing provisions.

No Violation of Law

"(4) Even if the facts recited in the opinions were proved as facts in this case, they do not establish any violation of law, nor do they show any consistent pattern of discrimination against any class of exhibitors.

"(5) The number of arbitrations instituted, 400 and the many thousands of contracts entered into since the entry of the decree, out of the total number of theatres in the country, 18,000, shows that there does not exist in the industry widespread claims of discrimination and unfairness. Indeed, we think it most significant that the scope of the relief which most of the complaints have sought was not a striking down of the essential methods of doing business but, rather, only some particular amelioration of their individual playing position."

SIMPP Files Brief

A week earlier in Hollywood, the Society of Independent Motion Picture Producers filed a brief as amicus curiae, contending that survival of independent producers is contingent on their being permitted to compete on even terms with producers of major companies. In asking permission to file the brief, SIMPP maintained it was "vitally interested in the question involved in the action and believes its view with reference to these questions will be of aid and assistance" to the court.

* * *

'LOST WEEKEND' N. Y. CRITICS' CHOICE

Paramount's "The Lost Weekend" copped the year's first award honors when it was voted the best picture of 1945 by the New York Film Critics. Ray Milland, who starred, and Billy Wilder, who directed the film, were selected for top awards in their fields, giving "Weekend" triple honors. Ingrid Bergman was named the year's best actress for her work in "Spellbound" and "The Bells of St. Mary's."

"Lost Weekend" polled nine votes, one more than its runner-up, "The Story of G. I. Joe," while the latter's director, William Wellman, also received eight nods, one less than Wilder. Milland's performance rated 13 votes, way ahead of his closest competitor, Robert Mitchum, who starred in "G. I. Joe," while Miss Bergman was the choice of nine critics, Joan Crawford for "Mildred Pierce" and Deborah Kerr for "Colonel Blimp" each receiving three votes.

Special awards were made to General Eisenhower and the motion picture units of the U. S. and British Armies for "The True Glory" and to the U. S. Navy and 20th Century-Fox for "The Fighting Lady."

Scrolls representing the awards will be presented to the winners at the Stork Club on January 20, with the ceremonies broadcast over a nationwide hookup.

* * *

THOMAS NAMED PRC PRESIDENT

Harry H. Thomas was named president of PRC Pictures, Inc., it was disclosed at the company's eastern sales meeting in Albany last fortnight, following the announcement that PRC would handle the physical distribution of Eagle-Lion Productions in America. Kenneth M. Young, who continues as board chairman, had been serving as president while Thomas was setting up the sales policy of the company during the last eight months when he was vice-president and general sales manager. Lloyd L. Lind succeeds Thomas in the latter position.

Meanwhile, on the coast, Reeves Espy was promoted to the presidency of PRC Productions and PRC Studios, from the post of vice-president in charge of production. The promotion was made by the board of directors of Pathe Industries, which controls PRC, with Espy succeeding Young who was president pro tem of the two companies.

PRC's distribution of the Eagle-Lion Productions, new producing and distributing company recently formed by Young and England's J. Arthur Rank, was announced by Robert Purcell, chairman of Pathe Industries board. In addition to distributing Eagle-Lion in PRC's 22 wholly-owned and operated branches, the company will continue with its own full season's product. In exchange centers where PRC still operates under franchise, Eagle-Lion pictures will be handled under other arrangements.

It was revealed, also, that PRC had purchased the Milwaukee and Little Rock exchanges from franchise holders, in line with the company's announced expansion policy.

* * *

COMET TO PRODUCE NINE

Comet Productions, Inc., newly-formed producing company headed by Mary Pickford, Buddy Rogers and Edward Peskay, has scheduled nine pictures for production in the next 18 months, six to be made in 1946 for release by United Artists. The announcement was made jointly by Miss Pickford, president of the company in Hollywood, and by UA in New York.

Rogers will be co-producer with Ralph Cohn, formerly with Columbia on four pictures and will co-produce two others with

(Continued on Page 32)

PEOPLE

Ted Gamble, who, as director of the Treasury's War Finance Division, was responsible more than any one man for the gigantic bond-selling achievement, resigned to resume his business as an independent theatre chain operator in Oregon. He will be feted by the industry at a banquet today (7th) in New York's Waldorf-Astoria.

Murray Silverstone, vice-president of 20th Century-Fox, was signed to a new five-year contract as executive in charge of foreign distribution.

Jack Schlaifer joined Monogram as director of sales in a realignment and expansion of distribution personnel announced by **Steve Broidy,** president. **Edward Morey** became executive assistant to Broidy and **Maurice Goldstein,** former Eastern sales manager, becomes general sales manager.

Paul MacNamara, in charge of publicity for Vanguard Films on the West Coast, was named to the newly created post of managing director of publicity, advertising and exploitation for David O. Selznick enterprises. **Lt. Col. Robert D. Levitt** was named Eastern director of ad-publicity, replacing **Jack Goldstein** who becomes RKO-Radio studio Eastern representative on January 14.

Jacob (Jack) Davis, Republic's New England district sales manager, died suddenly on December 22nd at the company office during a holiday reception.

John R. McPherson, formerly assistant to **Herman Robbins,** National Screen president, was named American representative and joint managing director of NSS, Ltd., in the British Isles.

Jack Votion, Hollywood producer, was appointed European representative of RKO-Radio Pictures, to act as liaison between RKO's Hollywood studio and its production activities in London and Paris.

Elmer Hollander heads PRC's playdate department, it was announced by **Harry H. Thomas,** president. Hollander was with Warner Bros. Theatres in Philadelphia as a booker before joining PRC.

What The Newspaper Critics Say

HIGHLIGHTS FROM REVIEWS OF NEW PICTURES BY FOREMOST CRITICS

'LEAVE HER TO HEAVEN' PANNED SEVERELY, PRAISED HIGHLY

(FOX)

"...**Moody, morbid film** all about a selfish, jealous and deceitful dame...Piece of cheap fiction done up in Technicolor and expensive sets...Tierney's petulant performance of this vixenish character is about as analytical as a piece of pin-up poster art." CROWTHER, N. Y. TIMES.

"...**Pretentious and certainly** the most expensive film offering... Virtually unrivalled example of how magnificently Hollywood can squander an idea." McMANUS, PM.

"...**3½ Stars**...Showy shocker...Director Stahl has certainly made the most out of the book and done well directing the young players...Made of the stuff that women go for — love, hate and sex." HALE, N. Y. DAILY NEWS.

"...**Little of everything** dramatic invention can offer...Brilliant and exciting Technicolor, musical background gives it punch and tension, performances are good." N. Y. WORLD-TELEGRAM.

"...**Color travelogue**...Enough backgrounds to dress up a dozen pictures.....Ornamental but preposterously unconvincing." BARNES, N. Y. HERALD TRIBUNE.

'THEY WERE EXPENDABLE' FINE WAR FILM, BUT LATE ARRIVING

(MGM)

"...**Story of the** earliest wartime recognition of PT boats as a useful element in naval battle, is at a breath-taking best when it most closely approximates a documentary film...Ultimate launching of torpedoes that ought to keep any audience on the edge of the chairs...Real excitement remains in the sequences which have to do with fighting action." HAWKINS, N. Y. WORLD-TELEGRAM.

"...**Production is oversize**...Enthralling tribute to nice youngster who fought gallantly in defeat...More than merely entertaining ...Only a pity that Ford did not cut his picture more drastically, would have been more unified and even more dramatic...A memorable war film." BARNES, N. Y. HERALD TRIBUNE.

"...**3½ Stars**...Good war drama, exciting and stirring in parts... Director John Ford has put grim realism into the fighting scenes ...Parts that appear to be factual are terrifically moving or exciting...Much of the extraneous comedy could have been eliminated to make a stronger, more compact drama." HALE, N. Y. DAILY NEWS.

"...**If released last year** — or the year before — it would have been a ringing smash...Stirring picture...Hard to commend any actor above the rest. Each plays his part well." CROWTHER, N. Y. TIMES.

"...**Type of service film** the entire public, soldier and civilian has been waiting for...Seems well worth waiting for." McMANUS, PM.

"...**Too late and too long**...No such need after complete victory ...Not the people who give that unmistakable aura of the action melodrama. Nor can it be the original story, which hewed to a line of fact pretty closely." WINSTEN, N. Y. POST.

'THE SEVENTH VEIL' BRITISH IMPORT CALLED ADULT, SUBTLE, EXCITING

(UNIVERSAL)

"...**Psychological problem** in an unusually adult manner...Not always as sharply dramatic...Combines good music and good mental portraiture...Needs a bit of cutting...Entertaining melodrama." GUERNSEY, JR., N. Y. HERALD TRIBUNE.

"...**Psychological, rather intriguing** modern-day Svengali story... Musically, the film is most enjoyable." THIRER, N. Y. POST.

"...**Superbly acted**...Done with extreme intelligence...The music — Chopin, Beethoven, Mozart, Grieg, Rachmaninoff and others — is beautifully played by the London Symphony Orchestra." McMANUS, PM.

"...**Intelligent and engrossing** case history...Subtle and often exciting drama...Unfolded in flashback...Suspenseful and unusual treatment of a challenging theme and the denouement is, oddly enough, both surprising and sensible." A. W., N. Y. TIMES.

'WHAT NEXT, CORPORAL HARGROVE' DOES NOT MATCH THE ORIGINAL

(MGM)

"...**Sequel to** 'See Here, Private Hargrove' hardly matches the original...It is a little late to base a comedy on French and G. I. relations, especially one bordering on farce." PIHODNA, N. Y. HERALD TRIBUNE.

"...**Sure to evoke**, rueful, reminiscent laughter from fast-increasing GI portion of the home audience...The gag lines, the situations, the ever-loving French girls, etc., seem transported with scarcely a change from the scripts of 20 years ago." McMANUS, PM.

"...**Flavor of gags** turned slightly sour...Several silly episodes are labored, tasteless ridiculous and curiously lacking in mirth." B. C., N. Y. TIMES.

"...**Fair-plus**...Not-quite-so-amusing." N. Y. POST.

'CORNERED' GETS 3½ STARS FROM THE NEWS

(RKO)

"...**3½ Stars**...Intrigue thick enough for slicing...Good old-fashioned man-hunt...Suspense is paramount and has Edward Dmytryk's shrewd direction as well as a clever story to make the most of it. Dialogue, too, is one of the film's finer points." MASTERS, N. Y. DAILY NEWS.

"...**Meaningful melodrama** which commits the common error of pausing in its action to make dissertations of its meaning...The plot gets quite involved and the going pretty tough before the quarry is run down and discovered to be the chief Nazi in Argentina." McMANUS, PM.

"...**Tough-fibered chase melodrama**...Powell plays it with a watch-me-Bogart attitude...Dmytryk, the director, has squeezed every ounce of suspense and excitement out of the material at hand." T.M.P., N. Y. TIMES.

"...**Savage melodrama** of intrigue and revenge...Moves with speed and suspense to a terrifying climax...Excellent thriller." N. Y. HERALD TRIBUNE.

'SNAFU' GENERALLY WELL RECEIVED

(COLUMBIA)

"...**Account of what** could happen to any family that welcomes a returned soldier back to its arms...Told in comic terms." HAWKINS, N. Y. WORLD-TELEGRAM.

"...**Imagination, verve** and enthusiasm...Cliche-ridden, plot-heavy story of mistaken identities...Notable in that it contains no less than three performances that are a veritable triumph of personality over material." McCORD, N. Y. HERALD TRIBUNE.

"...**Pace seems to lag**...'Snafu' manages to exceed the expectations its defeatist title implies." J.R.L., N. Y. TIMES.

"...**Nimbly plotted** and sometimes uproariously funny...Conrad Janis is undoubtedly the juvenile movie find of the season." McMANUS, PM.

"...**Good**...**Fresh, gay** and gagful...Conrad Janis, a keen looker, and he has a pleasant boyish personality." THIRER, N. Y. POST.

'THE STORK CLUB' REVIEWS ARE UNENTHUSIASTIC

(PARAMOUNT)

"...**If 'The Stork Club'** doesn't please on one count, it may on another...A Cinderella variation with comic overtones of the sugar daddy situation...Authors B. G. DeSylva and John McGowan keep the pot of misunderstandings at a steady boil... Nothing to induce excessive delight." WINSTEN, N. Y. POST.

"...**A tortuous and not** too imaginative tale, relieved principally by three okay Betty Hutton songs." McMANUS, PM.

"...**Idea of publicizing** a New York night club is ridiculous at the start...Hal Walker's direction make the most of the most obvious. 'Stork Club' should appeal to people who never will go to the spot...Badly projected and negligently produced." BARNES, N. Y. HERALD TRIBUNE.

"...**Bright and beribboned** Christmas package...Purely frivolous donation...Good for lots of laughs...Farce comedy...Silliness of its story is neatly and pleasantly disguised." CROWTHER, N. Y. TIMES.

"...**Falls neatly into** top-drawer place beside the best of the traditional Paramount musicals...Fast, funny, good to look at, and a full measure of music, handsome clothes, vitality and sentimentality...Action is fast enough and acting deft enough to make the whole give an audience a fresh feeling of well being." HAWKINS, N. Y. WORLD-TELEGRAM.



EXPLOITATION PICTURE of the issue

"ABILENE TOWN"

Where Guns Blaze

Abilene, Kansas, is the birthplace of General Dwight D. Eisenhower and the United Artists publiciteers are not overlooking that fact. But the story of Abilene Town is of another era — the days just after the Civil War when the law of the town resided in the trusty, fast-shooting pistol of a fearless marshal. This Jules Levey production is stocked with all the familiar ingredients of a rip-roaring, big-scale western — the smilin' straight-shootin' marshal, the gamblin' hall gal with heart of gold, the ruthless cattle barons, the persecuted homesteaders, et al. — moving at the pace of crackling six-shooters and played against a panorama of wide open spaces. It offers a field day for the action-house showmen.

(Story on Next Page)

The gent with the six-shooter talking is Dan Mitchell (better known to you as Randolph Scott), the cool-as-a-cucumber marshal of tough Abilene, Kansas. The gambling house gal in his arms below is Ann Dvorak.



EXPLOITATION PICTURE

(Continued from Preceding Page)

"ABILENE TOWN"

A Jules Levey Production. Released through United Artists. Directed by Edwin L. Marin. Associate Producer Herbert J. Biberman. Cast: Randolph Scott, Ann Dvorak, Edgar Buchanan, Rhonda Fleming, Lloyd Bridges, Dick Curtis, Richard Hale, Jack Lambert, Helen Boice. From the novel, "Trail Town," by Ernest Haycox.



1. Post-Civil War Abilene, Kansas, is the center of undeclared war between cattlemen and homesteaders, held in check by Dan Mitchell (Randolph Scott), marshal, who tells his friend Charlie Fair (Richard Hale), owner of the "Pride" gambling hall, that his song-and-dance queen Rita (Ann Dvorak) is the gal he intends to domesticize.



2. Dan walks into trouble when he subdues Cap Ryker (Dick Curtis), leader of the cattle drivers, Ryker riding away with the threat to return and tear the town apart.



3. When one of the homesteader camps is burned out, Dan rides out and captures Jet Younger (Jack Lambert) leader of the outlaw band responsible. When Younger attempts to escape, Dan is forced to kill him.



4. Hearing that Ryker and his men are again headed for Abilene, Henry Dreiser (Lloyd Bridges), young leader of the homesteaders, convinces his followers that they must defend themselves to make the territory safe for their families.



5. Joining with the homesteaders, Dan closes the gambling halls and Ryker's infuriated men break their way through the barred doors and wreck the gambling hall district. When the homesteaders arrive on the scene, they are roused into action by Big Annie (Helen Boice), rooming house proprietress.



6. When he attempts to quell the rioters in the "Pride," Dan is beset by the trail hands under Ryker's leadership, is forced to kill him and is rescued by Rita, who pulls him into her dressing room.



7. Dan and Rita escape, join with the homesteaders, and as the opposing factions line up ready for battle, Dan walks out alone into the center in a foolhardy attempt to stop the conflict. It works, and confused by the loss of their leader, the trail hands ride out of town, restoring order.

PRODUCTION SECTION

STUDIO SIZE-UPS

BEHIND THE SCENES IN HOLLYWOOD'S STUDIOS

COLUMBIA

Sam Bischoff, who recently resigned his post as a Columbia producer to go into the independent field himself, has signed Merle Oberon to star in his first important film, "Strangers." Andre de Toth has been signed to direct. The film will shoot in March. Meanwhile, Bischoff is readying for production "District Attorney," the story based on the radio series of the same name. It is not set definitely yet that Columbia will release the second Bischoff film, although that seems likely at the moment. But the "Attorney" film is already set for Columbia distribution.

Columbia's approximate 60-film schedule for the 1945-46 season is already more than half completed, according to facts submitted by the production department recently. Of the twenty-two feature films finished on this year's schedule, about one-half are already in release. The biggest of the group is "The Bandit of Sherwood Forest," the Technicolor film. "Pardon My Past" is another so-called "class" item on the list. The recently completed "Gilda," with Rita Hayworth and Glenn Ford, will be ready for release about April and the dancing actress is already preparing for her next film.

This studio has kept pace less than any of the other major studios with the progressive activity of the industry in these past months. The independents, Republic and Monogram, have taken big steps to lift the quality of their product. RKO, by means of adroit independent and one-picture deal contracts with players and directors, has brought itself right into the foreground. Universal has given itself promise of new power and success with the recent International-Rank deal. Metro, Paramount and 20th-Fox along in their big-time way. Only Columbia ended the year 1945 without any indication of an expanding program, at least in terms of quality. Westerns, series-pieces and quickie features continue to be big backlog of its product with only an occasional first-rate tid-bit to flavor the routine stuff.

METRO-GOLDWYN-MAYER

It is not surprising to have confirmed the news that "Adventure," the Gable-Garson film, is to be sold as a "special" along with the five-feature block set for January release. The film stands to hit a high mark in the company's grosses. The studio executives who contrived "Adventure" obviously did it with the express purpose of bringing back to film the Gable so beloved of millions of filmgoers. As a result, his role is certainly over-exaggerated and at many moments unbelievable. But, apparently the studio goes on the premise that the only important thing in the first post-war Gable film was "plenty of Gable." That the customers will get. Gable at his toughest, roughest and most coy. Aiding the presentation effectively, of course, are Greer Garson, Thomas Mitchell and other players. The picture will "clean up."

Other January films will be: "The Sailor Takes A Wife" (June Allyson-Robert Walker), "The Harvey Girls" (Judy Garland-John Hodiak), "Up Goes Maisie" (Ann Sothern), the Mexican import, "Portrait of Maria" (Dolores Del Rio) and "The Last Chance," a British film.

Victor Saville, having completed his production of "The Green Years," has accepted a new seven-year contract with the studio. Important covenant in the new contract will give Saville the right to select his own assignments.

E. M. (Buddy) Adler is another producer who will be once again in the Metro scene. Adler, only recently discharged from Army service, will resume a producer contract on his old lot. No assignment has been named as yet.

"Cass Timberlane," which is Metro's own prize-winning novel, is apparently to get its workout on film in the near future. Spencer Tracy has been set for the leading role, when he returns from his current New York play run. Metro is trying to borrow Jennifer Jones from David O. Selznick for the leading female role.

The studio is looking back pridefully at its 1945 record. The recent Gallup Poll to select the best films of 1945 has Metro with seven entries among the first ten thus far. The final result will be available about January 10. But, meanwhile, Leo the Lion points pridefully to "Anchors Aweigh," "Thirty Seconds Over Tokyo," "Meet Me in St. Louis," "Son of Lassie," "Valley of Decision," "Thrill of A Romance," and "National Velvet" as the seven ranking in the leader group. It seems reasonable to assume that one of these seven will make the top spot.

In addition to films already in work and announced for early starting, look for first quarter shooting on the following productions: Pandro Berman's productions of "Green Dolphin Street" (another Metro prize-winning novel) and "Fortunes of Richard Mahoney"; George Haight's "Lady in the Lake"; Sam Mark's "Now That April's Here"; Everett Riskin's "Lucky Baldwin" and Sidney Franklin goes directly from "The Yearling," which finally winds up formal shooting on January 15, to "Young Bess." This studio appears set to continue its fast pace in 1946.

Peter Lawford, for whom Metro executives are predicting a meteoric zoom into the Van Johnson stratosphere in 1946, has been loaned to 20th-Fox for a role in "Cluny Brown." But after this one it's back to the home lot and the big build-up trail for young Lawford.

Ben Goetz, Metro's London head, is going ahead as rapidly as possible with plans for productions with Metro players at the M-G-M owned London Films, Ltd. Lana Turner is among the first important players scheduled to go over for a film. But that will not be until about April. The blonde star has retakes on her current "The Postman Always Rings Twice" and then the female lead opposite Clark Gable in "Lucky Baldwin" to clear up before she can head for London. Meanwhile, Pat Kirkwood, the London Films star, may do another film here following "No Leave, No Love," since the London set-up is still unsettled.

MONOGRAM

1946 should prove a good year for Monogram. With their plans for an entire new studio completely ready and waiting for the availability of material and workers, the studio is quietly planning a development in the quality of its product and its exploitation programs which, if fulfilled, should find the organization a year hence well ahead of its present status. Monogram has marched forward steadily and the road ahead looks even better.

A shifting in the executive division of the studio's sales department was announced this week by President Steve Broidy. Jack Schlaifer, former general sales manager at Universal, takes over as director of sales. Edward Morey is now the assistant to the president and Maurice Goldstein is the new general sales manager. This is one more step in the expansion program planned for the studio, President Broidy states.

Producer Jan Grippo has set plans for a "million dollar" special musical featuring the Bowery Kids, Leo Gorcey, Huntz Hall, Bobby Jordan, Gabriel Dell and David Gorcey. That figure can probably be taken with a couple grains of salt. Meanwhile, Grippo will continue his regular series of "Dead Enders'" with the musical set as a special production.

Jeffrey Bernard, having signed a new four-picture contract with the studio, will shift his production schedule so that his first film will be "Don't Gamble with Strangers." "Wife Wanted," the third Kay Francis picture, has been postponed until later in the year.

PARAMOUNT

Buddy DeSylva, who has been much more seriously ill than most people realized, has resigned his position with Paramount by mutual consent of the studio. De Sylva's last picture for the studio under the B. G. De Sylva Productions, Inc. banner was "Stork Club" which is doing good business in the first runs. Neither the studio nor Mr. De Sylva would make any statement as to the producer's future plans. He will rest until his health is rebuilt and then, more than likely, he will join the ever-growing group of big-time independents.

Charles Brackett, who with Billy Wilder, succeeded in making the picture the experts said couldn't be made and making it successfully both from an artistic and financial standpoint, has been signed to a new production contract by the studio. Months ago when "Lost Weekend" was just completed, the exploitation and advertising divisions of the studio were tearing their hair about how best to sell the picture. After all, the subject was scarcely polite table conversation and the usual portion of sweetness and light was completely absent. Even the sure-fire, absolute essential boy-meets-girl factor was played down to second place. Well, to the credit of all concerned the exploitation job was done well. Which all stands proof of two facts which picture producers stubbornly and all-too-frequently ignore: (a) the motion picture audience, or at least a profitable portion thereof, is intelligent enough to accept and appreciate an intelligent film regardless of subject matter and will do so willingly every chance it gets, and (b) that a straightforward, hard-hitting advertising campaign gets better results than the usual namby-pamby "clinch" copy used too often as a catch-all.

"The Lost Weekend," which seems to be our sermon for today, has done Actor Ray Milland a great service, too. He has an excellent chance to capture the Academy Oscar for his performance. But more than that he has written out indelibly his ability to do more than wear well-tailored clothes and capture feminine audiences with an adroitly raised eye-brow. At the moment he is finding relaxation from the tension of his dipsomaniac role in "California," a Technicolor epic which he shares with Barbara Stanwyck. But next on the Milland program will be "The Last Man in The World" which Sol C. Siegel will produce. James Hilton is now writing the screenplay from a property long held by Paramount called "The Purple Cloud," by M. P. Shiel. Siegel is trying to get Zoltan Korda for the director's chore on this film which is already being hailed as "even more unusual than 'The Lost Weekend'."

Producer Hal B. Wallis, about one-third through his production of "The Searching Wind," will have another film on the sound stages this week. His "The Perfect Marriage," with David Niven, borrowed from Samuel Goldwyn, in the top male role. Niven just back in Hollywood after six years of war service will, it is predicted, be more popular than he ever was in his return to films. He seems to have kept his charm and poise intact and with the background of the job he has just finished to stimulate audience interest, the Niven name should mean a great deal on marquees. Loretta Young, Virginia Field, Charles Ruggles and Rita Johnson are also in the film.

PRC

And now the Arthur Rank touch comes to PRC. The British film mogul's tie-up with PRC is to be known as Eagle-Lion and will release a minimum of ten Hollywood and ten British films annually in the United States and elsewhere. Partner in the deal is Robert Young, chairman of the board of the Chesapeake and Ohio Railroad and the Allegheny Company, which controls Pathe Industries, Inc.

Under the new set-up, Reeves Espy has been made president of both PRC Productions, Inc. and PRC Studios, Inc. He will have supervision over the independent producers as well as the regular PRC product. This gives Espy a neat $10,000,000 worth of product under his supervision. In addition to the 20 or so PRC films, Espy will supervise ten pictures already budgeted at $750,000 each. It is believed that more space will have to be grabbed off for production purposes once this program gets rolling and that will really be a problem in this now over-crowded studio.

To work with Espy in the new set-up, Karl Herzog, treasurer of Pathe Industries, Inc., has been made a PRC vice-president. This means that the Eagle-Lion group will have its own sales organization, but the physical distribution of its output will be handled by PRC.

Harry Thomas has moved up from vice-president to president of PRC Pictures, Inc., the distribution branch.

As for PRC product for the coming year, no announcements have been made as yet, but it is hinted that this small company which started off so well and then floundered badly, may be getting its second wind.

About Mr. Rank's activities little can be said. He has at the moment, a big interest in or control of 48 films which will hit screens here and all over the world during the coming year. No other producer or producing unit can claim nearly that much product. It is strange to contemplate that a little more than a year ago, Arthur J. Rank was little more than an obscure name in the local film scene.

REPUBLIC

John Wayne will shortly be starting work under his new producer deal at Republic. John's contract gives him a $100,000 advance against ten percent of the gross of any picture he turns out. He is permitted to select his own vehicles, writers and directors. James Edward Grant has been signed by Republic to write and direct the first Wayne picture under the new deal. Presently working with Claudette Colbert in the Jesse Lasky picture, "Without Reservations" (former title, "Thanks God, I'll Take It From Here"), the rugged star will probably not start his first production-acting chore for Republic for a month or more. When Wayne signed a one-picture deal to co-star with Vera Hruba Ralston in "Dakota," it was known that Yates was anxious to keep the actor on the Republic roster. Apparently the temptation of a producer's berth was the irresistible inducement for Wayne.

Ben Hecht, who just finished his first picture as a Republic producer, "Spectre of the Rose," has signed an outside commitment with Hedy Lamarr to write the script of her second independent film, "Dishonored Lady." Jack Chertok will again produce. Hecht will resume his Republic workings after this writing chore.

William J. O'Sullivan has been handed the production job on 12 forthcoming Republic pictures, including "The Fabulous Texan" (budgeted at $1,000,000), "Passkey to Danger," "The Inner Circle," "The Gentleman from Missouri," "Down Tahiti Way," "The Invisible Informer," "The Twisted Circle," "Move Over Dear," "Rose of Avenue A," "Baby Face Nelson," "Puzzle For Puppets" and "Cheers Are Not Enough."

RKO-RADIO

With the RKO production policy expanding firmly, Charles Koerner has just signed five new producers to help the current production staff with the big 1946 schedule. They are Bert Granet, Warren Duff, Eddie Donahoe, Dudley Nichols and Mark Robson. Stephen Ames was handed an executive producership on the strength of his handling of "The Spanish Main." Adrian Scott, who was responsible for "Murder My Sweet" and "Cornered," will be handed the plum job of producing "So Well Remembered," which is being done in England under the new Rank-RKO set-up.

Other newly upped producers in the advancement program are: William Pereira, now working on "Christabel Caine" with Henry Fonda and Joan Fontaine; John Houseman; Al Bloomingdale and Richard Berger — all from the Broadway scene; Leslie Goodwins, who gets producer-director credit on "Double Trouble," and Joan Harrison who is presently preparing "Nocturne" as her next film.

Meanwhile, such men as Harold Clurman, Richard O. Fleischer, John Berry, Paul Stewart and William Cameron Menzies are all being given assignments on 1946 productions.

The trouble RKO ran into several months ago on its projected production of Ferenc Molnar's play, "The Lawyer," may suddenly settle itself happily. At that time, the studio went ahead with production plans and signed Robert Cummings for the leading role with shooting slated to have started immediately. William Cameron Menzies was set to direct. But it was discovered that the studio did not own the rights to the play — just an oversight! Time went by and the Cummings term expired with the studio having to pay off the commitment without a foot of film shot. Scripts, sets, everything was ready. But — no rights. Now it appears that the difficulties are about to be settled and the production plans will go again. Whether or not they can again get Cummings has not as yet been determined.

Douglas Fairbanks, Jr. is back in Hollywood after a six years absence. He is returning to RKO under an actor-producer contract. His first film will be "The Strange Adventures of Sinbad," in Technicolor.

James Stewart, Ingrid Bergman and Charles Boyer have been set for the next Rainbow production. St. Clair McKelway, former editor of the New Yorker, will collaborate with producer-director Leo McCarey on a story idea for this impressive trio.

Dore Schary, who is winding up his production of "Till The End of Time," will have as his next film "Suddenly It's Spring," the Vanguard film which will team Shirley Temple and Joseph Cotten.

With the resignation of Robert Fellows from his executive producer's spot, Robert A. Sparks was signed to succeed Fellows. Under Sparks' direct supervision will be the pictures of Adrian Scott, William Pereira, Warren Duff and Alfred Bloomingdale. Jack J. Gross will continue to supervise Val Lewton, Harriet

Parsons, Bert Granet, Richard Berger, Nat Holt and Eddie Cantor. Charles W. Koerner and William Dozier head a unit that will make 23 top-budget films, in addition to one each by John Houseman, Stephen Ames and Dudley Nichols. Sid Rogell is supervisor for Herman Schlom, Martin Mooney, Leslie Goodwins and George Bilson. The balance of RKO product comes from the independent units.

A recent RKO story purchase is "Written on the Wind," by Robert Wilder, at a quoted price of $100,000. No production details have been set.

Edward Dmytryk had his option picked up by the studio and has been assigned to direct "Build My Gallows High," John Garfield's first starring contract under his new five-year deal with RKO for one each year.

GOETZ-INTERNATIONAL

"The Art of Murder," a screen story by Ruth Gordon, has been purchased for early production. Garson Kanin, the author's husband, will write the screenplay after he finishes a direction job on the Jean Arthur play, "Born Yesterday," now being readied for Broadway. No screen production plans have been made.

GOLDWYN

James Thurber has been signed to work with Ken Englund on the screen play of "The Secret Life of Walter Mitty," which will be the next Danny Kaye starrer. Production is not planned to start until June.

Although David Niven is making his first post-war picture on loan-out to Hal Wallis, the Goldwyn office already has a picture ready for him. His first film for the "boss" will be "The Bishop's Wife," in which he will have Teresa Wright as co-star.

"Earth and High Heaven," another important story on the Goldwyn schedule, will be filmed, partially at least, in the actual setting of the book in Canada. No casting has been announced for the film which should rank as an important one since it headed the best-seller list in the fiction division for months during the past year.

20th CENTURY-FOX

Murray Silverstone has started on his new five-year contract with the company at a weekly salary of $1750 a week for two years, $2,000 for two years and $2,500 for the last year of the termer.

Twentieth, too, has entered the atom-bomb picture race. Metro and Wallis are both rushing stories and now Sol Wurtzel appears to have a slight edge on both. He has been working in quiet preparation on a film called "Rendezvous Twenty-four," which is now about ready for a shooting schedule as of January 15. Screenplay and sets are completed but casting announcements are being withheld until actual starting time.

Still milking the exploitation possibility on "Forever Amber" to the last drop, 20th continues to test potential Ambers. So far they have tested 42, apparently shooting for the record David O. Selznick set in his search for Scarlett O'Hara. The story is wearing slightly thin, however, since everyone seems certain that Peggy Cummins, English importation, will do the role, when and if it is done. William Perlberg and Director John Stahl have been supervising the tests.

Despite the fact that the world premiere of "Leave Her To Heaven" had to be pushed up because the Technicolor lab could not get a print through, 20th executives are thinking in terms of more tint films for the 1946 season. Even at this date, there are nine color films on the '46 schedule and more probably will be added. The jam-up in the Technicolor labs was caused to a great extent by the strike situation, but producers look to the easing of the problem early in the new year. Easing or no, this studio feels that the public has shown its preference for tint films and they are determined to keep ahead of the industry on this point. Closest competition thus far in the Technicolor division has been M-G-M. But it is always possible that with other color processes being experimented and developed, the situation will ease generally so that all studios can use color wherever they please without delaying production schedules.

Personally, this column felt that "Leave Her To Heaven" was weakened by the use of Technicolor. Not that Lee Garmes' photography was not magnificent but the story was a somber, dramatic story of a psychopathically jealous woman. The dramatic impact of her story could have been heightened immeasurably by brilliant underlighting in black and white. It might have made the characters more credible, less wooden and the audience less aware of makeup and camera angles if the film had been softened to where photography was merely background, not a protruding part of the film.

Be that as it may, the rule at 20th is for more and better Technicolor.

UNITED ARTISTS

The rumors that "Duel In The Sun," the Selznick production, might be released through M-G-M on the same terms as "Gone With the Wind" were denied by Grad Sears and David Selznick last week. The film will definitely be released through UA channels.

"Personal Column," the James Nasser-Henry Kesler production set with a budget of $1,000,000, is due to go into production about April 1, if there is space available at General Service studio. The producers are scrambling for a director-star package deal that will give them name value for their film.

There may be, at some early future time, a change in the releasing set-up David O. Selznick is now working under with UA. The producer has not relinquished the idea of his own distributing unit, but nothing so far has gone beyond the conjecture stage. Meanwhile, Selznick has plans for from four to six features, two in Technicolor, on the 1946 schedule. He is presently negotiating with Leland Heyward for the purchase of "The State of The Union." The Lindsay-Crouse hit play is being held at a price of $1,000,000, or a $500,000 down payment plus a percentage of the picture profits.

Selznick plans two features at least as his own productions for the coming year. Dore Schary will make two for Vanguard, Alfred Hitchcock one and Alan Scott one. The first one will be the Temple-Cotten film, "Suddenly It's Spring," under the Vanguard banner. Then, Mr. Selznick takes over on a Jennifer Jones-Gregory Peck epic not yet named. After that will come "Little Women," in Technicolor again under the Selznick personal supervision.

Meanwhile exploitation plans for "Duel In The Sun" are going ahead under no-limit terms. A sum of $1,000,000 has been set aside for advertising on this film which is reputed to have cost a cold $5,000,000.

Selznick also has a two-picture deal with Arthur Rank and one of these will be made in England next year.

Paul MacNamara, who came from New York last July to take over the job as head of publicity here for Selznick, has just been made head of the entire publicity, advertising and exploitation department both here and abroad, for all the Selznick enterprises. MacNamara did not entrench himself too well with the local press, who find working with the Selznick product difficult, except for several able and cooperative women in the publicity department. But apparently he has done Mr. Selznick's job well and the new appointment is in the form of a reward.

Dave Siegel and Ken Murray are going to turn their successful "Blackouts," which is a fixture of the "live-show" scene in Hollywood, into a film. Siegel has a co-production deal with Charles R. Rogers on "Me and Mr. Satan" and the "Blackouts" film will probably follow that one on the schedule. He is trying to get release for the film on the Rogers' six-picture deal with UA with Rogers, thus getting a piece of the profits.

UNIVERSAL

This studio has hit a jam in its building program which may delay the establishment of the new United World Pictures, Inc. (Spitz-Goetz-Rank) unit on the lot. Presently, Goetz is using space at the Samuel Goldwyn studio for his International Pictures, but the arrangement in the new set-up was to allow for space at Universal. Meanwhile Universal is only partially through its own $2,000,000 building program which went into work last August. And restrictions on material and men are slowing up the progress of the program. Another problem awaiting settlement is whether or not RKO will release International from its agreement to deliver four films for the 1945-46 season. Thus far, Goetz has "Tomorrow Is Forever" and "The Stranger" ready for the RKO program as agreed. He starts "The Dark Mirror" January 15. Now, it is hoped that RKO will relinquish its claims to the Sonja Henie film, although it has already been advertised in the RKO distribution program. This film probably will start in March and even if RKO cannot be dissuaded from claiming it, this will be the last film under the deal and from that point on Goetz will be making his pictures on the Universal lot and for distribution in the new United World Pictures, Inc.

Robert Siodmak has been borrowed from Universal by International to direct "The Dark Mirror," which is indicative of the cooperative attitude that will prevail between these outfits. Olivia de Havilland is starred.

Jack Skirball and Bruce Manning have just bought Irving Stone's "Desert Padre" and Arthur Caesar's "For Services Rendered" for their production schedule. The combined investment on the two features runs close to $1,000,000. The authors are

(Continued on Page 30)

PRODUCTION & RELEASE RECORD

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the Running Time in states where there is censorship. All new productions are on 1945-46 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production.

COLUMBIA

1944-45 Features	(48)	Completed (45)	In Production (0)
Westerns	(10)	Completed (10)	In Production (0)
Serials	(3)	Completed (2)	In Production (0)
1945-46 Features	(—)	Completed (28)	In Production (3)
Westerns	(—)	Completed (15)	In Production (0)
Serials	(—)	Completed (2)	In Production (0)

NEW PRODUCTIONS

NIGHT EDITOR
Drama—Started December 26
Cast: William Gargan, Janis Carter, Jeff Donnell.
Director: Henry Levin Producer: Ted Richmond
Story: Not available. See next issue.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Jolson Story, The (T)	Parks-Demarest	11-12			
Walls Came Tumbling Down, The	Bowman-Chapman	12-24			
COMPLETED — 1944-45 —					
Adventures of Rusty (67)	Donaldson-Nagel	4-30	9-6	6027	11-12
Details under title: Rusty					
Black Arrow (Serial)	Scott-Jergens	9-4	10-13	6120	
Blonde From Brooklyn	Haymes-Merrick	2-19	6-21	6036	
Boston Blackie Booked on Suspicion (67)	Morris-Merrick	2-5	5-10	6031	7-9
Boston Blackie's Rendezvous	Morris-Foch	3-5	7-5	6030	
Details under title: Surprise in the Night					
Both Barrels Blazing	Starrett-Harding	6-26	5-17	6207	
Details under title: Texas Rifles					
Cowboy of Lonesome River	Starrett-Athens	6-14	9-21	6201	
Cyclone Prairie Rangers	Starrett-Worth	7-26	11-9	6202	
Gay Senorita (70)	Bannon-Cochran	4-30	8-9	6020	10-15
Fighting Guardsman, The (84)	Loder-Louise	12-11	5-24	6010	10-29
I Love a Bandleader	Harris-Brooks	5-14	9-13	6015	
Over 21 (103)	Dunne-Knox	1-22	8-23	6001	9-3
Rustlers of the Badlands	Starrett-Bliss	7-24	8-16	6208	
Details under title: Renegade Roundup					
Rhythm Round-Up (66)	Curtis-Walker	3-5	6-7	6223	11-12
She Wouldn't Say Yes	Russell-Bowman	6-11	11-10		
Details under title: Some Call It Love					
Sing Me a Song of Texas	Curtis-Storey	7-23	9-27	6224	
Ten Cents A Dance (60)	Frazee-Lloyd	1-22	6-7	6029	7-9
Thousand and One Nights, A (93)	Wilde-Keyes	11-13	7-12	6005	8-6
You Can't Do Without Love	Lynn-Stewart	For.	7-26	6042	
COMPLETED — 1945-46 —					
Bandit of Sherwood Forest (T)	Wilde-Louise	4-2			
Blazing the Western Trail	Starrett-Matthews	9-4	10-18	7201	
Details under title: Raiders of Quanti Basin					
Blondie's Lucky Day	Lake-Singleton	10-15			
Close Call for Boston Blackie	Morris-Lane	10-29	1-24		
Crime Doctor's Warning	Baxter-Anderson	6-25	9-27	7022	
(Details under title: Paper Doll Murder)					
Duchess of Broadway	Falkenburg-Tucker	12-24			
Exposed By the Crime Doctor	Baxter-Barrie	11-26			
Frontier Gunlaw	Starrett-Taylor		1-31		
Galloping Thunder	Starrett-Burnette	7-9			
Gilda	Hayworth-Ford	9-17			
Girl of the Limberlost	Tindall-Clifton	6-25	10-11	7029	
Gunning for Vengeance	Starrett-Adair	6-25			
Details under title: Burning the Trail					
Heading West	Starrett-Houck	10-1			
Details under title: Massacre Mesa					
Hit The Hay	Canova-Hunter	8-20	11-29		
Jungle Raiders (Serial)	Richmond-Borg	8-6	9-14	7120	
Kiss and Tell	Temple-Abel	2-5	10-18		
Landrush	Starrett-Burnette	11-26			
Lawless Empire	Starrett-Law	10-16	11-15	7202	
Life With Blondie	Singleton-Lake	9-3	12-13	7019	
Gentleman Misbehaves, The	Massen-Stanton	11-12			
Details under title: Lullaby of Broadway					
Meet Me On Broadway	Reynolds-Brady	8-20	1-3		
Murder Is Unpredictable	Dix-Blake	12-24			
My Name Is Julia Ross (64)	Foch-Macready	8-6	11-27	7023	11-26
Details under title: The Woman in Red					
Notorious Lone Wolf, The	Mohr-Carter	11-12			
Details under title: Lone Wolf on Broadway					
One Way To Love	Morris-Chapman	8-20	12-20		
Details under title: Hail the Chief					
Out of the Depths	Bannon-Hunter	10-1	12-27		
Details under title: Secret Story					
Outlaws of the Rockies	Starrett-Harding	4-30	9-18		
Perilous Holiday	O'Brien-Warrick	10-15			
Phantom Of The Desert	Starrett-Burnette	9-3			
Prison Ship	Lowery-Foch	8-20	11-15	7036	
Pardon My Past	MacMurray-Chapman	5-14	12-25		
Renegades (T)	Keyes-Parker	6-11			
Details under title: The Kansan					
Roaring Rangers	Starrett-Burnette	6-11			
Details under title: Powder River					
Snafu	Parks-Lloyd	6-25	11-22		
So Dark the Night	Geray-Cheirel	12-10			
Tars and Spars (T)	Drake-Blair	8-6	1-10		
That Texas Jamboree	Curtis-Donnell	12-24			
Terror Trail	Starrett-Burnette	10-29			
Texas Panhandle	Starrett-Parks	5-14	12-20	7203	
Throw a Saddle on a Star	Curtis-Roberts	12-10			
(Details under title: Smoky River Serenade)					
Two-Fisted Stranger	Starrett-Burnette	3-20			
Voice of The Whistler, The	Dix-Merrick	5-6	10-30	7024	
Who's Guilty? (Serial)	Kent-Ward	10-15	12-13	7140	

METRO-GOLDWYN-MAYER

1944-45 Features	Completed (31)	In Production (0)
1945-46 Features	Completed (31)	In Production (7)

NEW PRODUCTIONS

BUT NOT GOODBYE
Comedy-drama—Started December 19
Cast: Frank Morgan, Keenan Wynn, Audrey Totter, Leon Ames, Cecil Kellaway, Gladys Cooper, Richard Quine, Marshall Thompson.
Director: S. Sylvan Simon Producer: Irving Starr
Story: Not available. See next issue.

FAITHFUL IN MY FASHION
Drama—Started December 19
Cast: Donna Reed, Tom Drake, Edward Everett Horton, Spring Byington, Woody Wilson.
Director: Sidney Salkow Producer: Lionel Hauser
Story: Not available. See next issue.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Army Brat	Jenkins-Gifford	10-29			
Fiesta (T)	Williams-Carroll	12-24			
Three Wise Fools	O'Brien-Barrymore	11-26			
Till The Clouds Roll By (T)	Garland-Walker	12-24			
Yearling, The (T)	Peck-Jarman	8-20			
COMPLETED — 1944-45 —					
BLOCK NO. TEN					
Blonde Fever (69)	Dorn-Astor	8-21	2-45	516	11-27
Nothing But Trouble (69)	Laurel-Hardy	6-26	3-45	519	12-11
Main St. After Dark (57)	Arnold-Royal	9-4	1-45	514	12-11
Details under title: Telltale Hands					
Thin Man Goes Home (101)	Powell-Loy	515	1-45	513	11-27
Between Two Women (83)	Barrymore-Johnson	8-21	3-45	518	12-27
This Man's Navy (100)	Beery-Gleason	5-28	2-45	517	1-8
Keep Your Powder Dry (73)	Turner-Peters	9-4	3-45	520	2-19
Music for Millions (120)	O'Brien-Iturbi	5-29	2-45	515	12-25
Gentle Annie (80)	Craig-Reed	8-21	5-45	523	12-25
Without Love (111)	Tracy-Hepburn	10-31	5-45	522	4-2
Son of Lassie (T) (102)	Lawford-Lanchester	5-29	6-45	526	4-30
Details under title: Women's Army					
Picture of Dorian Gray (108)	Sanders-Hatfield	3-6	6-45	525	3-5
BLOCK NO. TWELVE					
Bewitched (65)	Thaxter-Daniels	11-27		530	6-25
Details under title: After Ego					
Thrill of a Romance (T) (105)	Johnson-Williams	8-21		528	5-28
Twice Blessed (77)	Wilde-Craig	12-11		529	6-11
SPECIAL					
Anchors Aweigh (T) (144)	Kelly-Sinatra	6-26		531	7-23
Meet Me In St. Louis (T) (113)	Garland-O'Brien	12-13	1-45	512	11-23
National Velvet (T) (125)	Rooney-Taylor	2-7	4-45	521	12-11
Details under title: The Home Front					
Thirty Seconds Over Tokyo (138)	Tracy-Thaxter	2-21	1-45	511	11-27
Valley of Decision (111)	Garson-Peck	9-18	6-45	527	4-16
COMPLETED — 1945-46 —					
BLOCK NO. THIRTEEN					
Abbott and Costello in Hollywood (83)	A. & C.	4-30	10-45	602	9-3
Dangerous Partners (78)	Craig-Hasso	3-5	10-45	604	8-20
Her Highness and the Bellboy (112)	Lamarr-Walker	12-25	10-45	603	7-23
Hidden Eye, The (68)	Arnold-Rafferty	12-11	9-45	601	8-6
Our Vines Have Tender Grapes (105)	O'Brien-Robinson	10-16	9-45	600	7-23
BLOCK NO. FOURTEEN					
Letter for Evie, A (89)	Hunt-Carroll	6-11		611	12-10
She Went to the Races (86)	Craig-Gifford	5-28	11-45	607	10-29
What Next, Corporal Hargrove? (95)	Walker-Porter	8-6		606	11-26
Vacation from Marriage (94)	Donat-Kerr	Foreign		608	12-10
Yolanda and the Thief (T) (108)	Astaire-Bremer	1-22	11-45	610	10-29
NOT DESIGNATED					
Adventure (129)	Gable-Carson	6-11			12-24
Details under title: This Strange Adventure					

Bad Bascomb	Beery-O'Brien	8-6				
Black Sheep	Craig-Jenkins	8-6				
Details under title: Boy's Ranch						
Early to Wed (T)	Ball-Johnson	2-19				
Great Morgan, The	Morgan-Powell					
Green Years, The	Coburn-Drake	9-3				
Harvey Girls, The (T)	Garland-Hodiak	1-22				
Hold High the Torch (T)	E. Taylor-Lassie	9-18				
Details under title: For Better For Worse						
Holiday in Mexico (T)	Pidgeon-Massey	9-17				
Hoodlum Saint	Powell-Williams	7-9				
Last Chance, The (105)	Foreign					12-10
No Leave, No Love	Johnson-Kirkwood	10-1				
Postman Always Rings Twice, The	Turner-Garfield	6-25				
Sailor Takes a Wife (91)	Walker-Allyson	4-2				1-7
Star from Heaven (Cinecolor)	Thompson-Tobias	10-29				
They Were Expendable (133)	Montgomery-Wayne	3-5			609	11-26
Time for Two	Ball-Hodiak	10-1				
Two Sisters From Boston	Allyson-Lawford	7-9				
Up Goes Maisie (89)	Sothern-Murphy	8-20				1-7
Ziegfeld Follies (T)	Astaire-Ball	5-1				
SPECIAL						
Weekend at the Waldorf (130)	Turner-Johnson	11-27	10-45		605	7-23

MONOGRAM

1944-45 Features	(34)	Completed (36)	In Production (2)
Westerns	(12)	Completed (16)	In Production (0)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Charlie Chan at Alcatraz	Toler-Lorring	12-24			
Joe Palooka, Champ	Kirkwood-Knox	12-24			
COMPLETED — 1944-45 —					
China's Little Devils (75)	Carey-Kelly	7-10	7-14		8-6
Dillinger (77)	Lowe-Tierney	10-16	5-12		3-19
Divorce (70)	Francis-Cabot	3-5	8 18		11-12
Driftin' Along	Brown-Carver	10-1	1-26		
Details under title: Rollin' Along					
Flame of the West (71)	Brown-Hatton	2-19	6-9		
Forever Yours (83)	Storm-Smith	8-7	3-24		1-22
Frontier Feud	Brown-Hatton	7-23	11-24		
Details under title: Flaming Frontiers					
G. I. Honeymoon (70)	Storm-Cookson	10-2	5-5		
In Old New Mexico	Renaldo-Kenyon	8-21	5-28		
Muggs Rides Again	East Side Kids	2-5	6-16		
Details under title: County Fair					
Lost Trail, The	Brown-Holt	7-9	10-20		
Riders of the Daw	Wakeley-White	8-6	11-3		
Details under title: Rainbow Valley					
Saddle Serenade	Wakeley-White	4-30	8-11		
Details under title: Cowboy Serenade					
Scarlet Clue, The (65)	Toler-Manton	9-18	6-12		
Details under title: Radio Mystery					
Sensation Hunters	Merrick-Lowery	4-16	10-13		
Details under title: Main Street Girl					
Shanghai Cobra, The (64)	Toler-Moreland	6-11	9-29		
South of the Rio Grande	Renaldo-Armida	5-28	9-8		
Details under title: Song of the Border					
Stranger from Santa Fe (56)	Brown-Hatton	1-22	7-21		
Springtime in Texas (55)	Wakley-White	4-2	6-2		
Trouble Chasers	Gilbert-Howard	3-19	6-2		
Details under title. Here Comes Trouble					
COMPLETED — 1945-46 —					
Allotment Wives (80)	Francis-Kelly	6-25	12-24	505	12-10
Black Market Babies	Richmond-Hazard	9-3	12-15	508	
Border Bandits	Brown-Hatton	8-20	1-12	565	
Come Out Fighting	East Side Kids		9-22		10-1
Gay Cavalier, The	Roland-Ames	12-24			
High School Kids	Stewart-Preisser	11-26			
Red Dragon, The	Toler-Fong	9-17	2-2	513	
Details under title: Charlie Chan in Mexico					
Face of Marble, The	Carradine-Drake	10-15			
Haunted Mine, The	Brown-Hatton	10-29	2-23	552	
Live Wires	Gorcey-Drake	10-1			
Details under title: Stepping Around					
Lonesome Trail	Wakely-White	9-17	12-8	561	
Details under title: On The Cherokee Trail					
Moon Over Montana	Wakely-Ho't	12-10	2-16	572	
Strange Mr. Gregory, The	Lowe-Rogers	6-25	1-2	516	
Details under title: Gregory					
Shadow, The	Richmond-Reed	10-29			
Suspense	Belita-Moore	10-29			
Details under title: Glamour Girl					
Untitled	Cookson-William	7-23	11-10		
Details under title: Suspense					
Sunbonnet Sue (90)	Regan-Storm	5-14	1-10		10-15
Swing Parade	Storm-Reagan	8-6			

PARAMOUNT

1944-45 Features	Completed (26)	In Production (0)
1945-46 Features	Completed (29)	In Production (2)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
California (T)	Stanwyck-Milland	12-10			
COMPLETED — 1944-45 —					
BLOCK NO. THREE					
For Whom the Bell Tolls (T) (158)	Cooper-Bergman	7-13		4413	7-20
Dangerous Passage (61)	Lowery-Brooks	8-21		4412	12-25
Double Exposure (64)	Morris-Kelly	7-10		4415	12-25
Here Come the Waves (99)	Crosby-Hutton	5-15		4411	12-25
Practically Yours (90)	Colbert-MacMurray	2-7		4414	12-25
BLOCK NO. FOUR					
Bring On the Girls (T) (92)	Lake-Tufts	1-10		4416	3
High Powered (62)	Lowery-Brooks	10-16		4419	3-5
Details under title: The High Man					
Salty O'Rourke (100)	Ladd-Russell	9-4		4418	3-5
Unseen, The (81)	McCrea-Russell	5-15		4417	3-5
Details under title: Fear					
BLOCK NO. FIVE					
A Medal for Benny (80)	Lamour-Cordova	6-26		4424	4-16
Affairs of Susan, The (110)	Fontaine-Brent	11-13		4421	4-2
Murder, He Says (92)	MacMurray-Main	5-1		4422	4-16
Scared Stiff (65)	Haley-Savage	11-27		4423	4-16
BLOCK NO. SIX					
Midnight Manhunt	Gargan-Savage	12-25	7-27	4427	6-11
Details under title: Hard to Handle					
Out of This World (96)	Bracken-Lynn	7-10	7-13	4426	6-11
You Came Along (103)	Cummings-Scott	2-19	9-14	4428	7-9
SPECIAL					
Incendiary Blonde (T) (113)	Hutton-Cordova	11-15	8-31	4431	6-25
REISSUE					
Sign of the Cross (118)	Colbert-March			4432	9-4
Northwest Mounted Police (T) (128)	Cooper-Carroll		8-26	4433	
This Gun For Hire (81)	Ladd-Lake		8-26	4434	
COMPLETED — 1945-46 —					
BLOCK NO. ONE					
Duffy's Tavern (97)	Gardner-Reynolds	10-2	9-28	4501	9-3
Follow That Woman (70)	Gargan-Kelly	2-19	12-14	4504	9-3
Lost Weekend, The (101)	Milland-Wyman	10-31	11-16	4503	8-20
Love Letters (101)	Jones-Cotten	10-31	10-26	4502	8-20
BLOCK NO. TWO					
Hold That Blonde (76)	Bracken-Lake	12-11	11-23	4506	10-15
Details under title: Good Intentions					
Kitty (104)	Goddard-Milland	6-12	1-25	4509	10-15
People Are Funny (93)	Haley-Walker	4-2	1-11	4508	10-15
Stork Club (98)	Hutton-Fitzgerald	1-30	12-28	4507	10-15
BLOCK NO. THREE					
Masquerade in Mexico (96)	Lamour-Cordova	1-8	2-22	4512	12-10
Miss Susie Slagle's (87)	Tufts-Lake	9-18	3-8	4513	12-10
Road to Utopia, The (90)	Crosby-Hope-Lamour	12-13	3-22	4514	12-10
Tokyo Rose (66)	Barr-Massen		2-8	4511	12-10
NOT DESIGNATED					
Big Town	Reed-Brooks	12-24			
Blue Dahlia, The	Ladd-Lake	4-2			
Blue Skies (T)	Crosby-Astaire	8-6			
Bride Wore Boots, The	Stanwyck-Cummings	8-6			
Calcutta	Ladd-Russell	7-9			
Cross My Heart	Hutton-Tufts	1-8			
Details under title: Too Good To Be True					
Easy Come, Easy Go	Tufts-Lynn	10-29			
Details under title: Third Avenue					
Imperfect Lady, The	Wright-Milland	10-1			
Details under title: Take This Woman					
Ladies' Man	Bracken-Welles	11-26			
Monsieur Beaucaire (T)	Hope-Caulfield	9-17			
Our Hearts Were Growing Up	Donlevy-Russell	3-5			
Rhythm Ranch	Haley-Hilliard	11-1			
Searching Wind, The	Young-Sidney	12-24			
Strange Life of Martha Ivers	Stanwyck-Heflin	10-15			
Details under title: Love Lies Bleeding					
Swamp Fire	Weissmuller-Grey	11-12			
They Made Me A Killer	Lowery-Britton	7-9			
To Each His Own	deHaviland-Lund	7-9			
Trouble With Women, The	Milland-Wright	6-11			
Details under title: Too Good To Be True					
Two Years Before the Mast	Ladd-Donlevy	5-1			
Virginian, The (T)	McCrea-Britton	11-13			
Well-Groomed Bride, The	Milland-deHavilland	2-19			

PRC

1944-45 Features	(24)	Completed (27)	In Production (0)
Westerns	(18)	Completed (18)	In Production (0)
1945-46 Features	(—)	Completed (11)	In Production (0)
Westerns	(—)	Completed (7)	In Production (0)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED — 1944-45 —					
Arson Squad (64)	Albertson-Armstrong	4-30	9-11	528	7-23
Apology for Murder (67)	Savage-Beaumont	3-5	8-27	526	10-1
Border Bad Men	Crabbe-St. John		10-10	567	
Crime, Inc. (75)	Neal-Tilton	11-13	4-15	502	3-19
Dangerous Intruder (71)	Arnt-Borg	4-16	8-21	519	9-3
Details under title: The Intruder					
Fighting Bill Carson	Crabbe-St. John	6-11	10-31	568	
Flaming Bullets	Ritter-Knox	6-11	9-22	564	
Frontier Fugitives	O'Brien-Ritter	5-14	9-1	563	
Details under title: Ride, Ranger, Ride					
The Gangster's Den	Crabbe-St. John	1-22	6-14	559	
Missing Corpse (62)	Bromberg-Jenks	2-5	6-1	524	6-11
Details under title: Stranger in the Family					
The Phantom of 42nd Street	O'Brien-Aldrich	1-22	5-2	521	
Shadow of Terror (60)	Fraser-Gillern	5-28	11-5		10-29
Details under title: Checkmate					
Silver Fleet, The (77)	Richardson-Withers	For	7-1	530	5-14
Stagecoach Outlaws	Crabbe-St. John	11-27	8-17	568	
Swing Hostess (76)	Tilton-Collins	6-12	9-8	509	11-15
Three in the Saddle	Ritter-O'Brien	4-16	7-26	562	
Why Girls Leave Home (68)	Lane-Leonard	3-5		111	7-9
White Pongo (73)	Fraser-Wrixon	4-16		222	8-6
COMPLETED — 1945-46 —					
Caravan Trails (Cinecolor)	Dean-Carlin	10-1			
Club Havana	Lindsay-Neal	8-28	10-23		11-26
Danny Boy	Henry-Johnson	8-6	1-8		
Debaar (60)	Savage-Neal	6-25	11-30		12-24
Enchanted Forest (Cinecolor) (80)	Lowe-Joyce	1-22	12-8		10-1
Flying Serpent	Lewis-Kramer	9-3	2-20		
Gun Smoke	Steele-Taylor	12-10			
How Do You Do? (83)	Gordon-Windsor	8-6	12-24		11-26
I Ring Doorbells	Shayne-Gwynne	10-2	2-25		

Lightning Raiders	Crabbe-St. John	10-15	1-7		
Mask of Dijon	Von Stroheim-Bates	11-26			
Murder Is My Business	Beaumont-Walker	12-26			
Navajo Kid	Steele-Saylor	10-15	11-21		
Once and For All	Coleman-Reed	10-29			
Prairie Rustlers	Crabbe-St. John	9-17	11-7		
Details under title: Buster Crabbe No. 1					
Romance of the West	Dean-Barton	8-6			
Six Gun Man	Steele-Catron	10-29	2-1		
Details under title: Six-Gun For Hire					
Song of Old Wyoming (Cinecolor) (65)	Dean-Padden	5-14	11-12		10-29
Strangler of The Swamps	LaPlanche-Edwards	9-3	1-1		
Wife of Monte Cristo	Loder-Aubert	8-6			

REPUBLIC

1944-45 Features	(32)	Completed (32)	In Production (0)
Westerns	(24)	Completed (24)	In Production (0)
Serials	(4)	Completed (3)	In Production (0)
1945-46 Features	(40)	Completed (21)	In Production (2)
Westerns	(16)	Completed (16)	In Production (0)
Serials	(4)	Completed (2)	In Production (0)

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
In Old Sacramento	Moore-Elliott	12-10			
One Exciting Week	Pearce-Harris	12-24			

COMPLETED — 1944-45

Along the Navajo Trail (66)	Rogers-Evans	9-3	12-15	446	12-24
Behind City Lights (68)	Terry-Roberts	1-22	9-10	429	10-1
Details under title: Return at Dawn					
Bells of Rosarita (68)	Rogers-Evans	2-5	6-19	442	5-28
Bordertown Trails	Carson-Burnette	5-15	8-11	451	
Cheaters, The (87)	Schildkraut-Burke	2-19	7-15	421	7-9
Details under title: The Magnificent Mr. M					
Cheyenne Wildcat	Elliott-Fleming	6-12	9-30	3314	
Chicago Kid (68)	Barry-Roberts	10-2	6-29	417	2-19
Corpus Christi Bandits	Lane-Talbot	4-20		465	
Don't Fence Me In (71)	Rogers-Evans	7-23	10-15	445	11-12
Earl Carroll's Vanities (89)	O'Keefe-Moore	11-13	4-5	413	3-19
Fatal Witness	Ankers-Fraser	1-22	9-15	427	
Federal Operator No. 99 (Serial)	Lamont-Talbot	2-5	7-7	483	
Flame of Barbary Coast (91)	Wayne-Dvorak	7-24	5-28	415	4-30
Gangs of the Waterfront	Armstrong-Bachelor	12-25	7-3	422	
The Great Stagecoach Robbery	Elliott-Fleming	9-18	2-15	3317	
Grissly's Millions (72)	Grey-Kelly	9-18	1-16	409	1-22
Hitchhike to Happiness (71)	Pearce-Evans	9-18	7-19	419	5-14
Jealousy (71)	Morley-Asther	11-27	7-23	424	8-20
Identity Unknown (71)	Arlen-Walker	11-27	4-2	414	4-16
Details under title: Johnny March					
Lone Texas Ranger	Elliott-Fleming	12-11	9-15	3318	
Love, Honor and Goodbye (87)	Bruce-Ashley	5-14	9-15	428	9-17
Man From Oklahoma, The (68)	Rogers-Evans	3-19	8-1	443	9-17
Man Hunt of Mystery Island (Serial)	Stirling-Bailey	10-16	3-18	482	
Marshal of Reno	Elliott-Hayes	3-6	7-2	3312	
Mexicana (83)	Guizar-Moore	5-28	11-15	431	11-26
Oregon Trail	Carson-Stewart	4-2	7-14	456	
Phantom Speaks, The (68)	Arlen-Roberts	10-31	5-10	433	5-14
Road To Alcatraz	Lowery-Storey	1-8	7-10	423	
Silver City Kid	Lane-Stewart	4-17	7-20	461	
Details under title: Red Gulch Renegades					
San Antonio Kid	Elliott-Blake	5-29	8-16	3313	
Santa Fe Saddlemates	Carson-Stirling	2-19	6-2	455	
Sheriff of Cimarron	Carson-Stirling	12-25	2-28	454	
Sing, Neighbor, Sing (70)	Terry-Brown	4-17	8-12	401	9-4
Song for Miss Julie, A (69)	Early-Clark	10-16	2-19	411	
Sporting Chance (59)	Randolph-O'Malley	12-11	6-4	420	9-3
Details under title: Behind the Ships					
Stagecoach to Monterey	Horton-George	10-16	7-29	418	6-25
Details under title: Marshal of Monterey					
Steppin' In Society (72)	Rogers-Evans	6-11	9-29	424	10-15
Details under title: You'll Remember Me					
Sunset in El Dorado (66)			4-17	462	Lane-Stewart
Swingin' on a Rainbow (72)	Taylor-Frazee	11-13	9-1	426	9-17
Tell It To A Star	Livingston-Terry	12-25	8-16	425	
Three's A Crowd (58)	Michael-Gordon	11-27	5-23	416	
Thoroughbreds	Neal-Mara	9-4	12-23	408	
Tiger Woman, The	Richmond-Mara	3-19	11-16	430	
Utah (78)	Rogers-Evans	12-11	3-21	441	4-2
Vampire's Ghost (59)	Abbott-Stewart	10-16	5-10	434	5-14

COMPLETED — 1945-46

Angel Comes to Brooklyn, An	Dowd-Duke	1-8	11-27	503	
Details under title: New Faces of 1945					
Alias Billy The Kid	Carson-Stewart	12-24			
Bandit of Badlands	Carson-Stewart	4-16	9-14	551	
California Gold Rush	Elliott-Fleming	4-30			
Captain Tugboat Annie (70)	Darwell-Kennedy	12-15	11-17	504	1-7
Details under title: Tugboat Annie's Son					
Cat Man of Paris, The	Esmond-Aubert	10-1			
Cherokee Flash	Carson-Stirling	7-9	12-13	553	
Colorado Pioneers	Elliott-Fleming	3-19	11-14	563	
Conquest of Cheyenne	Elliott-Fleming	10-29			
Crime of the Century	Bachelor-Browne	10-29			
Dakota (82)	Ralston-Wayne	8-6	12-25	505	11-26
I've Always Loved You (T)	McLeod-Dorn	8-20			
Details under title: Concerto					
Days of Buffalo Bill	Carson-Stewart	10-1			
French Key, The	Dekker-Ankers	10-29			
Gay Blade	Ashley-Rogers	12-10			
Girls of the Big House (68)	Roberts-Powers	3-5	11-2	502	12-24
Guy Could Change, A	Lane-Frazee	6-25	1-27	508	
Glass Alibi, The	Wrixon-Fowley	12-24			
King of the Forest Rangers (Serial)	Thompson-Talbot	10-15			
Last Crooked Mile, The	Barry-Savage	12-10			
Madonna's Secret, The	Lederer-Patrick	10-1			
Marshall of Laredo	Elliott-Blake	3-5	10-7	562	
Murder in the Music Hall	Ralston-Marshall	10-29			
Night Train to Memphis	Acuff-Mara	11-12			
Passkey to Danger	Bachelor-Livingston	11-26			
Phantom of the Plains	Elliott-Fleming	2-5	9-7	561	
Phantom Rider, The (Serial)	Kent-Stewart	8-6			
Rough Riders of Cheyenne	Carson-Stewart	5-14	11-1	552	
Scotland Yard Investigator (68)	VonSt'heim-Bachelor	2-19	9-30	501	
Song of Mexico	Mara-Barrier		12-28	506	
Sheriff of Redwood Valley	Elliott-Fleming	7-23			
Song of Arizona	Rogers-Evans	12-24			
Spectre of the Rose	Kurov-Essen	11-26			
Strange Impersonation, A	Marshall-Gargan	8-6			
Sun Valley Cyclone	Elliott-Fleming	9-17			
The Valley of the Zombie	Booth-Livingston	9-17			
Wagon Wheels Westward	Elliott-Fleming	4-16	12-21	564	
West of God's Country (Magnacolor)	Hale-Booth	11-26			
Woman Who Came Back, The	Kelly-Loder	4-30	12-13	507	
Details under title: The Web					

RKO-RADIO

1944-45 Features	Completed (31)	In Production (0)
1945-46 Features	Completed (35)	In Production (6)

NEW PRODUCTIONS

CRACK-UP
Mystery-drama—Started December 19
Cast: Pat O'Brien, Claire Trevor, Herbert Marshall, Wally Ford.
Director: Irving Reis — Producer: Jack Gross
Story: Not available. See next issue.

STEP BY STEP
Mystery—Started December 20
Cast: Lawrence Tierney, Anne Jeffreys, Lowell Gilmore, Myrna Dell, Jason Robards.
Director: Phil Rosen — Producer: Sid Rogell
Story: Not available. See next issue.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Till the End of Time	McGuire-Madison	10-29			
Details under title: The Dream of Home					
Notorious	Bergman-Grant	10-29			
Sister Kenny	Russell-Knox	11-12			
Without Reservations	Colbert-Wayne	10-29			
Details under title: Thanks God, I'll Take					

COMPLETED — 1944-45

BLOCK NO. TWO

Experiment Perilous (91)	Lamarr-Brent	7-24		510	12-11
Falcon in Hollywood, The (67)	Conway-Hale	7-24		507	12-11
Murder, My Sweet (90)	Powell-Shirley	5-29		508	12-11
Details under title: Farewell My Lovely					
Girl Rush, The (65)	Langford-Brown	6-12		506	10-30
Nevada (61)	Mitchum-Gates	7-24		509	12-11

BLOCK NO. THREE

Betrayal From the East (82)	Tracy-Kelly	7-24		514	2-19
What a Blonde (71)	Errol-Riley	10-16		511	2-5
Details under title: Come Share My Love					
Enchanted Cottage, The (92)	Young-McGuire	10-16		515	2-19
Having Wonderful Crime (70)	O'Brien-Landis	5-1		513	2-19
Pan Americana (84)	Terry-Long	8-21		512	2-19

BLOCK NO. FOUR

Body Snatcher, The (78)	Karloff-Lugosi	11-13		517	3-5
China Sky (77)	Scott-Drew	9-4		519	4-30
Tarzan and the Amazons (72)	Weissmuller-Joyce			518	4-30
Those Endearing Young Charms (81)	Day-Young	1-22		520	4-30
Zombies on Broadway (68)	Brown-Carney	9-18		516	4-30

BLOCK NO. FIVE

Back to Bataan (95)	Wayne-Ahn	11-13		523	6-11
Details under title: Invisible Army					
Brighton Strangler, The (67)	Loder-Duprez	7-10		522	5-14
Two O'Clock Courage (66)	Conway-Rutherford	8-21		521	4-30
West of The Pecos (66)	Mitchum-Hale	10-16		524	6-11

SPECIALS

Belle of the Yukon (T) (84)	Scott-Lee	4-3		583	12-11
Casanova Brown (93)	Cooper-Wright	2-21		581	8-7
It's a Pleasure (T) (90)	Henie-O'Shea	8-21		584	3-5
Princess and the Pirate (T) (94)	Hope-Mayo	5-15		551	10-16
Three Caballeros (T) (71)	Cartoon Feature			591	12-25
Woman in the Window, The (95)	Robinson-Bennett	4-17		582	10-16
Details under title: Once Off Guard					
Wonder Man (T) (98)	Kaye-Mayo	7-24		552	4-30

COMPLETED — 1945-46

BLOCK NO. ONE

George White's Scandals (95)	Davis-Haley	2-5		602	8-6
Falcon in San Francisco, The (65)	Conway-Corday	2-19		603	8-6
Johnny Angel (79)	Raft-Trevor	12-11		604	8-6
Momma Loves Poppa (60)	Errol-Risdon	2-19		601	8-6
Radio Stars on Parade (69)	Brown-Carney	4-16		605	8-6

BLOCK NO. TWO

First Yank Into Tokyo (82)	Neal-Hale	2-19		607	9-17
Isle of the Dead (72)	Karloff-Drew			608	9-17
Man Alive (70)	O'Brien-Drew	2-5		606	10-1
Spanish Main, The (T) (100)	Henreid-O'Hara	11-27		610	10-15
Wanderer of the Wasteland (67)	Warren-Long	6-11		609	10-1

BLOCK NO. THREE

Cornered (102)	Powell-Chelrel	7-9		612	12-24
Hotel Reserve (79)	Mason-Mannheim	Foreign		615	12-24
Dick Tracy (61)	Conway-Jeffreys	6-11		613	12-24
Sing Your Way Home (72)	Haley-Jeffries	12-11		614	12-24
Spiral Staircase, The	McGuire-Brent	9-3			
Details under title: Some Must Watch					

NOT DESIGNATED

Along Came Jones (90)	Cooper-Young	11-27		681	6-25
Badman's Territory	Scott-Richards	10-1			
Bamboo Blonde	Langford-Wade	9-17			
Bedlam	Karloff-Lee	8-6			
Details under title: A Tale of Bedlam					
Bells of St. Mary's, The (125)	Crosby-Bergman	3-5			11-26
Deadline at Dawn	Hayward-Williams	5-28			

Ding Dong Williams	Vernon-McGuire	5-14	
Falcon's Alibi, The	Conway-Corday	8-20	
From This Day Forward	Fontaine-Stevens	9-3	
Details under title: All Brides are Beautiful			
Game of Death (70)	Loder-Long	2-19	12-10
Details under title: The Most Dangerous			
Heartbeat	Rogers-Aumont	8-20	
Kid From Brooklyn, The (T)	Kaye-Mayo	6-25	
Lady Luck	Young-Hale	10-29	
Genius, Inc.	Carney-Brown	9-3	
Details under title: Master Minds			
Riverboat Rhythm	Errol-Newton	7-9	
Details under title: Follow Your Heart			
Stranger, The	Robinson-Young	10-29	
Sunset Pass	Warren-Leslie	12-10	
Tarzan and the Leopard Woman	Weismuller-Joyce	8-20	
Tomorrow Is Forever	Colbert-Welles	4-2	
Truth About Murder, The	Granville-Conway	7-23	
Details under title: The Lie Detector			

REISSUE

Pinocchio (T)	Disney Cartoon Feature	691

20th CENTURY-FOX

1944-45 Features	Completed (26)	In Production (0)
1945-46 Features	Completed (27)	In Production (7)

NEW PRODUCTIONS

STRANGE TRIANGLE

Mystery—Started December 24

Cast: Signe Hasso, John Shepperd, Anabel Shaw.

Director: Ray McCarey Producer: Bryan Foy

Story: Not available. See next issue.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Anna and The King of Siam	Dunne-Harrison	12-10			
Cluny Brown	Jones-Boyer	12-24			
Dark Corner, The	Ball-Stevens	12-10			
Shocking Miss Pilgrim, The (T)	Grable-Haymes	12-10			
Somewhere in the Night	Hodiak-Guild	12-10			
Three Little Girls in Blue (T)	Haver-Mature	11-26			
COMPLETED — 1944-45 —					
BLOCK NO. SIX					
Keys of the Kingdom (137)	Peck-Hardwicke	2-7	Jan.	514	12-25
Fighting Lady, The (61)	Gov't Documentary		Jan.	515	1-22
BLOCK NO. SEVEN					
Hangover Square (77)	Cregar-Darnell	9-4	Feb.	516	1-22
A Tree Grows in Brooklyn (128)	McGuire-Dunn	515	Feb.	517	2-5
BLOCK NO. EIGHT					
Circumstantial Evidence (68)	O'Shea-Marshall	11-13	Mar.	519	2-19
Thunderhead, Son of Flicka (T) (73)	McDowell-Foster	5-15	Mar.	518	2-5
BLOCK NO. NINE					
Molly and Me (77)	Fields-Woolley	11-13	Apr.	522	3-5
Details under title: Molly, Bless Her					
Song of Bernadette (156)	Jones-Price	4-5	April	520	2-7
Royal Scandal, A (90)	Bankhead-Eythe	9-18	April	521	4-2
Details under title: Czarina					
BLOCK NO. TEN					
Diamond Horseshoe (T) (104)	Grable-Haymes	9-4	May	524	4-30
Bull Fighters (62)	Laurel-Hardy	12-11	May	525	4-16
BLOCK NO. ELEVEN					
Don Juan Quilligan (75)	Bendix-Blondell	2-5	June	527	6-25
Details under title: Two-Faced Quilligan					
Where Do We Go From Here? (T) (77)	MacMurray-Leslie	9-4	June	526	5-28
BLOCK NO. TWELVE					
Nob Hill (T) (95)	J. Bennett-Raft	8-21	July	529	6-11
Within These Walls (71)	Mitchell-Anderson	3-5	July	528	6-11
REISSUE					
Call of the Wild (Reissue) (81)	Gable-Young		June	523	
COMPLETED — 1945-46 —					
NOT DESIGNATED					
And Then There Were None (97)	Fitzgerald-Huston	3-19	Nov.	611	7-23
Behind Green Lights	Landis-Gargan	10-1			
Details under title: Precinct 33					
Bell for Adano, A (103)	Hodiak-Tierney	11-13	Aug.	601	7-9
Black Beauty	Freeman-Denning	12-10			
Captain Eddie (107)	MacMurray-Bari	12-11	Sept.	604	7-23
Caribbean Mystery (65)	Dunn-Ryan	2-5	Sept.	605	8-6
Details under title: First, Last and Always					
Centennial Summer (T)	Crain-Wilde	9-17			
Colonel Effingham's Raid (70)	Bennett-Eythe	12-25		610	10-15
Doll Face (80)	Miranda-O'Keefe	8-20			12-24
Dolly Sisters, The (T) (114)	Grable-Payne	2-5	Nov.	609	10-1
Dragonwyck	Tierney-Eythe	3-5			
Give Me the Simple Life (T)	Payne-Haver	5-14			
Fallen Angel (97)	Faye-Andrews	5-14	Dec.	612	10-29
House on 92nd Street (88)	Eythe-Hasso	4-30	Oct.	608	9-17
Details under title: Now It Can Be Told					
Junior Miss (94)	Garner-Joslyn	2-19	Aug.	603	6-25
Kitten on the Keys (T)	O'Hara-Haymes	4-30			
Johnny Comes Flying Home	Stewart-Crane	11-26			
Leave Her To Heaven (T) (110)	Tierney-Wilde	5-28	Jan.	514	12-24
Shock	Price-Bari	10-15	Jan.	615	
Smoky (T)	MacMurray-Baxter	7-23			
Sentimental Journey	Payne-O'Hara	10-1			
Spider, The (63)	Conte-Marlowe	6-11	Dec.	613	11-12
State Fair (T) (100)	Andrews-Crain	1-22	Oct.	607	9-17
Walk in the Sun (117)	Andrews-Conte	8-11	Jan.	613	12-24
Details under UA Release Chart					
Way Ahead, The (104)	Niven-Huntley	For	Aug.	606	6-11
Wilson (T) (153)	Hardwicke-Mitchell	11-29	Aug.	602	8-7

UNITED ARTISTS

1944-45 Features	Completed (24)	In Production (0)
1945-46 Features	Completed (21)	In Production (2)

Key to Producers: Small (Sml.); Rogers (Rgs.); Vanguard (Van.); Crosby (Cby.); Sherman (Shm.); Pressburger (Psb.); Wanger (Wgr.); Ripley-Monter (R.M.); Bogeaus (Bog.); Stromberg (Smg.); Levey (Lev.); Cowan (Cow.); Stone (Stn.); Selznick (Szk.); Nebenzahl (Neb.); Lesser Les.); Loew-Hakim (L. H.); Skirball (Skl.); Eagle-Lion (G. F. D.); Cagney (Cgy.); Bronston (Brn.); Hughes (Hug.).

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Sin of Harold Diddlebock, The	Lloyd-Walburn	10-1			
Strange Woman, The	Lamarr-Sanders	12-24			
COMPLETED — 1944-45 —					
Bedside Manner (79)	Hussey-Carroll	11-27	6-15	Stn.	6-25
Blood on the Sun (94)	Cagney-Sidney	10-31		Ggy.	4-30
Brewster's Millions (79)	O'Keefe-Walker	8-21	4-7	Sml.	4-2
Colonel Blimp (T) (148)	Livesey-Walbrook	Foreign	5-4	G.F.D.	4-2
Dark Waters (89)	Oberon-Tone	5-29	11-10	Bog.	12-11
Delightfully Dangerous (93)	Powell-Bellamy	9-4	3-31	Rgs.	3-19
Details under title: High Among the Stars					
Great John L, The (96)	Darnell-McClure	7-10	6-29	Crosby	6-11
Guest Wife (88)	Colbert-Ameche	12-11	7-27	Skl.	8-6
Hairy Ape, The (90)	Bendix-Hayward	1-10	6-16	Lev.	5-29
I'll Be Seeing You (85)	Rogers-Cotten	4-17	1-5	Szk.	1-8
Details under title: Double Furlough					
It's in the Bag (87)	Allen-Benchley	10-16	4-21	Rgs.	2-19
Sensations of 1945 (86)	Powell-Fields	12-13	6-30	Stn.	7-10
Mr. Emmanuel (92)	Aylmer-Gynt	Foreign	1-19	G.F.D.	1-22
Song of the Open Road (89)	Bergen-Granville	12-13	6-2	Rgs.	5-15
Southerner, The (91)	Scott-Field	9-18	8-10	L.H.	5-14
Details under title: Hold Autumn in Your Hand					
Story of G. I. Joe (109)	Meredith	11-27	7-13	Cwn.	6-25
COMPLETED — 1945-46 —					
Abilene Town	Scott-Dvorak	8-6	1-11	Lev.	
Details under title: Abilene					
Adventures in Casablanca	Marx Brothers	10-15			
Details under title: A Night in Casablanca					
Blithe Spirit (T) (94)	Cummings-Harrison	Foreign	12-14	GFD.	10-1
Breakfast in Hollywood	Freeman-Granville	8-20	2-22	Gldn.	
Caesar and Cleopatra (T)	Olivier-Leigh	Foreign		G.F.D.	
Captain Kidd (82)	Laughton-Britton	2-5	10-19	Bog.	8-20
Diary of A Chambermaid	Goddard-Hatfield	7-23	2-15	Bog-Mer.	
Duel In the Sun (T)	Jones-Cotten	3-19		Szk.	
Getting Gertie's Garter (72)	O'Keefe-McDonald	6-25	11-30	Sml.	12-10
Henry V (T)	Olivier-Newton	For.		G.F.D.	
Johnny in the Clouds (88)	Montgomery-Mill	Foreign	3-15	GFD.	12-10
Outlaw, The	Russell-Huston		2-8	Hug.	
Paris—Underground (97)	Bennett-Fields	1-22	9-14	Bnt.	10-29
Scandal in Paris, A	Sanders-Hasso	10-29		Psb.	
Spellbound (113)	Bergman-Peck	7-24	12-28	Szk.	11-12
Details under title: House of Dr. Edwardes					
This Happy Breed (T)	Newton-Johnson	Foreign		G.F.D.	
2000 Women	Robson-Calvert	Foreign		G.F.D.	
Young Widow	Russell-Hayward	3-5	3-1	Smg.	
Whistle Stop	Raft-Gardner	7-23	1-25	Neb.	

UNIVERSAL

1944-45 Features	(48)	Completed (48)	In Production (0)
Westerns	(7)	Completed (7)	In Production (0)
Serials	(4)	Completed (4)	In Production (0)
1945-46 Features		Completed (30)	In Production (2)
Westerns		Completed (5)	In Production (0)
Serials		Completed (3)	In Production (0)

NEW PRODUCTIONS

NOTORIOUS GENTLEMAN

Comedy—Started December 26

Cast: Kent Taylor, Virginia Grey, Jane Adams, Milburn Stone, Danny Morton, John Litel, Samuel S. Hinds.

Director: Charles Barton Producer: Howard Welsch

Story: Not available. See next issue.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Genius in the Family	Lee-Ameche	11-12			
COMPLETED — 1945-46 —					
Beautiful Cheat (59)	Granville-Beery	11-27	7-20	9044	8-6
Details under title: It's Never Too Late					
Beyond the Pecos	Cameron-Drew	7-24	2-23	9083	
Blonde Ransom (68)	Cook-Grey	12-25	6-15	9042	6-25
Babes on Swing Street	Errol-Vincent	5-29	10-13	9024	
Climax, The (T) (86)	Karloff-Foster	2-21	10-20	9007	10-16
East Side of Heaven (Reissue)	Crosby-Blondell		6-15	9047	
Easy To Look At (64)	Jean-Grant	12-25	8-10	9045	9-3
Frozen Ghost, The (61)	Chaney-Ankers	6-26	6-28	9032	7-9
Frisco Sal (94)	Foster-Boy	10-2	2-23	9012	3-5
Here Come the Co-Eds (88)	Abbott-Costello	11-13	2-2	9002	3-5
Her Lucky Night (63)	Andrews Sisters	7-24	2-9	9021	3-19
Details under title: Stars Over Manhattan					
House of Fear (69)	Rathbone-Bruce	2-5	3-16	9025	4-16
Honeymoon Ahead	Jones-McDonald	11-27	5-11	9028	
Details under title: Romance, Inc.					
House of Frankenstein (70)	Karloff-Chaney	4-17	2-16	9013	1-4
Details under title: Devils Brood					

I'll Remember April (64)	Jean-Grant	8-21	4-13	9027	5-14
Details under title: Mike Goes to a Party					
I'll Tell the World	Tracy-Joyce	12-11	6-8	9041	
Imitation of Life (Reissue)	Colbert-William		6-15	9096	
Jungle Captive (63)	Lane-Kruger	9-18	6-29	9038	7-9
Jungle Queen (Serial)	Collier-Quillan	10-2	1-23	9581	
Lady On A Train (94)	Durbin-Bellamy	2-5	8-24	9001	9-3
Moonlight and Cactus	Andrews-Carrillo	9-6	9-9	9022	
Mummy's Curse (62)	Chaney-Harding	8-21	2-16	9036	
Mystery of the River Boat (Serial)	Lowery-Clements	7-24	10-24	9681	
Naughty Nineties, The (76)	Abbott-Costello	2-5	7-6	9003	6-25
Night Club Girl (61)	Austin-Dunn	7-24	1-5	9035	1-22
On Stage, Everybdoy (75)	Oakie-Ryan	5-14	7-13	9015	7-23
Patrick the Great (89)	O'Connor-Ryan	11-1	5-4	9011	5-14
Pearl of Death (69)	Rathbone-Bruce	5-1	9-22	9019	9-18
Penthouse Rhythm (60)	Collier-Norris	8-21	6-22	9043	9-3
Raiders of Ghost City	Moore-Atwill	5-29	7-25	9780	
Salome, Where She Danced (T) (90)	DeCarlo-Cameron	10-2	4-27	9073	4-30
See My Lawyer (69)	Olsen & Johnson	5-1	5-25	9016	7-9
She Gets Her Man (74)	Davis-Gargan	10-31	1-12	9020	2-5
Song of the Sarong (65)	Gargan-Kelly	11-13	4-20	9040	5-28
Sudan (T) (76)	Montez-Hall	6-26	3-2	9006	4-2
Details under title: Queen of the Nile					
Suspect, The (85)	Laughton-Raines	10-2	2-9	9010	1-8
Swing Out, Sister (60)	Cameron-deWit	9-4	5-18	9033	6-11
That's The Spirit (93)	Ryan-Oakie	1-8	6-1	9014	5-28
Uncle Harry (80)	Sanders-Fitzgerald	4-30	8-17	9075	8-20
Under Western Skies (57)	O'Driscoll-Beery	8-21	1-19	9039	2-5
Details under title: Musical Round-up					
Woman in Green (68)	Rathbone-Bruce	5-29	7-27	9025	7-23
Details under title: Invitation to Death					

COMPLETED —— 1945-46 ——

Adventure for Two	Olivier-Rutherford	Foreign			
Bad Men of the Border	Grant-Armida	8-6	9-28	1101	
Because of Him	Durbin-Tone	9-3	1-18	516	
Brute Man, The	Hatton-Adams	11-26			
Canyon Passage (T)	Andrews-Hayward	9-3			
Code of the Lawless	Grant-Knight	7-23	10-19	1102	
Details under title: Law for Pecos					
Crimson Canary (64)	Beery-Collier	4-16	11-9	509	11-26
Details under title: Hear That Trumpet Talk					
Dalton's Ride Again, The (72)	Curtis-O'Driscoll	9-3	11-23	510	12-24
Frontier Gal (T) (84)	deCarlo-Cameron	5-14	12-21	513	12-10
Girl On the Spot	Barker-Collier	3-19	1-11	515	
Details under title: Serenade for Murder					
Gun Town	Grant-Knight	9-3	1-18	1104	
House of Dracula	Chaney-O'Driscoll	10-15	12-7	511	
House of Horrors	Lowery-Grey				
Idea Girl	Barker-Bishop	12-21	2-8	518	
Little Giant	Abbott-Costello	11-12	2-22	519	
(Details under title: On The Carpet)					
Man in Gray (92)	Lockwood-Mason	Foreign			12-24
Men In Her Diary (73)	Albritton-Hall	2-19	9-14	502	10-1
Murder Mansion	Goodwin-Grey	10-1			
Night in Paradise	Oberon-Bey	1-8			
On the Carpet	Abbott-Costello	11-12			
Outlaws of Twin Forks	Grant-Adams	8-20			
Pillow of Death (66)	Chaney-Joyce	3-19	12-14	512	1-7
Pursuit to Algiers (65)	Rathbone-Bruce	8-20	10-26	507	11-12
Details under title: The Fugitive					
River Gang (64)	Jean-Brasselle	10-2	9-21	503	10-29
Details under title: Fairy Tale Murder					
Royal Mounted Rides Again (Serial)	Kennedy-Kennedy	7-23			
Scarlet Horseman, The (Serial)	Cookson-Shaw	11-12			
Scarlet Street	Robinson-Bennett	8-6	12-28	514	
Secret Agent X-9 (Serial)	Bridges-Wiley	4-16			
Senorita from the West (63)	Jones-Granville	1-22	10-12	506	10-20
Seventh Veil, The	Mason-Todd	Foreign			
Shady Lady (94)	Coburn-Simms	6-11	9-7	501	9-17
Details under title: Alibi in Ermine					
Spider Woman Strikes Back, The	Sondergaard-Grant	10-15			
Strange Confession (62)	Chaney-Joyce	2-19	10-5	505	12-10
Tangier	Montez-Sabu	10-1	2-1	517	
Terror by Night	Rathbone-Bruce	10-29			
That Night With You (84)	Tone-Foster	6-11	9-28	504	10-15
Details under title: Once Upon a Dream					
This Love of Ours (90)	Oberon-Korvin	6-25	11-2	508	10-20
Details under title: As It Was Before					
Wolf of London, The	Haden-Harvey	12-24			

WARNER BROTHERS

1944-45 Features	Completed (19)	In Production (0)
1945-46 Features	Completed (26)	In Production (4)

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev
Beast With Five Fingers, The	Alda-King	12-10			
Escape Me Never	Flynn-Lupino	11-26			
Humoresque	Crawford-Garfield	12-24			
Two Guys From Milwaukee	Morgan-Leslie	12-24			

COMPLETED —— 1944-45 ——

Christmas in Connecticut (101)	Stanwyck-Morgan	6-12	8-11	420	7-23
Conflict (86)	Bogart-Hobart	5-17	6-30	418	6-25
Corn Is Green, The (114)	Davis-Dell	8-21	7-21	419	4-2
Crime by Night (72)	Wyman-Cowan	10-19	9-9	402	8-7
Details under title: Forty Whacks					
God Is My Co-Pilot (88)	Morgan-Massey	8-21	4-7	414	4-2
Escape in the Desert (79)	Sullivan-Dorn	6-12	5-19	416	4-30
Details under title: Strangers in Our Midst					
Horn Blows at Midnight, The (78)	Kenny-Smith	11-15	4-28	415	4-16
Hotel Berlin (98)	King-Dantine	11-27	3-17	413	3-19
Janie (106)	Reynolds-Hutton	1-10	9-2	401	8-7
Objective Burma (142)	Flynn-Brown	6-12	2-10	411	2-5
Pillow To Post (92)	Lupino-Greenstreet	8-21	6-9	417	5-28
Roughly Speaking (117)	Russell-Carson	6-12	3-3	412	2-5
To Have and Have Not (101)	Bogart-Bacall	2-21	1-20	410	10-16

COMPLETED —— 1944-45 ——

A Stolen Life	Davis-Ford	2-19			
Big Sleep, The	Bogart-Bacall	10-31			
Cinderella Jones	Leslie-Aldo	12-13			
Confidential Agent (118)	Boyer-Bacall	6-25	11-10	506	11-12
Danger Signal (78)	Emerson-Scott	4-16	12-15	508	11-26
Devotion	DeHaviland-Lupino	11-16			
Her Kind of Man	Scott-Paige	8-20			
Janie Gets Married	Leslie-Hutton	4-16			
Mildred Pierce	Crawford-Carson	12-25	10-20	505	10-15
My Reputation	Stanwyck-Brent	11-29			
Never Say Goodbye	Flynn-Parker	8-6			
Night and Day (T)	Grant-Smith	6-25			

SIZE-UPS

(Continued from Page 25)

going to do their own adaptations. Another recent purchase is a Broadway show called "Portrait in Black." Following completion of "Genius in the Family" (Don Ameche-Myrna Loy), "Sunny River," an Oscar Hammerstein musical, will probably go in Technicolor with Carmen Miranda starred.

Harold Lloyd finally won his plagiarism suit against Universal and was granted a $40,000 fee for damages, plus $10,000 attorney's fees. Lloyd's original suit was for $300,000 and there are still two other actions pending by him against the studio. The property involved is Lloyd's old silent film, "Movie Crazy."

WARNER BROS.

John Van Druten, author of "Voice of the Turtle," has completed his screen play version for the studio and the property is on the schedule for late spring or summer production. Van Druten will probably direct the film. Warner's paid $500,000 plus a percentage for the film rights on this property and it will be filmed as nearly like the original play as possible.

"Quietly My Captain Waits" is being rumored as a co-starrer for Bette Davis and Paul Henreid. This is a period piece and will be done in Technicolor if it is possible. Meanwhile, Henreid continues on suspension for having turned down "The Beast with Five Fingers," while Miss Davis works on retakes on "Stolen Life."

Sydney Greenstreet is leaving his usual menace roles to star in the re-make of the old George Arliss film, "The Millionaire," Dane Clark will carry the important juvenile role.

After all the rumors to the contrary, it looks as though Mike Curtiz is going to stay on the Warner lot. "Life With Father" is his last under his current contract. But Producer Jerry Wald is already at work on "Will Rogers" to have the script ready to go as soon as Curtiz finishes "Father." Warners can breathe more easily now. Curtiz's leaving would be a real loss to any studio.

Forty Thousand Dollars was the price recently paid to Alice Tisdale Hobart for screen rights to "The Peacock Sheds His Tail," a story of American exploitation in Mexico.

Jerry Wald was so satisfied with his "Mildred Pierce" that he has set another James M. Cain story on his immediate schedule. This time it is "Serenade," in which Ann Sheridan and Dennis Morgan will be starred. Vincent Sherman will direct. Believe it or not, the Johnston office has approved the shooting script on this one. And that in itself is a feather in the Wald cap. It's a mystery how screen writers can launder the Cain characters and situations enough to satisfy the censorship bans and still have enough story left to film. But apparently it can be done.

Another recent story purchase by the studio is "Turquoise," latest novel of Anya Seton, author of "Dragonwyck." A reported $200,000 was the fee.

With the rumor that M-G-M offered Errol Flynn $100,000 for his novel, "Showdown," Flynn's own studio came forward with a producer-actor deal which is reckoned to please him enough to keep him happy on his own lot. No terms have been named as yet.

There is only ONE Independent Exhibitors' trade paper

Film BULLETIN

. . . and 85 percent of the theatres in the U. S. are INDEPENDENTS!

THE NEWS DIGEST

(Continued from Page 19)

Hugh Harman, former cartoon producer. The latter pictures called Anim-Action will combine animated cartoons with live talent and will be filmed in color.

UNGER GETS UA SALES TOP SPOT

J. J. Unger, western sales manager for United Artists, was appointed general sales manager last wek by Gradwell L. Sears, vice-president in charge of distribution. The appointment was in line with the company's policy of promotion from within the ranks wherever possible, Sears noted. Unger succeeds Carl Leserman, who has joined Benedict Bogeaus Productions.

Unger, who assumed his new duties last week, shortly will announce his own successor to the western sales post and will also name a new eastern sales manager, to succeed Harry Gold, recently resigned to join Howard Hughes.

The new sales head started his career in the industry as a booker for the General Film Company in 1920. A year later, he joined First National as New York branch manager, then to Paramount in 1924 in a similar capacity. Eight years later, Unger became Eastern division manager and in 1939 was upped to eastern and Canadian division manager.

* * *

ARTHUR TESTS ARBITRATION LEGALITY

The arbitration system used to settle industry disputes under the Consent Decree was challenged in a brief submitted by Harry Arthur and his St. Louis Amusement Co. and filed with the Circuit Court of Appeals in St. Louis in an appeal from an earlier decision of the District Court dismissing his suit for an injunction against monopolistic practices by the majors and request for triple damages.

Specifically, the brief challenged the authority of the St. Louis arbitration panel to pass on a complaint involving a decision by the arbitration board the terms of which Arthur felt were inequitable. The brief claimed that the New York Court was not within its rights when it agreed to recognize the arbitration provisions of the 1940 decree, holding that these provisions actually create and strengthen restraint of trade. It argued that creation of the arbitration system and the attempt to establish rules for clearance "are legislative and solely within the jurisdiction of Congress."

A reply brief will be filed by the defendants, which include the American Arbitration Council and several distributing companies. Following this, the case is expected to be set for hearing sometime next month.

* * *

REPUBLIC STUDIO SHAKEUP REPORTED

In a shakeup which eliminates a number of executive producer posts and centers all production activity under the supervision of Allen Wilson, vice-president in charge of production at Republic studios. Under the new setup, executive producers Armand Schaefer and William O'Sullivan will function as assigned producers, each personally responsible for his pictures without benefit of associate producers.

According to reports, producer Rudy Abel will follow Stephen Auer off the lot. George Blair, producer-director, is scheduled to confine himself to director work only, while Dorrell and Stuart McGowan, producer-writers are indicated returning to their former status as writers.

However, the unit producing deals involving Frank Borzage, Ben Hecht and Allan Dwan continue as before. Producer Don Brown receives eight features to handle during the coming season, all under Wilson's supervision.

* * *

NEW ANTI-TRUST SUIT FILED

A new anti-trust suit charging unreasonable clearance and run was filed against eleven film companies, four chains and nine individuals by the Cross Bay Amusement Co. and Rockwood Theatre Enterprises, Inc., lessee and owner of the Cross Bay Theatre, Woodhaven, L. I. Defendants in the suit are the eleven distributors, Metropolitan Playhouses, Randforce Amusement Co., United Artists Theatre Circuit, Skouras Theatres Co., John Wimple, Spyros, Charles and George Skouras, Samuel and Harold Rinzler, Louis and Emanuel Frisch and Joseph M. Schenck.

Injunction is asked to refrain defendants from allegedly refusing to contract with the Cross Bay for pictures on a run and clearance of seven days after Loew's Willard and RKO's Richmond Hill and with a clearance of seven days in favor of the Cross Bay over all other theatres in the area. Triple damages of the amount ascertained to have been lost because of the clearance terms is also asked.

* * *

GOLDMAN JUDGE GETS COURT ORDER

The U. S. Circuit Court in Philadelphia issued a show cause order to Judge William H. Kirkpatrick last week in the Goldman case following a motion by William A. Gray, attorney for William Goldman Theatres, Inc. The Court ordered Judge Kirkpatrick to show cause why Gray's motion for a jury trial to fix damages in Goldman's anti-trust suit against the major distributors and the Warner circuit in Philadelphia should not be issued. Goldman is asking $1,350,000 in triple damages.

Judge Kirkpatrick had appointed a master, David Bachman, to hear the testimony in the case and fix damages, but Goldman objected and had his attorney file for a jury trial. Defendants opposed the latter, but will have to accept this method of Judge Kirkpatrick can not meet the Circuit Court order.

* * *

MEMOS

Admission tax collections for 1945 were expected to hit a new high of $375,000,000, it was indicated with figures released by the U. S. Internal Revenue Bureau showing that collections for the year through November aggregated $345,443,336, as against $269,332,934 at this point in 1944. November collections on October admissions totaled $36,349,911, compared with $30,183,455 for the same month a year ago, but about $6,000,000 less than the all-time high registered the previous month.

Variety Clubs of America will hold their annual convention in New York at the Astor Hotel, May 15-18, it was announced by "Chick" Lewis, publicity chairman. The Humanitarian Awards banquet will be held on the night of May 18. Members are now voting on the selection of the person to be honored by the award.

A $300,000 budget has been set for 1946 by the budget committee to continue the motion picture arbitration system under the American Arbitration Association. The five distributors who were parties to the Consent Decree were advised of the pro-rata amounts they are to contribute to support the system through 1946.

Paramount and B. G. DeSylva Productions mutually abrogated their agreement, dissolving the contract under which DeSylva produced for Paramount release. Only one film, "The Stork Club," was made under the pact. Reason given for dissolution of the pact was DeSylva's health and he expects to take a vacation before continuing production activity.

* * *

THEATRE MANAGERS and PROJECTIONISTS

Don't put your return film in the lobby before all patrons have left.

Address your return posters properly wrapped so they are delivered to the rightful owners as there is a serious paper shortage!

IMPORTANT!

Put your return trailers in the proper containers. Don't send all trailers to National Screen as there are others who ship trailers.

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PREVUES



JOHNNY IN THE CLOUDS . . . A Two Cities film released thru United Artists, this British romantic war drama about a poetic flyer and his brave wife stars Michael Redgrave and brings back Douglass Montgomery to American audiences. The cast also includes Rosamund John, John Mills and Renee Asherson.

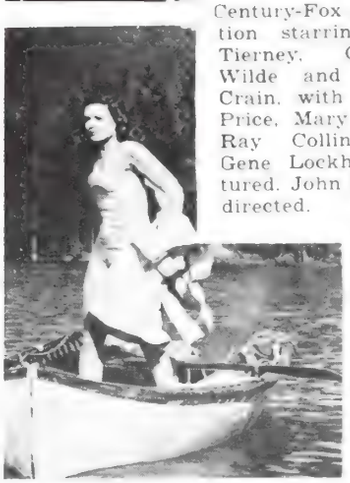


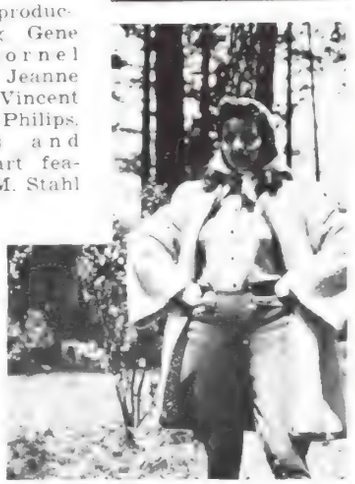






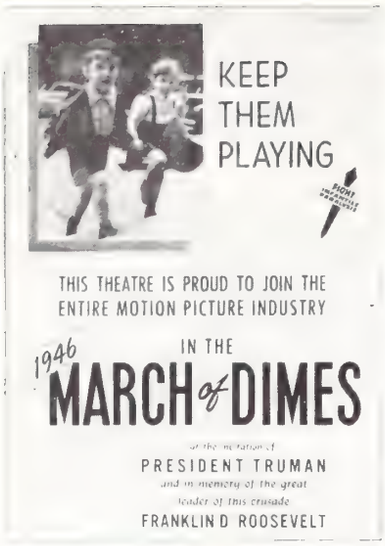
LEAVE HER TO HEAVEN . . . Ben Ames Williams' best seller comes to the screen in a lavish Technicolored 20th Century-Fox production starring Gene Tierney, Cornel Wilde and Jeanne Crain, with Vincent Price, Mary Philips, Ray Collins and Gene Lockhart featured. John M. Stahl directed.











POSTERS



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TRAILER



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MOTION PICTURES'
MARCH OF DIMES
JAN. 24 - 30, 1946

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Film BULLETIN

Vol. 14 No. 2 January 21, 1946



KEEP THEM PLAYING

Once Again the Theatremen of America Will Join the

MARCH of DIMES

JANUARY 24-30, 1946

THE INDEPENDENT MOTION PICTURE TRADE JOURNAL

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The WARNER Kind of Picture – in two reel

Collect At Every Show — Every Seat!

MARCH OF DIMES

JANUARY 24 - 30, 1946

EDITORIALS

Vol. 14, No. 2 JANUARY 21, 1946

A BOTTOMLESS PIT

If one listens to Hollywood — and in Hollywood one does a lot of listening — a clear-cut impression is gathered that the other divisions of our great and vast industry are of little consequence as measured by the people who make the movies.

Everyone here talks in terms of accomplishments, *his* accomplishments particularly. When mention is made of the industry's general prosperity, no doubt is left in the listener's ear, if not his mind, that that principally is Hollywood's accomplishment. Each producer individually, and the lot of them collectively, appears convinced that the great flow of revenue to this capital of movie-making is the direct result of, and the just reward for, his labors and his genius.

What of the distributors—the film peddlers—and their advance brigade, the advertising men? What of exhibitors? It is apparent that the exhibition branch gets small heed from many important production people. Of course, there are exceptions, the practical film makers, who understand that their revenue stems from exhibitors, but theatre business is remote to the majority, whose appreciation of that phase of the industry is limited to quotations of the gross on their picture at the Radio City Music Hall, or the Roxy, or some other big city movie cathedral.

And what of the distribution branch in the estimation of the producers? What credit do they allot to the sales and advertising departments of their companies for the gains made by them? It is amazing to learn that they, too, get short shrift from the studio executives. The salesman? It would seem that he's the chap who takes the orders for the great pictures that the studio is making and collects the money paid him by the exhibitors, who, in turn, gather it in from moviegoers bursting with frantic desire to lay down their dollars for the privilege of witnessing the producers' artistry. And the exploiteer? He's a blurb scribbler whose function is to bring to the notice of the trade and the public the arrival of the product of these geniuses.

Hollywood is notorious for its vanity, yet it might not be important were it not for the devastating repercussions of this self-satisfaction, fed by abnormally high grosses in recent years, on exhibitors and on the film product itself.

Fabulous, fantastic sums of money are expended by Hollywood, much of it sheer extravagance, and yet tremendous profits flow into the coffers of the film companies. The studios have ravenous, insatiable appetites for money and the demand on the distribution branch is for more, always more. High pressure salesmanship by the film peddlers and slick exploitation by the advertisers extract the golden flood from the exhibitors and the public. Today, they are paying a higher price for motion pictures than ever before. But — and this is the rub — they are paying it for product the quality of which is in no sense commensurate with the ever-increasing revenue that is poured back into the bottomless pit that is Hollywood.

It is bad enough that the exhibitor's profit is constantly being cut closer and closer to a subsistence level, but as long as there is still some profit in exhibition, that is not the real tragedy. The frightening aspect of our business today is the failure of these self-exalted movie makers to utilize the tremendous capital made available to them for the general betterment of the lifeblood of the industry — its pictures.

Compare, if you will, the astronomical profits rolled up by the major film companies during 1945 with the list of the year's feature releases and you will comprehend the appalling absence of relationship between profits and quality of product.

And that brings us to the ultimate tragedy, and the danger in the future.

Hollywood in these fat days has been making a mediocre product, a couple of studios being the exceptions. Fancy, splendiforous sets have been tossed in to overcome basic weaknesses; a high-priced name added to lend marquee value to a deficient story. Money has been plentiful, cost mattered little. But what of the lean days to come? Is the producer who couldn't make a good feature for a million dollars going to be any more successful trying to make one for a half million? Does Hollywood believe it can continue to keep the pressure on the film peddlers to bludgeon exhibitors into paying the top dollar for low-grade product so that they can continue the merry whirl of movie-making without gamble? They had better face the facts. They had better find a bottom for their production costs pit. They had better start concentrating on the job of making *good* pictures, not just costly pictures. Money is going to be more expensive some day soon.

IN THIS ISSUE •

Excerpts from the Joint Brief filed by the Big Five Defendants in the Monopoly Case beginning on Page 5

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BIG 5 BRIEF DENIES MONOPOLY

EXCERPTS FROM JOINT POST-TRIAL BRIEF BY FIVE MAJOR PRODUCER - DISTRIBUTOR - EXHIBITORS DENYING GOVERNMENT ALLEGATIONS THAT THEIR OPERATIONS OF THEATRE CHAINS MONOPOLIZES FIRST RUNS AND RESTRICTS TRADE.

IN THE

District Court of the United States

FOR THE SOUTHERN DISTRICT OF NEW YORK

UNITED STATES OF AMERICA,
Plaintiff,

against

PARAMOUNT PICTURES INC., *et al.*,
Defendants.

Civil Action
No. 87-273

JOINT BRIEF ON BEHALF OF THE DEFENDANTS PARAMOUNT, RKO, LOEW'S, WARNER AND TWENTIETH CENTURY-FOX

INTRODUCTION

Plaintiff's brief makes it plain that the purpose of this action is to remake the entire motion picture industry by first compelling the five defendants to divest themselves of their valuable interests in theatres and, when this has been accomplished, instituting entirely new and untried methods of doing business by enjoining those universally followed since the inception of the industry, which plaintiff now claims to be illegal. This avowed purpose is so drastic, and the consequences of its fulfillment would be so serious, that the most careful analysis of the proof upon which the plaintiff's claim rests has been necessary.

Point I of the plaintiff's brief blandly asserts that "the primary issue raised by this case is that of relief." We are to start, therefore, with the cart before the horse. Most Sherman Act cases proceed upon the theory that law violations must first be determined before the issue of relief is reached. This case does not differ from any other in this respect; the government, like other plaintiffs, must sustain its burden of proof.

Since the fundamental issue is whether five separate motion picture companies engaged directly or indirectly in producing, distributing and exhibiting shall be singled out and denied the right to continue to engage in their own varying and separate ways in the exhibition business, we turn first to the proof the plaintiff has offered after many years of investigation (and after many more years of inaction, during which the companies were allowed to do business in the way now claimed to be illegal per se). Upon that proof alone can there be a determination of the plaintiff's claim that it is illegal per se for a distributor of motion pictures to have any interest in theatres.

Plaintiff asserts that its proof shows nationwide monopoly and combination. No agreements or conspiracies to monopolize or restrain a nationwide market, or any part of a nationwide market, are asserted—certainly none has been shown. Absent direct or circumstantial evidence of agreement or conspiracy, and absent claim or proof that any one defendant is or has the power to become itself a nationwide monopoly, plaintiff seeks links to connect the defendants with one another. For this purpose, plaintiff succumbs to the use of epithets (such as "cross-licensing"), incorrectly describing independent business transactions, and resorts to the coining of legally meaningless phrases such as "diagonal agreements." It attempts to solve its problem by simple addition. It reaches the inconclusive conclusion that the five largest companies in the industry "collectively" receive 70% of the total film rental paid (by an undefined and undefinable portion of the theatres in this country, i.e., "first-run theatres"), and "collectively" have interests in 70% of an undefined (and also undefinable) percentage of the "key city first-run theatres in the United States."

Apparently realizing the danger of resting its case for combination on mere mathematics, the plaintiff vents its ire on certain business practices universally followed for many years by all members of the industry. Clearance contracts, licensing on run, minimum admission prices and percentage contracts are singled out for attack, and the fact that one distributor licenses its films by these methods to the theatres in which another distributor is interested, forms the single factual basis upon which the plaintiff's entire claim of combination rests. That fact is called "cross-licensing" and "diagonal agreements," although it must be conceded and certainly has been proved that the separate agreements are in no way conditioned or dependent upon any other agreement.

Since the validity of common trade practices is brought into question, we proposed to show here that they are not subject to attack. We will also show here that the ownership of theatres or theatre investments by a distributor is legal, and that divestiture of those interests is not warranted by the law and the facts of this case.

We assert that motion picture distributors are free to choose their customers in accordance with their own notions of self-interest; to license their products in any lawful manner designed to assure them the largest reward and to maintain the stability of their enterprises by embarking on any business authorized by their charters, including the ownership and operation of theatres, upon which their stockholders are willing to hazard their capital. The right to choose customers includes the right to choose them arbitrarily, (although this record shows little or no resort to that right since defendants have come forward with convincing justification of their choice of customers).

Like most other American businesses, the motion picture industry is one which has not been regulated by Federal or State legislation. Until it is so regulated, many of plaintiff's claims must be explained as an attempt to accomplish that result by indirection. The producers, distributors and exhibitors have been left to compete with each other, and to achieve the successes or failures which competition always involves. They have, as a result of the interplay of these forces and the great technical achievements of the industry, made possible largely by their enterprise and their risk of substantial capital, provided public entertainment of unparalleled quality, at prices within the reach of everyone, and sometimes as low as ten cents. The Anti-Trust Division's preference for entirely theoretical alternative bases for the conduct of their businesses cannot justify an interference with the methods pursued unless the plaintiff has proved violation of the laws under which the suit was brought. Such proof has not been made, as this brief and the individual briefs will demonstrate.

POINT I.

The license agreements used in the motion picture industry are lawful.

Since certain of the license provisions universally used in this industry are especially selected for attack, we believe it desirable to deal here with the main features which distinguish the exploitation of motion pictures from the marketing of other products. When the special methods of licensing motion pictures, and the reasons for them are examined, we believe that these methods will be found to be lawful.

A. Run.

The reasons for the universal industry practice of licensing pictures on successive and limited exclusive runs in each competitive area are shown by the testimony.

Among other things, the high and continuously mounting cost of producing feature pictures, the necessity for getting returns in the form of license fees adequate to meet these costs and show a profit, the limitations imposed by the cost of positive prints, the need for servicing a large number of theatres with each print and for providing prints both to theatres which are able to and

(Continued on Page 20)

M-G-M . . . 1 Special

'ZIEGFELD FOLLIES' LAVISH TECHNICOLOR PRODUCTION IS SPOTTY ENTERTAINMENT

Rates ● ● ● on name value only

M-G-M

110 minutes

Fred Astaire, Lucille Ball, William Powell, Lucille Bremer, Gene Kelly, Lena Horne, James Melton, Judy Garland, Victor Moore, Kathryn Grayson, Red Skelton, Esther Williams, Edward Arnold, Fanny Brice, Hume Cronyn, Marion Bell, William Frawley, Virginia O'Brien, Keenan Wynn, Cyd Charisse, Grady Sutton, Bunin's Puppets.

Directed by Vincente Minnelli with assistance from Robert Alton, Robert Lewis, Roy Del Ruth, George Sidney, Lemuel Ayers, Charles Walters.

More lavish than any of Ziegfeld's stage spectacles and boasting tremendous star value and gorgeous Technicolor photography, "Ziegfeld Follies" is eye-filling fare but lacking in sustained interest or enough smash musical or comedy interludes. Packed with top-flight names and exploitation possibilities and with a title pre-sold to millions, this is bound to do terrific business at first. However, while audiences will enjoy much of it they will hardly be satisfied with the film as a whole and spotty word-of-mouth will cause diminishing grosses.

Although the elaborate production or dancing numbers are spiced with comedy skits the latter funny, but too few, and the performers almost always rise above their material, the film seems like a sprawling, over-long benefit show and begins to pall a banal finale number prettily warbled by after the first hour. It proves again that the revue form, with its absence of continuity, is better suited to the stage than films.

The opening makes it clear that there will be no story, but only one act after another as in the original "Follies." There is an extremely clever introductory scene wherein William Powell's Ziegfeld looks down from his fanciful Heaven as Bunin's Puppets representing Marilyn Miller, Will Rogers, Fanny Brice and Eddie Cantor give snatches of the stars' famous routines. This is followed by a typical Ziegfeld number which has Lucille Ball cracking the whip over a pink-feathered pony ballet. Except for Fred Astaire and Lucille Bremer, who are splendidly teamed in two dance interludes, each star has only one appearance. Outstanding are that expert mugger, Fanny Brice, with Hume Cronyn and William Frawley in an hilarious skit about a sweepstake ticket; Judy Garland in a neatly satirical sequence and Gene Kelly, who joins Astaire in a light Gershwin song-and-dance, "The Babbit and the Bromide."

Other comedy acts, such as Victor Moore and Edward Arnold in "Pay the Two Dollars" and Keenan Wynn wrestling with a haughty telephone operator in "Number Please" are frequently laugh-provoking, particularly the latter, but only one new song, "This Heart of Mine" and the old favorite, "Limehouse Blues" are likely to appeal to the music-minded fans. This is a poor showing considering that Harry Warren and Arthur Freed also contributed "Love," an ordinary tune sung in sultry fashion by Lena Horne, and Ralph Blane and Hugh Martin wrote "Beauty," merely Kathryn against an ornate bubble bath background. As a class touch, James Melton and Marion Bell render an aria from "La Traviata" splendidly despite the handicap of an overly-elaborate presentation. There is also a graceful underwater ballet work of Esther Williams. Actually, each sequence is well presented and would make an excellent short, but the lack of continuity makes the picture fail to ring the bell as satisfying entertainment.

YORK

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RKO RADIO . . . 1 Not Set

'TOMORROW IS FOREVER' NOVEL DRAMA AIDED BY GOOD PERFORMANCES

Rates ● ● ● — generally, except in action houses

RKO-Radio (International)

105 minutes

Claudette Colbert, Orson Welles, George Brent, Lucile Watson, Richard Long, Natalie Wood, Sonny Howe, John Wengraf, Ian Wolfe, Douglas Wood, Joyce MacKenzie, Tom Wirick, Henry Hastings, Lane Watson, Michael Ward.

Directed by Irving Pichel.

A strong woman's drama, talky but interest-holding, "Tomorrow Is Forever" should enjoy marked popularity in all except action spots on the basis of its theme and its stars. Producer David Lewis has given the Gwen Bristow novel an excellent production, endowed with fine characterizations and an adult screenplay. Director Irving Pichel has handled with taste and dignity the difficult theme, that of a soldier reported killed in World War I who returns after 20 years to a wife who has remarried. Pichel's influence is apparent particularly in the performances. Orson Welles foregoes elaborate histrionics to give a subdued and finely-etched portrayal of the returned husband and Claudette Colbert meets the demands of an equally difficult role. Their acting keeps the story from sinking into maudlin sentimentality and they receive excellent support from a well-chosen cast. However, despite the basic interest of the theme and the choice portrayals, the wordiness of the screenplay slows down the action and results in a number of soft spots in an otherwise engrossing drama. Exploitation of the theme, which recalls recent news stories in a similar vein and may possibly produce more such situations in the near future, plus the Colbert-Welles-Brent names will insure good returns generally. It will be weakest in the action houses.

Turning back to World War I, Claudette Colbert, working in a chemical company owned by George Brent and his father, learns on Armistice Day that her soldier-husband, Orson Welles, has been killed in France. Soon to have a baby, Colbert is guided through the difficult period of pregnancy and sorrow by Brent, who is in love with her. Grateful, she marries him soon after the baby is born, but continues to cherish the memory of Welles. The latter, however, was not killed, but with identification tags shot away, was maimed so badly that he refuses to divulge his identity to an Austrian doctor who tends him and elects to remain abroad. With the advent of Hitler in Austria, Welles, a cripple with his face changed by plastic surgery, comes to America with the little daughter of his medical benefactor who has been killed by the Nazis, to work as a chemist for Brent. Invited to Brent's home, he recognizes Colbert although she does not know him and sees that her marriage is a happy one. He takes a particular interest in her elder son, Richard Long, actually his son, although Long believes Brent to be his father. When Hitler invades Poland, Long wants to join the RAF, but Colbert, terrified that he will be killed as she believed his father to be, refuses permission. Long decides to run away, but Welles stops him, even though he believes Long should go. Colbert, by certain events, begins to suspect Welles' identity, but he refuses to admit it and convinces her that she must forget the past and permit Long to join up. The circumstances of his final act aggravate his ill health and he dies, with Colbert and Brent taking his young ward.

Although Miss Colbert and Welles give superb performances, the others in the cast keep apace. Brent's role fortunately does not exact too much and he is well cast. Richard Long is a promising newcomer as the older son and Natalie Wood is a delight as the refugee child. Lucile Watson is her usual competent self. Max Steiner's musical score is worthy of mention.

BARN

WARNER BROS. . . . 1 January Release

'MY REPUTATION' IDEAL WOMEN'S DRAMA

Rates ● ● ● generally

Warner Bros.

94 minutes

Barbara Stanwyck, George Brent, Warner Anderson, Lucile Watson, John Ridgely, Eve Arden, Jerome Cowan, Esther Dale, Robert Shayne, Leona Maricle, Scotty Beckett, Bobby Cooper, Cecil Cunningham, Ann Todd, Janis Wilson, Mary Servoss, Nancy Evans.

Directed by Curtis Bernhardt.

Giving Barbara Stanwyck a meaty acting role which runs the gamut from heavy dramatics to light comedy, "My Reputation" is an engrossing film which will carry an exceptional appeal to the women. The happy combination of star and title will insure good grosses in all locations, with the possible exception of action spots. Although the story, which was adapted from Claire Jayne's novel, "Instruct My Sorrows," is essentially a high class tear-jerker, it deals with a plausible emotional problem and presents it in absorbing fashion with several moving scenes guaranteed to bring out the handkerchiefs. It is Curtis Bernhardt's understanding direction, the expert portrayals from the entire cast and the Warner Bros. production polish that make this a high-rating film. The early reels, during which the widowed heroine struggles between conventions and the desire for happiness, are somewhat slow-moving but the latter half of the film builds steadily and has a tremendous dramatic impact. Photography is excellent throughout and the theme music deserves special mention.

Becoming a widow at 33 with two boys, aged 12 and 14, Barbara Stanwyck refuses to go into deep mourning as her mother, Lucile Watson, has done for 25 years. But, when her two boys go off to school, her loneliness engulfs her and she decides to vacation at Lake Tahoe with her married friends, Eve Arden and John Ridgely. There she meets George Brent, an Army engineer, who presses his attentions on her but she stands him off and returns to Chicago. However, when she has the opportunity to meet him again, she jumps at it and, after they have several dates, her old friends start gossiping about "the merry widow." On a New Year's Eve party, her two boys hear the gossip and, when they ask her to deny it, she refuses. Although Brent has always told her he isn't the marrying kind, his attitude changes when he is ordered overseas and she packs her things to make the trip to New York with him. But the boys, hurt at their mother's unconventional behavior, leave their home and go to their grandmother's. She follows them there and is reconciled with them before she goes to Brent to tell him that she has changed her mind and, instead, she will wait until he can return to her.

Barbara Stanwyck has lately been alternating between light comedy and melodrama but her splendid performance in this sympathetic and highly-dramatic role puts her in the same class with Warner Bros.' two top dramatic stars, Bette Davis and Joan Crawford. George Brent does well in the lighter-than-usual role of a wolfish Army major but he also handles the romantic moments in expert style. The two boys, Scotty Beckett and Bobby Cooper, are completely natural, Lucile Watson is excellent as a straight-laced matron bound by convention and Warner Anderson and Leona Maricle also contribute sterling performances. Eve Arden adds an occasional humorous touch but a little more comedy would have brightened up the heavier scenes.

YORK

'WHISTLE STOP' SORDID MELODRAMA IS ADULT FARE

Rates ● ● + if exploited

United Artists (Seymour Nebenzal)

85 minutes

George Raft, Ava Gardner, Victor McLaglen, Tom Conway, Florence Bates, Charles Drake, Jorja Cortwright, Charles Judels, Jane Nigh, Jimmy Conlin, Carmel Myers.

Directed by Leonide Moguy.

Melodramatic fare, realistically accenting the seamy side of small town life, "Whistle Stop" is rather a confused and depressing tale. George Raft and Victor McLaglen give it a fair marquee draw and exploiting the sexy angles should help build business in all except naborhood spots. Philip Yordan, author of the Broadway hit "Anna Lucasta," who adapted the film from Maritta Wolf's best-seller, has the ability to make his "little people" act and talk convincingly even during the highly-theatrical happenings that take place. Except for a few lagging moments, there's fisticuffs, shooting and general excitement enough to hold the average spectator's interest throughout. It's not a pretty tale and director Leonide Moguy makes no attempt to create sympathy for his frustrated characters, while the dark and unusual camera angles help in creating a sordid atmosphere It's adult fare, certainly not suited for impressionable youngsters.

After two years in Chicago, Ava Gardner returns to her "whistle stop" home town wearing a fur coat but with only a few dollars in her purse. Disappointed that George Raft, the man she really loves, is still a shiftless loafer, she permits Tom Conway, the well-to-do bistro owner, to resume his lavish attentions. Raft, who hates Conway, falls in with a hold-up plan hatched by Victor McLaglen, an ex-convict bartender, to rob the saloon owner of a huge sum. However, Miss Gardner prevents the hold-up and induces Raft to take an honest job. Conway then murders his bouncer and engineers a trap which involves Raft and McLaglen. After a terrific gun battle with the police, the two escape to St. Louis and while Raft is recovering from a gun shot wound, McLaglen returns to clear him. After McLaglen shoots Conway and absolves Raft before he, himself, dies, Miss Gardner goes to St. Louis to bring Raft back to a happier existence.

George Raft is so well cast as the shiftless gambler with few redeeming traits, that his final reformation lacks conviction. Victor McLaglen contributes a standout portraval as the two-fisted, dim-witted bartender and Ava Gardner does her best acting job to date as the small town girl who temporarily takes the "easiest way." Florence Bates does splendid work as Raft's understanding mother and Carmel Myers returns to the screen to play a roadhouse proprietor in fine fashion. Only Tom Conway's clipped accent seems out-of-place in the role of the suave saloon proprietor.

YORK

'THE SEVENTH VEIL' GOOD BRITISH PSYCHOLOGICAL MELODRAMA

Rates ● ● ● in class spots, much less generally

Universal

94 minutes

James Mason, Ann Todd, Herbert Lom, Hugh McDermott, Albert Lieven, Yvonne Owen, David Horne, Manning Whiley, Ernest Davies, Grace Allardyce, John Slater, Muir Mathieson, Arnold Goldsborough and the London Philharmonic Orchestra.

Directed by Compton Bennett.

An unusually engrossing psychological melodrama brilliantly acted by a cast of British players, "The Seventh Veil" is superior fare for discriminating adult audiences. The film, which contains some outstanding piano and symphonic music, is made-to-order for class houses but it will need strong selling to overcome the absence of marquee names. Its only hope in general runs is good word-of-mouth and a strong exploitation campaign. The dramatic tale, which deals with mental neuroses, claims that the human mind is like Salome and that only a psychologist can remove the seventh veil from the average person's brain. The story, which is told in flashback fashion, is a fascinating study of frustration and unrequited love and contains many moving and dramatic scenes as well as a few slow spots. Stressing the fact that Muir Mathieson and the London Philharmonic play Chopin, Mozart and Rachmaninoff selections and that Eileen Joyce, noted British pianist, actually does the playing of Grieg's Piano Concerto for Ann Todd's screen character should attract concert fans. This is one of Britain's best and deserves extra selling.

Rescued after she attempts to take her life by jumping into the Thames River, Ann Todd is brought to a sanatarium where she is placed under narco-hypnosis and questioned by Herbert Lom, noted psychiatrist. Gradually, he persuades her to tell about her past life starting with her childhood when she was beaten on the hands and unable to compete for her school's musical scholarship. Becoming an orphan, she is placed under the guardianship of James Mason, a distant cousin who is a bachelor and resentful of women. Mason, who loves music, learns of her piano playing talent and he sends her abroad to study where she falls in love with Hugh McDermott, an American bandleader. To break up the affair, Mason takes her to Paris and eventually she becomes a successful concert pianist. Learning that McDermott has married, Miss Todd is next attracted to Albert Lieven, who Mason has commissioned to paint her portrait. Eloping with Lieven, the car crashes and Miss Todd believes her hands are injured for life. However, Lom manages to cure her of this fixation and he summons Mason, McDermott and Lieven to visit her. Seeing all three together, Miss Todd realizes that it is Mason she really loves.

LEYENDECKER

20th CENTURY-FOX . . . 1 February Release

'SHOCK' SUSPENSEFUL PSYCHOLOGICAL THRILLER

Rates ● ● + in action spots; good dualler generally

20th Century-Fox
70 minutes
Vincent Price, Lynn Bari, Frank Latimore, Anabel Shaw, Michael Dunne, Reed Hadley, Charles Trowbridge, Renee Carson, John Davidson, Selmer Jackson, Mary Young, Pierre Watkin.
Directed by Alfred Werker.

A psychological thriller (or "shocker" if you will) in which close-ups of lethal drug injections and other murderous deeds are effectively employed to keep audiences in an edge-of-the-seat state of excitement, 'Shock' is first-rate fare for action spots. While marquee values are only fair, it should also make a good supporting dualler in almost any type of house. Except for the introductory hotel sequence, wherein the heroine is witness to a murder and suffers an amnesia shock, most of the action is laid in a sanatarium for psychiatric cases. While the audience is aware of the identity of the killer, suspense is neatly maintained by showing his attempts to do away with the innocent witness to his crime. Vincent Price gives a magnificent portrayal of the central role—a brilliant man under the unholy influence of a mad love for his nurse—and Lynn Bari again proves she is more adept at playing unsympathetic parts. Together, these two contribute the film's outstanding dramatic moments. Anabel Shaw and Frank Latimore, who are adequate as the unfortunate heroine and her worried soldier husband, furnish the necessary romantic fade-out and Reed Hadley, Mary Young and John Davidson have strong bit roles.

Anabel Shaw, a young wife waiting in a San Francisco hotel for the arrival of her flyer husband, is witness to a murder in a nearby apartment. After seeing Vincent Price quarrel with his wife over another woman and then crush her skull with a heavy candlestick, Miss Shaw suffers a shock and is found staring into space when her husband, Frank Latimore, arrives. Price, a noted psychiatrist, is called into the case by the hotel doctor and he suggests that the girl be treated at his private sanatarium. Realizing that Miss Shaw was a witness to his crime, Price gives her sedatives for amnesia shock and then questions her. Under the influence of his nurse, Lynn Bari, who loves him and suggests that he get the girl out of the way before she can reveal what she saw, Price puts his patient under hypnosis with drugs. Although Price had disposed of his wife's body, the police discover it and the doctor then starts giving Miss Shaw insulin shock treatments. But Latimore, who has heard his wife's incoherent story of a crime she saw, doesn't believe Price's statement that she is subject to hallucinations. He calls in another doctor who arrives just as the crazed Price has murdered Miss Bari in anger and given the patient another dangerous insulin shock. A dextrose injection saves the girl's life and Price confesses and is taken in custody by the police.

DENLEY

'BREAKFAST IN HOLLYWOOD' GENIAL, ENTERTAINING COMEDY WITH MUSIC

Rates ● ● + generally, more in naborhood houses and where exploited

United Artists (Edward Golden)
93 minutes
Tom Breneman, Bonita Granville, Edward Ryan, Beulah Bondi, Raymond Walburn, Billie Burke, Zasu Pitts, Lois January, Margaret Early, Sarah Padden, Nana Bryant, Mary Field, Matt Willis, Herman Bing, Thomas Jackson, and Andy Russell, Hedda Hopper and The King Cole Trio as guest stars.
Directed by Harold Schuster.

A heart-warming and thoroughly entertaining film, based on and including all of the features of one of the leading national networks shows, "Breakfast in Hollywood" is sure-fire for the naborhood houses whose patrons include most of its reputed 7,000,000 listeners. Although marquee draw is light despite the excellence of the character actors, good word-of-mouth plus extensive exploitation can build to good grosses in most locations. The genial, neighborly personality of Tom Breneman, who has made his audience participation show one of the most popular on the airwaves, dominates the entire picture and he keeps patrons laughing during most of the silly doings of the makeshift plot. The story takes place in and around Breneman's Hollywood restaurant, whence the daily program emanates, and deals with a momentous day in the lives of five of the people who casually participate in it. Three of them are middle-aged women (of the type that makes up the daily Hollywood audience), the other two a young sailor and a lonely girl who eventually find romance under "Cupid" Breneman's guidance. The laughs, which keep coming from the many human and true-to-life touches are interspersed with bits of drama and some lively songs and specialties. Among these are Andy Russell's warbling of "If I Had a Wishing Ring" and the popular "Amor," which will send the 'teen-agers to sighing; the jivey "It's Better to Be by Yourself," sung by the King Cole Trio, and a happy novelty, "Hedda Hopper's Hats," played and sung by Spike Jones and His City Slickers.

As Hollywood awakens to a new day, three middle-aged ladies start out to appear on Tom Breneman's daily radio program. Zasu Pitts is a spinster determined to win the screwy hat contest, Beulah Bondi is a lonely old woman and Billie Burke has neglected her personal appearance but is unaware that her husband, Raymond Walburn, is cheating on her. As Breneman drives to his restaurant where the show takes place, he picks up a hitch-hiking sailor, Edward Ryan, and, after the broadcast starts, he introduces him to Bonita Granville, a lonely girl who is unable to locate her sailor sweetheart and is heading back to Minneapolis. At Breneman's show, Miss Bondi wins the orchid as the eldest guest, Miss Burke wins a beauty kit prize but Miss Pitts' crazy hat is topped by Hedda Hopper, wearing a goldfish bowl creation with two live fish. After Miss Bondi collapses, Ryan and Miss Granville volunteer to take care of her dog and, although they have a quarrel, Breneman manages to straighten out their difficulties. Miss Burke gets a new hair-do and beauty treatment and her husband falls for her all over again and deserts his gold-digging girl friend while Miss Pitts gets a consolation prize — a kiss from Breneman.

DENLEY

'HOUSE OF DRACULA' FOR THE HORROR HOUSES

Rates ● ● ● — in horror spots, fair dualler generally

Universal
67 minutes
Lon Chaney, John Carradine, Martha O'Driscoll, Lionel Atwill, Onslow Stevens, Jane Adams, Ludwig Stossel, Glenn Strange, Skelton Knaggs, Joseph E. Barnard, Gregory Muradian.
Directed by Erle C. Kenton.

Average audiences will shriek or laugh at the synthetic chills of "House of Dracula" rather than be thrilled by this obvious horror programmer which has Universal's three monster stand-bys — Dracula, Frankenstein and the Wolf Man — stalking through its ridiculous reels. Despite this, and because horror enthusiasts are insatiable, and the picture's exploitation values and name draw are above-average, this should do good business in action spots and make a fair dualler in naborhoods. The story, which is laid in one of those Balkan countries peopled with gypsies and superstitious natives, has a few genuinely shuddery moments as Count Dracula assumes his bat-like form but, with the entrance of the harassed-looking Lon Chaney, who dreads being transformed into a werewolf at full moon, patrons start giggling in anticipation of gruesome scenes to come. As if the three monsters were not enough, the script writers have included a mad scientist and his hunchbacked nurse to fill the eerie cup to overflowing.

While Onslow Stevens does a first-rate acting job as the fanatical scientist, John Carradine offers a stock portrayal of Count Dracula, Glenn Strange merely stalks about as Frankenstein and Lon Chaney's werewolf is nothing more than a triumph of makeup. Lionel Atwill is wasted in a bit role. Jane Adams has an attractive face and sympathetic manner as the hunchback nurse and Martha O'Driscoll adds a touch of romance. Although its weird characters and gloomy backgrounds are not conducive to a child's restful slumber, the youngsters will enjoy this picture even though their elders may scoff at it. It is a natural for the horror houses.

Engaged in research to discover a culture to correct human deformities, Onslow Stevens, eminent scientist, is tricked into aiding the vampire, Count Dracula (John Carradine) who has betrayed an unholy interest in Martha O'Driscoll, the doctor's assistant. Meanwhile Lon Chaney solicits Stevens' help in relieving a brain pressure which, when the moon is full, transforms him into a werewolf. Impatient with Stevens' promise of a future operation for him, Chaney attempts suicide by throwing himself into the Devil's Cave and, when the doctor goes to his rescue, they discover the remains of Frankenstein's monster. During a blood transfusion, Stevens becomes contaminated with Dracula's blood and, although he cures Chaney of his affliction, he murders his handyman and causes the vampire to wither away by being exposed to the sun's rays. In a flaming climax, the Frankenstein monster kills Stevens and his nurse and then destroys himself in the burning castle — but Universal will probably find some way to bring them all back to life next season.

DENLEY

Universal forges ahead

with the best boxoffice pictures in its history. The ones you see here are in release, or ready for release, or near completion. All are certain to do very well at your theatre. The first ones are already proving themselves.

THIS LOVE OF OURS

SCARLET STREET

FRONTIER GAL
in TECHNICOLOR

BECAUSE OF HIM

LITTLE GIANT

NIGHT IN PARADISE
in TECHNICOLOR

TANGIER

SO GOES MY LOVE

CANYON PASSAGE
in TECHNICOLOR

ALREADY ESTABLISHED AS A TOP BOXOFFICE HIT!





A STORY FOR ALL WOMEN
. . . ABOUT ONE WOMAN
. . . BECAUSE OF ONE MAN!

This Love of Ours



PIRANDELLO'S dramatic classic reaches full greatness on the screen!

starring

MERLE OBERON · CLAUDE RAINS
CHARLES KORVIN

with

CARL ESMOND • SUE ENGLAND • JESS BARKER
RALPH MORGAN • FRITZ LEIBER • HARRY DAVENPORT

Screenplay by Bruce Manning, John Klorer and Leonard Lee

Based upon the play entitled
"Come Prima Meglio De Prima" by Luigi Pirandello

Produced by HOWARD BENEDICT

Directed by
WILLIAM DIETERLE
of "Love Letters" and
"I'll Be Seeing You" fame

UNIVERSAL PICTURES

THIS ROLLICKING BOXOFFICE HIT HAS ALREADY PROVED ITSELF IN ITS FIRST OPENINGS.

FRONTIER GAL

A FESSIER-PAGANO PRODUCTION

in TECHNICOLOR



starring

YVONNE DE CARLO
ROD CAMERON

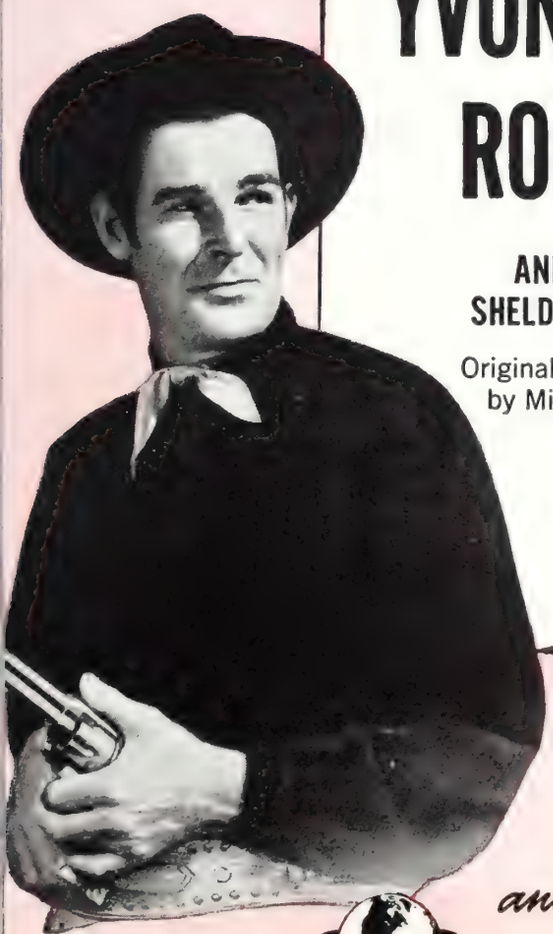
with

ANDY DEVINE · FUZZY KNIGHT
SHELDON LEONARD · ANDREW TOMBES

Original Screen Play Written and Produced by Michael Fessier and Ernest Pagano

Directed by
CHARLES LAMONT

Executive Producer
HOWARD BENEDICT





and Introducing... Beverly Simmons

SMALL FRY . . . BUT OH, MY!

UNIVERSAL PICTURES

In our opinion, a worthy boxoffice successor to "WOMAN IN THE WINDOW," made by and starring the same people, now breaking records in its first engagement.



The things she does to men can only end in *Murder!*

A DIANA PRODUCTION
Produced and Directed by
FRITZ LANG
A UNIVERSAL RELEASE

UNIVERSAL PICTURES

JESS BARKER · MARGARET LINDSAY · ROSALIND IVAN · SAMUEL S. HINDS

Based upon the novel "La Chienne" · Screenplay by DUDLEY NICHOLS · Art Direction by Alexander Golitzen

so Wonderful...

BECAUSE IT'S *Deanna*

DURBIN

IN LOVE...AS YOU LOVE HER BEST!

BECAUSE IT'S *Charles*

LAUGHTON

NEVER SO WARMLY MERRY BEFORE!

BECAUSE IT'S *Franchot*

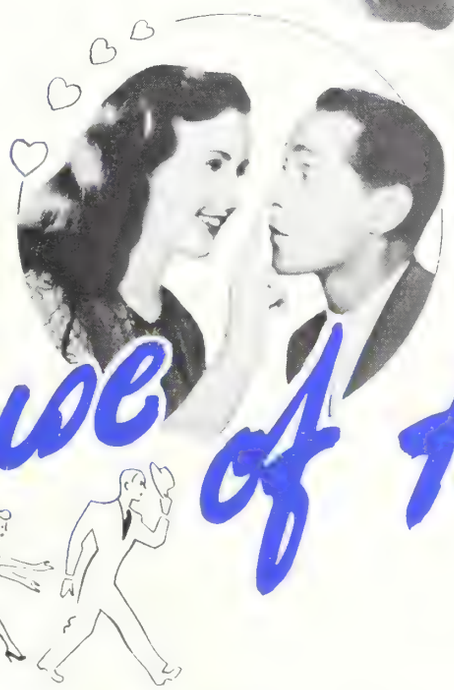
TONE

HAVING HIS HAPPIEST LOVE AFFAIR!



Deanna Sings

"Lover", "Danny Boy"
Tosti's "Good-Bye!"



"Because of Him"



UNIVERSAL PICTURES

with

STANLEY RIDGES · DONALD MEEK · HELEN BRODERICK

Screenplay by Edmund Beloin · Original Story by Edmund Beloin and Sig Herzig
Directed by RICHARD WALLACE · Produced by FELIX JACKSON
Associate Producer: Howard Christie

The magnificent Maria Montez, playing her first modern role, with an important cast giving extra marquee power to an exciting melodrama with a "front page" title.



TANGIER

A GEORGE WAGGNER Production

starring

Maria MONTEZ
Robert PAIGE
SABU
Preston FOSTER
Louise ALLBRITTON
Kent TAYLOR · J. Edward BROMBERG

Screenplay by
M. M. Musselman and Monty F. Collins

Original Story by Alice D. G. Miller

Directed by GEORGE WAGGNER
Produced by PAUL MALVERN
Executive Producer: JOE GERSHENSON

Not since "Buck Privates" has the screen felt such a wonderful New Thrill in laughter! . . . a story that brings you "Benny"—the not-so-super salesman.



Bud ABBOTT and Lou COSTELLO



in

Little Giant

with

BRENDA JOYCE • JACQUELINE DE WIT • ELENA VERDUGO
MARY GORDON • GEORGE CLEVELAND

Screen Play by Walter De Leon
Original Story by Paul Jarrico and Richard Collins
Directed by WILLIAM A. SEITER
Executive Producer: JOE GERSHENSON

UNIVERSAL PICTURES

Producer Walter Wanger surpasses his most spectacular efforts with his most impressive production . . . . told with all the magnificence the screen can muster!



Walter Wanger presents

Night in Paradise

IN TECHNICOLOR

starring the screen's glorious new love team!

MERLE OBERON TURHAN BEY

with THOMAS GOMEZ · GALE SONDERGAARD · RAY COLLINS · ERNEST TRUEX · GEORGE DOLENZ · JEROME COWAN

Directed by ARTHUR LUBIN · Produced by WALTER WANGER · Associate Producer: Alexander Golitzen

Screenplay: Ernest Pascal · Adaptation: Emmet Lavery · From the Novel "Peacock's Feather" by George S. Hellman

A combination of Myrna Loy and Don Ameche is a real boxoffice idea, especially when they are in a story with humor, romance and action. As the first of the Jack H. Skirball-Bruce Manning Productions for Universal, this sets a pattern for real, warm, human entertainment guaranteed to please all types of audiences.

Jack H. Skirball and Bruce Manning
present

Myrna LOY ★ *Don* AMECHE

in



SO GOES MY LOVE

with

RHYS WILLIAMS • BOBBY DRISCOLL • RICHARD GAINES
SARAH PADDEN • CLARA BLANDICK
MOLLY LAMONT • JOHN GALLAUDET

A Jack H. Skirball-Bruce Manning Production
Director of Photography, Joseph Valentine
Based upon "A Genius In The Family" by Hiram Percy Maxim
Screenplay by Bruce Manning and James Clifden
Directed by FRANK RYAN
Produced by JACK H. SKIRBALL





UNIVERSAL PICTURES

A Technicolor outdoor action drama with a love story and outstanding cast to make it one of the great Western spectacles in the history of the business. Ernest Haycox, author of the famed "Stagecoach," wrote the stirring story. Published as a novel and Saturday Evening Post serial, it's pre-sold to millions.



★ DANA ANDREWS
as Logan Stuart



★ BRIAN DONLEVY
as George Camrose



★ SUSAN HAYWARD
as Lucy Overmire



★ PATRICIA ROC
as Caroline Marsh



★ WARD BOND
as Honey Bragg



★ ANDY DEVINE
as Ben Dance



★ Hoagy CARMICHAEL
as Linnet

WALTER WANGER presents

DANA ANDREWS
BRIAN DONLEVY

in

in Technicolor!

CANYON PASSAGE

with

SUSAN HAYWARD
PATRICIA ROC
HOAGY CARMICHAEL · WARD BOND
ANDY DEVINE · STANLEY RIDGES
LLOYD BRIDGES · FAY HOLDEN
VICTOR CUTLER AND THOSE DEVINE KIDS, TAD AND DENNY

UNIVERSAL PICTURES

Directed by JACQUES TOURNEUR Produced by WALTER WANGER

Screenplay by Ernest Pascal Adapted from the novel "Canyon Passage" by Ernest Haycox

'ABILENE TOWN' ACTIONFUL WESTERN HAS CLASS PRODUCTION

Rates ● ● + more in action spots

United Artists (Jules Levey)

89 minutes

Randolph Scott, Ann Dvorak, Edgar Buchanan, Rhonda Fleming, Lloyd Bridges, Howard Freeman, Richard Hale, Helen Boice, Jack Lambert, Dick Curtis, Hank Patterson, Earl Schenck, Eddie Waller.

Directed by Edwin L. Marin.

Replete with rip-roaring action, colorful dance hall doings and above-average performances, "Abilene Town" is the epic type of Western which will do excellent business wherever patrons favor fast-moving outdoor fare. Elsewhere, Randolph Scott and Ann Dvorak furnish fair name value and, if given the "Dodge City," "Union Pacific" sort of ballyhoo, it shoud do fairly well generally. While the story, dealing with the conflict between the cattle barons and the homesteaders on the Kansas plains following the Civil War, is basically similar to that used for many "horse operas," Director Edwin L. Marin has given it the spectacular features of a major production. The cattle stampede and the burning of the settlers' homes are outstanding thrills and the climax, as the opposing factions are lined up for battle, has great suspense. Realizing that the romance between a hard-hitting marshal and a tempestuous dance hall queen is somewhat implausible, Marin resorts to a tongue-in-cheek treatment which is amusing and different. Several songs, including a likely hit, "Snap Your Fingers," are sung by Ann Dvorak in throaty fashion.

Abilene, Kansas, in 1870, is the center of a violent conflict between cattlemen, who want the plains as open range, and the oncoming homesteaders, who want to settle down and raise crops. One side of Abilene's main street has saloons and gambling halls frequented by the cattlemen while the other side has the stores of the law-abiding merchants but Randolph Scott, the town marshal, enforces an unwritten truce between the opposing factions. Scott, who is attracted to Ann Dvorak, the dance hall queen, keeps order in her rowdy establishment until a vengeful trail hand vows to get even with him for being thrown out. To discourage the homesteaders from settling on the open range, the cattlemen burn their buildings but Lloyd Bridges, their youthful leader, persuades them to block the cattle trail with barbed wire. When the angry cattlemen stampede their herds through the wire, Scott convinces the merchants that they must support the homesteaders against the lawless element. After the cattlemen riot and wreck the saloons, Scott kills their leader and the rest are driven out of town. With law and order finally restored to Abilene, Scott convinces Miss Dvorak that she would make a good housewife.

Randolph Scott makes the fearless town marshal a likeable and human character and Ann Dvorak looks fetching in the scanty dance hall costumes and does good work as the hard-boiled entertainer although her eventual promise to become an aproned housewife is not believable. Edgar Buchanan gets some laughs in the role of a timid, procrastinating sheriff and Helen Boice also aids in the comedy as a sharp-tongued rooming house mistress. Lloyd Bridges also stands out as a crusading young homesteader.

YORK

'VOICE OF THE WHISTLER' SLOW-MOVING MELLER FOR LOWER HALF

Rates ● ● — as supporting dualler

Columbia

60 minutes

Richard Dix, Lynn Merrick, Rhys Williams, James Cardwell, Douglas Wood, Tom Kennedy, Frank Reicher, GiGi Perreau, Byron Foulger, Minerva Urecal.

Directed by William Castle.

A slow-moving, modestly-budgeted psychological melodrama, "Voice of the Whistler" is lacking in the thrill elements which might make it hold up in the action spots. However, Richard Dix gives another forceful portrayal in this, the fourth in this series adapted from the well-known radio program, and his name gives it some marquee value as a supporting dualler. Following the customary eerie introduction, the shadowy figure of The Whistler tells his latest yarn—an unbelievable tale which builds much too slowly, has a few suspenseful moments in the climax and then ends on a ridiculously theatrical note. Except for Tom Kennedy, Frank Reicher and Douglas Wood, who are seen in the introductory scenes, only four characters enact the main story against the background of an abandoned lighthouse. They are Dix, who effectively plays an ailing man of wealth searching for a loyal friend; Rhys Williams, who gives strong support as a friendly taxi driver, and Lynn Merrick and James Cardwell, who are no more than adequate as a young engaged couple.

Richard Dix, an enormously wealthy man who realizes he has no true friends, is advised by his doctor to go away for his health. In Chicago, Dix becomes ill in a cab and is befriended by the driver, Rhys Williams, who takes him to a clinic where he meets the pretty nurse, Lynn Merrick. The latter, who is engaged to James Cardwell, an interne, is intrigued by Dix's proposal that she marry him for the few months he has left to live and then she can inherit his fortune. Although Cardwell doesn't understand that she is doing this for him, she accepts Dix's offer and goes to live with him and Williams in an abandoned lighthouse. After six months of outdoor life, Dix has regained his health but his wife is unable to stand the loneliness. When Cardwell arrives for a visit, Dix realizes she still loves the interne. Dix outlines to Cardwell his plan for a perfect murder and when the interne attempts it on Dix, he turns the tables and kills Cardwell instead. Unable to throw Cardwell's body from the lighthouse window, Dix carries the body down the stairs where Williams and Miss Merrick see him. The police are summoned, Dix dies in the electric chair and Miss Merrick inherits the money but never attains happiness.

DENLEY

'WOMAN WHO CAME BACK' MINOR MYSTERY MELLER HAS THRILLS

Rates ● ● in action houses; fair dualler generally

Republic

68 minutes

John Loder, Nancy Kelly, Otto Kruger, Ruth Ford, Harry Tyler, Jeanne Gail, Emmett Vogan, Almira Sessions, J. Farrell MacDonald, Gertrude W. Hoffmann.

Directed by Walter Colmes.

Several admirable performances give some conviction to the fantastic plot of "Woman Who Came Back," a minor psychological melodrama. Because of its weird happenings and a mystery which will stump most whodunit fans before it is cleared up in the final five minutes, the picture is made-to-order for horror devotees and should do well in action houses. Loder and Miss Kelly have fair marquee value for the duallers. The story, which is off the beaten track, deals with witchcraft and superstition in a small New England town but, after a weird and exciting opening, Director Walter Colmes lets the action lag during several talky sequences. However, the climax has thrills and suspense aplenty and the shadowy photography and excellent musical score add to the eerie effect. Nancy Kelly gives a splendid account of herself in the difficult role of a young girl convinced she has been bewitched and John Loder is handsome and forthright as the village doctor who loves her. Otto Kruger, Ruth Ford and Almira Sessions do good work as superstitious townsfolk and Jeanne Gail is outstanding as a frightened youngster.

Returning by bus to her ancestral home in a New England village, Nancy Kelly encounters a black-veiled old woman who claims she had been burned at the stake for witchcraft 300 years before. She puts a curse on the girl just before the bus plunges into the river and all but Miss Kelly are drowned. After she reaches the village, she is cared for by John Loder, her former fiance, but the old woman's body is not recovered and no one believes her weird tale. The girl then becomes convinced that she has a legendary curse on her and, after she has a disagreement with Ruth Ford, Loder's sister, the latter's little girl falls mysteriously ill. In addition, a howling dog haunts her house and attacks all visitors and Miss Kelly is nearly driven to insanity by the superstitious villagers who claim she is a witch. Loder finally uncovers an old document to prove that the legendary curse was false but he is unable to prevent the villagers from stoning the girl. However, he arrives in time to prevent her from attempting suicide in the river and the mystery is cleared up when the old woman's body is found in some shrubbery and is identified as that of an escaped inmate of the county insane asylum.

DENLEY

SAY BIG FIVE 'ENTITLED TO OWN THEATRES' UNDER LAW

(Continued from Page 5)

do produce the largest license fees, and to those which, because of their different size, location, etc., pay only a small fraction of the cost of a single print, have proved that only by this method of licensing can feature pictures be profitably produced and satisfactorily distributed. Staggered exhibitions in different types of theatres not only produce more revenue, but extend the playing time and afford a fuller opportunity to the public to see a picture at varying admission prices within the reach of everyone.

B. Clearance Agreements.

Just as the staggering of runs is a necessary and appropriate method of licensing features, so also is it necessary and appropriate that there should be a period of time elapsing between runs in order to protect the value of the exclusive right of exhibition on each run and thereby preserve that value, so as to permit payment to the distributor of the higher license fees which priority and exclusivity justify.

There is no agreement between distributors as to the period or area of clearance they will agree to with any exhibitor licensing their respective pictures. The agreement is only between a particular distributor and its particular customer. We are not here discussing agreements among distributors as to the period or area of clearance they will agree to with any particular exhibitor licensing their respective pictures. There is no claim of any such agreements here. The point here is that an agreement between a particular exhibitor and its customer is valid.

An agreement as to the period and area of clearance is necessary in spite of plaintiff's theory of how it could be dispensed with. Unless the distributor can legally assure the exhibitor against the possibility that the distributor will destroy or impair the value of the exhibition right licensed, by permitting the exhibition of the picture by others in the same area at such a time as would inevitably attract patronage away, it cannot secure the agreement to pay the film rental for which it bargains.

The plaintiff asserts, however, that clearances granted to affiliated exhibitors are discriminatory, and implies that clearances granted to such exhibitors are more extensive in area or time than those granted to independent exhibitors upon similar runs. The record lends no support to any such claim. On the contrary, it appears from the answers to interrogatories and the numerous contracts in evidence that the areas and time periods of clearances granted to affiliated exhibitors are no more favorable than clearances granted to independent exhibitors. Thus, in cities where an independently operated theatre competes on first run with an affiliated theatre, the distributor who licenses the first run to the independent grants it as long and extensive clearance as do the distributors who license the affiliated theatres. In addition, in those communities where all the first run theatres are operated by independents, there is exactly the same amount of clearance, both as to time and area, as in some other parts of the country where there are affiliated first run theatres.

The arbitration provisions of Section VIII provide an adequate and effective remedy for the determination and settlement of claims that clearance provisions in particular license agreements are unreasonable in time or area. Accordingly, there is no occasion in this case for this Court to consider the industry practice of licensing on successive runs with clearance between runs, that matter having been settled by the Consent Decree.

C. Percentage Licenses.

We believe that distributors, in licensing their films are entitled, so far as the Sherman Act is concerned to arrange for their compensation on any basis which they are able to negotiate with exhibitors, having a proper relationship to their right to receive a reward for the use of their property. It appears from the evidence that distributors generally (whether defendants or not) frequently license their pictures for fees based upon the box office receipts from their exhibition, and that such terms of payment are used by all distributors with exhibitors, whether independent or affiliated. Pictures are also licensed for agreed sums called "flat rentals." The choice in method of measuring the reward to the owner would seem to be irrelevant in this case. The measurement of license fees by an agreed percentage of the gross receipts of the exhibitor in connection with the particular picture is no different than the common practice of measuring the rental for real property by such terms. Such percentage terms assure to the distributor an increased reward if a picture proves successful at the box office, and tend to protect the exhibitor against excessive film costs if a picture's box office performance is disappointing.

It is fantastic to suggest that the distributor because of such license terms becomes a partner with the exhibitor.

D. Minimum Admission Prices.

The testimony shows that it is the general practice of all the distributors, whether dealing with independent exhibitors or affiliated ones, to include a provision in the license agreement that the exhibitor shall not charge less than a specified minimum admission price during the exhibition of the particular picture or pictures licensed. Usually the spaces provided in the license agreements are filled in. The failure to fill in these spaces is due either to inadvertence, or the assumption by the distributor that the admission prices currently being charged or contained in previous licenses will continue. The minimum admission price included in the license is not one which the distributor dictates, but is the usual admission price currently charged by the exhibitor.

It is clear from the testimony that the purpose of such provisions is not to fix or force advances in the admission prices charged by an exhibitor as a matter of his own business judgment, but, so far as the distributor is concerned, merely to insure that an expected minimum can be realized from the exhibition to enable the exhibitor to pay the proper license fees.

Such a provision with such a purpose obviously bears a proper relationship to the distributor's legitimate interest in assuring earnings during the period of exhibition of the picture licensed, so that the agreed or expected fees can be realized and paid. Since many pictures are licensed on a percentage basis, the admission prices charged by the exhibitor directly affect the total box office receipts from exhibition of those pictures and from which the distributor is to receive its percentage. Similarly, where a picture is licensed on a "flat rental" basis, the amount is negotiated in the light of the admission prices then being charged by the exhibitor, which furnish some measure of the total box office receipts which he may expect and thus the license fees which he should pay. The effect of a reduction in the admission prices in such circumstances would inevitably be to impair the exhibitor's ability to pay the agreed terms.

POINT II.

Twentieth Century-Fox, Loew's, Paramount, RKO and Warner, each independently engaged in producing and distributing motion pictures, are entitled as a matter of law to own theatres exhibiting pictures to the public.

A. It is not illegal per se for each Company considered separately to produce motion pictures and own theatres exhibiting motion pictures to the public.

1. Each producer-distributor is legally entitled to own theatres exhibiting its own pictures.

It is fundamental, as we have seen in the preceding point, that § 1 of the Copyright Law confers upon the owner of a copyrighted motion picture, i.e. the producer-distributor, the exclusive right "to exhibit" that motion picture (35 Stat. 1075, 17 U. S. C. § 1). And this right to exhibit has been recognized by the Supreme Court in Interstate Circuit v. U. S., 306 U. S. 208, 227 (1938), where it was stated:

> "* * * the owners of the copyright of a motion picture film acquire the right to exhibit the picture and to grant an exclusive or restrictive license to others to exhibit it."

Furthermore, there is nothing in the Sherman Anti-Trust Law which abridges in any respect the right of a producer to engage in the exhibition of its own pictures, and we believe that the Government so concedes.

2. Competition in both distribution and exhibition is substantially increased, rather than diminished, by a theatre exhibiting the pictures of more than one distributor.

The evidence is clear that most motion picture theatres, whether operated by a distributor or independent, require the output of more than one producer-distributor to maintain profitable operations. (Rathvon, R. 1655, Montague, R. 1276.) Surely, it would frustrate the very purpose of the Sherman Law, if a theatre operated by a distributor were obliged "to turn out its lights" (retire from competition), when it did not have available sufficient films of its own for profitable operation.

Not only does the exhibition of other distributor's features make it possible for a theatre to continue maximum operation, but it actually increases the competition in both the distribution and exhibition markets.

B. Five wholly autonomous companies cannot be treated "collectively" to establish a Sherman Act violation.

1. A definable agreement to restrain trade or to monopolize must be established, either by evidence of an actual agreement or by proof of circumstances from which such an agreement may properly be inferred.

The basic fallacy in the plaintiff's case, as we see it, is the the five producer-exhibitors are to be treated "collectively" in

presumption in which it indulges from the outset of its brief that determining whether there exists a Sherman Act violation. On page 1 of the plaintiff's brief, it is claimed as an ultimate fact established in the litigation that the five producer-exhibitors "collectively receive" 70 per cent of the film rental derived from first-run theatres in the United States and that these five companies "collectively own" 70 per cent of the first run theatres in key cities of the United States. Take this word "collectively" away and the Government's whole case collapses, for its brief (p. 2) concedes that "1. Individually considered, each distributor defendant directly controls only a fraction of the entire domestic distribution business" and "2. Individually considered, each producer-exhibitor directly controls only a fraction of the entire domestic exhibition business * * *."

And we submit: without proof of a specific agreement to act jointly or proof of circumstances establishing such an agreement by compelling inference, is no more a legal basis for treating these five autonomous companies collectively than there is for presuming, as the Government does, that this case is already decided in its favor and "THE PRIMARY ISSUE * * * IS THAT OF RELIEF," the first point to which the Government brief is addressed.

2. Separate license agreements of two or more of the distributors with a theatre operated either by an independent or by one affiliated with a distributor, are not, in and of themselves, circumstances from which collective action to monopolize can be inferred.

a. The precise question involved.

We have argued in Point I of this brief that a distributor has the lawful right to license its copyrighted pictures for exhibition in a theatre on terms providing (a) for payment measured by a percentage of gross receipts based upon a specified minimum admission price and (b) for a period of clearance before subsequent exhibition in the same competitive area.

We have also seen that it is legal per se for a producer-distributor to own theatres exhibiting its own and other distributors' pictures. The issue, therefore, comes down to whether an exhibitor in procuring a license of the features of more than one of the eight distributors at concededly different film rentals, can lawfully agree separately with each distributor to charge a specified admission price, and can obtain a period of clearance from each distributor which by reason of the attendant circumstances is in most cases similar in point of time and area.

b. The theatre operated by an independent.

Turning from the assertions of Government counsel to the record, we find that the evidence is abundant and consistent that the admission price included in the license agreement is determined by the theatre operator, whether it is an independent or affiliated with a distributor. Futhermore, the agreement by that theatre operator to charge at least that admission price is limited to the pictures for which he is procuring license.

The evidence is also abundant and without contradiction that there is neither agreement nor even discussion between two or more distributors licensing a theatre operator, as to the admission price which that theatre will charge or as to the clearance which it shall be granted.

Nor is the fact that clearance in the separate agreements is usually for a similar period due to any collective action on the part of the distributors. On the contrary, it is a result of quite different influences, as we have pointed out in Point I above. One is the urge on the part of a prior run exhibitor to procure from each of the distributors licensing him films a clearance equal to the longest clearance which any of them will grant. In other words, uniformity of clearance flows in part at least from ordinary competitive negotiation. The second factor which makes for the occurrence is a need and desire of the subsequent-run exhibitor to have the pictures, once they have come off prior run, available to him with some regularity, to aid in booking his theatre.

c. The theatre affiliated with a distributor.

In considering the case of a theatre affiliated with one of the distributors, it should be borne in mind that it is legal per se for the operator of that theatre to exhibit its own pictures and those of other distributors. Furthermore, there is no proof in this case of any significant variation between the licensing practices used with an independent theatre operator and those used with one who is affiliated with a distributor. And there most certainly is no proof of any nation-wide pattern or practice in that regard.

On the other hand, there is ample evidence by the defendants that negotiations with independent exhibitors or affiliated ones are conducted on the same basis and with equal intensity.

Furthermore, it has been held in the case of a theatre affiliated with a distributor, just as in the case of a theatre operated by an independent, that uniform periods of clearance in contracts with a number of distributors are not sufficient to infer collective action on their part.

3. "Cross-licensing," as used in this case, is but an empty catchword, not establishing "collective" action.

The customary meaning of the expression "cross-licensing" as indicated by the Supreme Court of the United States in the "cracking" case, Standard Oil Co. v. United States, 283 U. S. 163 (1931), is "An interchange of patent rights and a division of royalties according to the value attributed by the parties to their respective patent claims" and as the Court said, "is frequently necessary if technical advancement is not to be blocked by threatened litigation * * *."

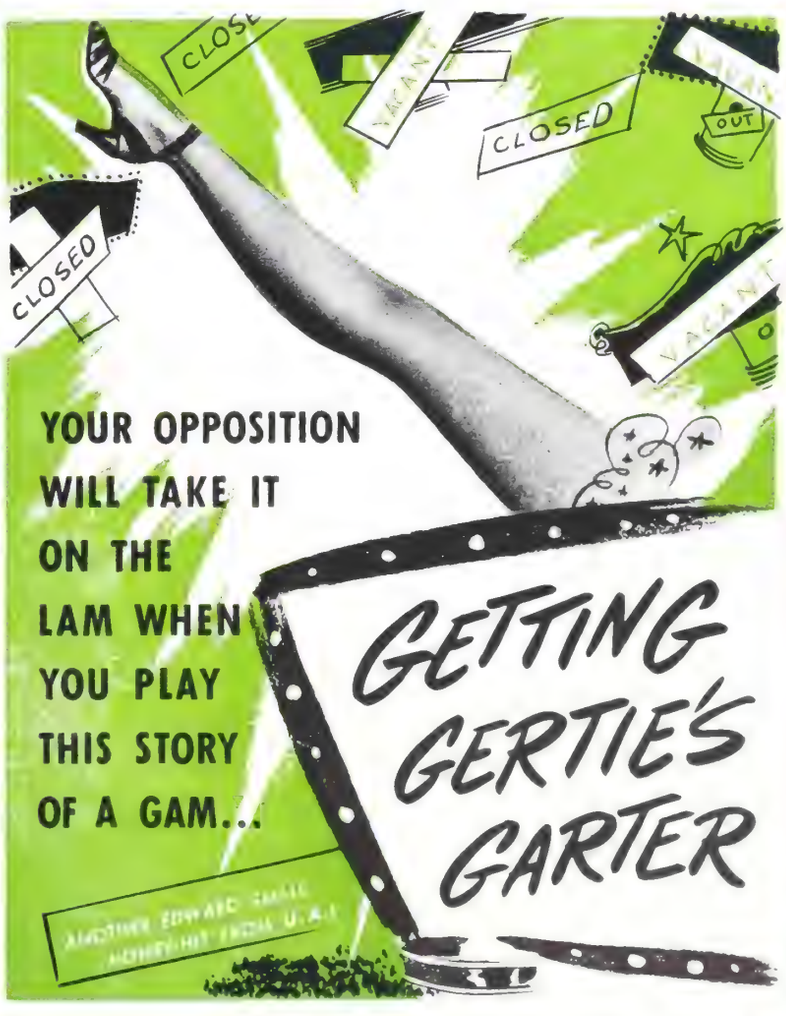
It is clear that the Government in using this term "cross-licensing" throughout the case is seeking to create the impression that there exists here the "interchange" aspects present in the customary agreement for exchange of patent rights.

"Cross-licensing" in the customary meaning of the expression is further removed from the present case by the fact that none of the producer-distributors license each other to distribute their respective pictures. There is thus no "interchange" in the sense of patent exchanges whatsoever. It is apparent that Government counsel now recognize this deficiency in their approach, for in their present brief, as opposed to their trial brief, they occasionally use the term "diagonal agreements," indicating slightly more accurately that the true relationship here is only that of distributor and exhibitor.

The Government's claim of "cross-licensing" is based principally upon the distribution of product for exhibition in first run theatre in the 92 cities in the United States having a population of over 100,000. The evidence shows that in each of these cities in which a defendant has an interest in a first run theatre the product of that defendant is exhibited in such theatre, and the Government so concedes. Where a defendant has no theatre interests and is thus required to make a choice of first run customers among available first run theatres, each defendant chooses its first run accounts on the basis of criteria set forth in the evidence. In some cities, defendants select affiliated theatres; in others, independent theatres as their first run account. There is no discernible pattern in the selections made by any two defendants in these cities of their first run accounts.

True, Government Exhibit 428 does show that one or more of the five distributors operate theatres which exhibit pictures first run in most of these 92 cities. But that same exhibit also shows

(Continued on Page 22)



DIVESTITURE 'WHOLLY UNWARRANTED', IS IRRELEVANT

(Continued from Page 21)

that in 53 of the 92 cities, or practically 60%, there are competing independent first-run theatres, exhibiting the product of one or more of the distributors. And, of course, there is no proof whatever that the independents' first-run needs have not been fully satisfied by the pictures licensed to them.

4. There is in this case no evidence of exclusion or discriminations from which an agreement to restrain trade is to be inferred.

It is idle to talk about exclusion in the distribution field, where just as in the production field, there is absolutely no evidence that anyone who wishes to spend the money on distribution facilities, cannot enter upon the business of "selling" motion pictures to the 18,076 theatres operating in the United States today Furthermore, the evidence shows that in the case of theatres which are affiliated with a distributor, there is not even a tendency to favor the exhibition of films of other distributors who likewise have an interest in theatres. For example, in the Loew first-run theatres throughout the United States in 1945, 67 per cent of the features were supplied by producers other than Loew's. Of the total number of these outside features, 1,879 or 65 per cent, were supplied by distributors having no theatre interests. Only 35 per cent were supplied by the other producer-exhibitors in this case.

In the field of exhibition, the primary claim is that the distributors, and particularly those also interested in theatres, discriminate against independent operators in their selection of first run accounts. However, there is an absolute lack of proof that the distributors in licensing the first-run theatres which they do throughout the United States, have arbitrarily selected theatres in which the distributors are interested. Indeed, such proof as there is, is directly the converse. Moreover, the affirmative proof is that the theatres in which the distributors' features are licensed for first run exhibition, are the best or comparable with the best theatres in the locality or produce the best results for the distributor licensing the pictures in those theatres.

5. The Government has failed to sustain its burden of proving circumstances from which an inference of agreement to restrain trade may properly be drawn.

We have considered what we understand to be the three basic claims against the distributor-exhibitor defendants. They are, first, that where two or more of the defendant-distributors license their pictures for exhibition in a theatre operated either by an independent or by one affiliated with a distributor, the license agreements create a combination in restraint of trade. second, that the five distributor-exhibitors by "cross-licensing" have created a nation-wide combination in restraint of trade and third, that the distributors and particularly those that have theatre interests, "exclude" independent operators from access to pictures on first run. Through none of them has the plaintiff sustained its burden of proving circumstances from which an agreement to restrain trade can be inferred.

C. Divestiture is a wholly unwarranted remedy in the case at bar.

1. To grant this blanket indiscriminate relief would be an act not warranted by evidence of existing wrongs.

In this case, the plaintiff has relied in large measure for proof of alleged Sherman Act violations upon the decisions in other judicial proceedings and upon the findings of the respective tribunals of the arbitration system.

In relying to the extent which it has upon arbitral and judicial decisions as proof of existing conditions, the Government has overlooked the obvious fact that relief has already been granted or denied with regard to the matters complained of in all of these cases. For example, in William Goldman Theatres v. Loew's, Inc., 150 F. (2d) 738, at 745 (C. C. A. 3d, 1945), the District Court was directed to grant the plaintiff "the injunctive relief which it originally sought." That was, a decree that the defendant distributors should desist from an alleged combination to license their first-runs in Philadelphia solely to the Warner Brothers Theatres in that city. The same is true of other judicial decisions such as the Interstate, Crescent, Schine and Bigelow cases, and applies alike to the arbitration awards.

Since the wrongs complained of in the proceedings relied upon by the Government are no longer outstanding it would be obviously unjust to assume that the harmful condition still exists without new and independent evidence in this proceeding of that fact. Without it, there can be no justification for using those decisions in any respect as a basis for the drastic relief which the Government presently seeks.

2. The relief of divestiture has no relation to the matters complained of.

As we have seen, the essence of the Government's complaint in this case is the alleged restrictive effect which the various agreements have upon independent exhibitors. The gravamen of the attack is not monopolization in the sense of a single organization owning all or most of the sources of supply of a particular commodity and controlling all or most of the ultimate retail outlets, as in the case of the Aluminum and Pullman companies. The attack is rather upon the mere existence of contracts between a number of autonomous units, creating allegedly a combination unduly restraining competition.

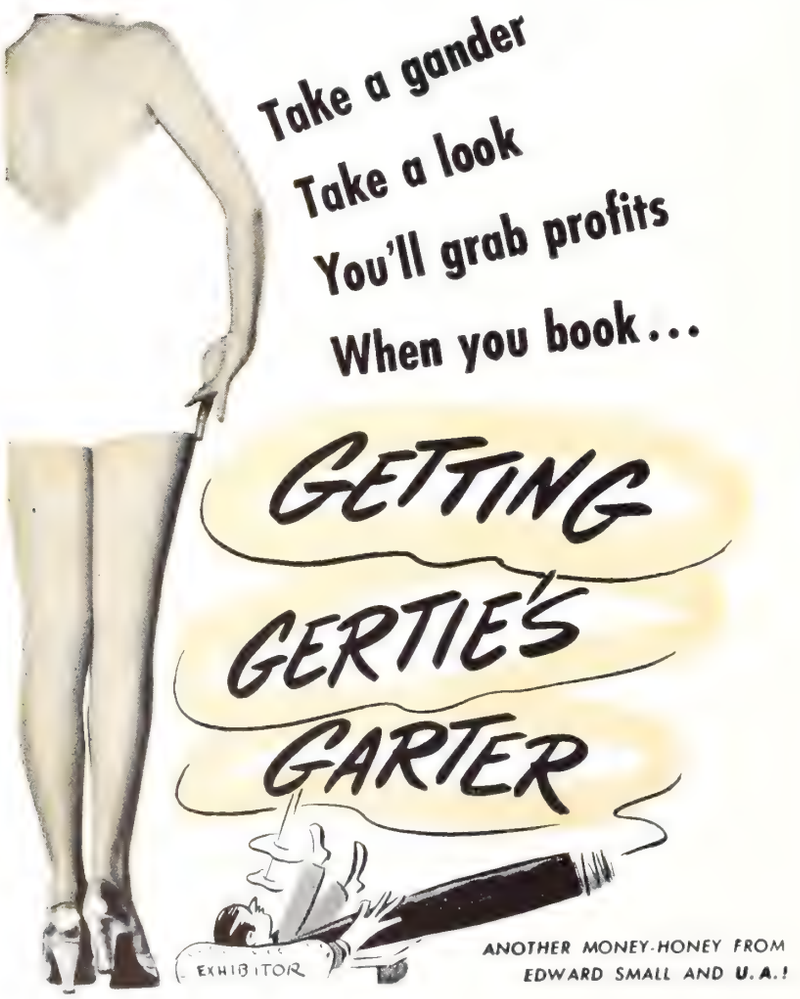
We have seen that the Government's entire case rests on its ability to justify treating these companies "collectively," which in turn is based entirely on its attempt to demonstrate that their license agreements or trade practices infringe upon the Sherman Act. Moreover, the law establishes beyond question the right of each of the companies to engage in production and exhibition of their own pictures, and it has been shown that competition is enhanced, rather than diminished, through their exhibiting the pictures of other distributors. Under the circumstances to apply the rule of the cases relied upon by the Government and to decree dissolution rather than enjoin any illegal aspect of the contracts involved, would have no other effect than to reduce the competition between the five largest companies in the industry. While this might afford greater opportunities to others who are not in their same position, there is certainly nothing in the Sherman Act which sanctions such a leveling process or justifies bestowing upon these others such unearned benefits.

CONCLUSION

It is respectfully submitted that the Government is entitled to no relief upon this record.

Respectfully submitted,

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PEOPLE IN PICTURES





Ted Gamble, retiring as War Finance Director of the Treasury to resume his exhibitor activities, was feted in the Grand Ballroom of the Waldorf on January 7 by the industry. Above, left, Gamble receives a solid silver cigar humidor from George J. Schaefer, WAC chairman, as George Murphy, toastmaster, looks on. At right, a view of four-section dais seating approximately 100 prominent industryites and Treasury officials.



Steve Broidy, president of Monogram Pictures, was named president of all Monogram's domestic subsidiary companies at recent meetings of the companies' Board of Directors.



Jack Goldhar, left, and Maury Orr were appointed, respectively, eastern and western sales manager of United Artists. Goldhar rises from district manager and Orr was upped from manager of the Cleveland branch.



That man Crosby receives another award, this one being the N. Y. Newspaper Guild choice as "the most newsworthy male movie personality. PM's John McManus is the donor.



Executive v. p. and General Manager James R. Grainger and comedian Al Pearce exchange hats and views on the Republic lot during filming of Pearce's next, "One Exciting Week."



Story Productions receives the screen rights to its initial literary property "This Side of Innocence" as Taylor Caldwell, author, signs contract. Standing, l. to r., are Hal Horne, Marcus Reback, Stanley E. Kramer and Armand S. Deutsch.



Adolph Zukor, Paramount Pictures board chairman, receives the well-wishes of Paramount employees on his 73rd birthday. Matilda Kass, who has been with the company since 1912, does the honors.



Dana Andrews, 20th-Fox star of "A Walk in the Sun" and "Fallen Angel" arrives in New York with Mrs. Andrews for the openings of the pictures.



Edward A. Golden, (center), producer of "Breakfast in Hollywood," entertains the trade press at a luncheon at "21" following the showing of the UA release in N. Y. Standing is Film Bulletin's Frank Leyendecker.



Jake Flax was named Republic's Washington branch manager, following purchase of franchise rights by the company from Flax.

THE NEWS DIGEST

A Bi-Weekly Review of the Trade's Events

MONOPOLY CASE ARGUMENT ENDS, NEW DECREE LOOMS

With the ending of the oral arguments, following filing of briefs on final arguments by the Government and the major film companies, in the motion picture anti-trust case last Thursday, speculation on the possibility of a new consent decree was rife in the industry. From remarks and interjections made by the three-judge statutory court during Government counsel Robert L. Wright's argument, it seemed a distinct possibility. The Court ordered that the present decree, which was to have expired Feb. 1, be extended indefinitely until a decision is reached.

One of the remarks made by presiding Judge August N. Hand during Wright's address to the Court indicated that one of the major issues in the Government's case — divestiture of affiliated theatres from the Big Five — was unlikely to be granted. Judge Hand declared, "Your aim is to upset all ownership of theatres. Now that is an extremely drastic remedy that I should think was extremely unlikely that this Court will give." He qualified this statement, adding, "but that is merely a first impression by myself, and I've got to study this very carefully in other ways than just by merely reading through the briefs."

Clearance Illegal

In his argument, Wright charged that on the basis of evidence presented by the Government, he has shown that the use of clearance as it is practiced currently is illegal; that established practice of runs must be eliminated and affiliated circuits dissolved if the requirements of the Sherman anti-trust laws are to be met. When asked by the Court what substitute he had to offer for divorcement, Wright replied that an interim solution "would allow a defendant to play only in his own theatres and, of course, those of independents, provided it is understood by the Court that a freeze would be put on further acquisition of theatres." In his closing address, however, when the Court pressed him for alternatives to present methods of selling and the status of affiliated theatres, Wright declared that it was not his province — nor the Court's — to offer methods, but rather to see that the alleged monopoly is destroyed. He added that divorcement in addition to other requirements was the only solution to dissolution of the monopoly.

Attacks Arbitration

Wright also suggested that films be sold on the auction block to eliminate established runs. He also made it clear that he favored scrapping of the present consent decree, principally because it provided for arbitration of clearance, which should be eliminated, he said. He attacked the arbitration association, alleging that it had not accomplished its purpose. He took issue with the defendant companies' contention that they are allowed legally to set any price they deem proper for their product and charged that price fixing was illegal per se.

He challenged the defendants' unanimous denial of collectiveness and pointed to a number of agreements which are in evidence. He charged that through agreements, pooling, franchises and leases, restrictive control was exercised jointly by the defendants in more than 30 towns in 25 states. He called stock ownership by two or more of the defendants in the same theatre as indicative of "concerted action."

Divorcement to Bring Chaos

For the defense, each of the film attorneys denied that the Government had shown evidence of collective action by the defendants. Joseph M. Proskauer, Warner counsel, charged the Government with inconsistency and with basing its case on "assumption rather than proof". Proskauer declared divorcement would result in chaos in the industry and would throw it back to nickelodeon days. He added that divestiture would be "against the public interest" and asked that the case be thrown out.

Referring to the Government's attack on arbitration, John W. Davis, counsel for Loew's, reminded the Court that the Government originally had asked for the arbitration system. He agreed that many of the Government's statements concerning practices were true, but challenged plaintiff to show illegality in any one of them. Each of the other Big Five attorneys emphasized the "folly" of divorcement, and asked that the case be dismissed.

Defends Block Booking

Speaking for United Artists and Universal, Edward A. Raftery defended block booking and reiterated his belief that UA and U should not be involved in the case at all. He discounted the importance of trade showings and claimed that the Government had produced no witnesses to show how block booking was harmful. Louis Frohlich, Columbia counsel, also argued along the same lines. He contended that exhibitors wanted full season selling, Frohlich claimed that Columbia could not operate under small block selling without theatres and that they could not tie up large inventories for trade showings.

Briefs Deny Collective Action

Individual briefs were filed by each of the defendant companies on January 7th in which each denied Government charges of collective action and upheld present practices. In addition, the Big Five filed a joint brief (excerpts of which are reproduced beginning on Page 5) in which they claimed that current license agreements were legal; that the exhibitor-distributor-producer defendants were entitled legally to own theatres; that competition is increased, rather than diminished by a theatre exhibiting the pictures of more than one distributor; that five wholly autonomous could not be treated "collectively" to establish a Sherman Act violation and that divestiture has no relation to the Government's complaints.

Petitions to intervene as amicus curia in the Government's case were denied by the Court to the Conference of Independent Exhibitors Associations, the Society of Independent Motion Picture Producers and the St. Louis Amusement Co. All had submitted briefs to the Court.

* * *

MYERS TO SPEAK AT ITO MEETING

A. F. Myers, chairman of the board and general counsel of National Allied, will be one of the principal speakers at the twelfth annual convention of the Independent Theatre Owners of Ohio to be held Jan. 22-23 at the Neil House in Columbus. Other speakers include Governor Frank J. Lausche, James Donohue, Paramount division manager; Maurice N. Wolf, MGM; Leon Bamberger, RKO, and W. C. Gehring, 20th-Fox division manager.

The subjects to be discussed at the two business meetings include preferred playing time, increased film rentals, manpower situation in theatres, use of local checkers, 16 mm. competition, audience collections, extended runs, blind selling, moveovers, arbitrary designation of playing time, unfair allocations and repeal of State Admissions tax.

General business sessions will be preceded by a meeting of the ITO Board of Directors the evening of Jan. 21, with the conven-

(Continued on Page 40)

PEOPLE

Jack Goldhar and **Maury Orr** were appointed eastern and western sales manager, respectively, of United Artists, it was announced last fortnight by **J. J. Unger,** sales chief. Goldhar, former Prairie district manager, has been with UA since 1924, while Orr, formerly in charge of the Cleveland-Cincinnati area, came to UA in 1941 Warners Boston exchange.

Robert H. O'Brien was elected Secretary of Paramount Pictures, Inc., by the company's Board of Directors, it was announced last week. O'Brien, a former member of the SEC, joined Paramount a year ago as special assistant to **Barney Balaban,** president.

M. J. Weisfeldt, resigned from Columbia as short subjects sales executive to form a new picture company.

William Zimmerman, member of the RKO Radio home office legal department since 1934, was promoted to the executive staff to assist in formulation of domestic and foreign distribution policies and legal matters.

Samuel Diamond, 20th Century-Fox representative in Baltimore, replaces **William J. Humphries** as Philadelphia sales manager. Humphries resigned to devote all his time to his theatre circuit.

John Moore succeeds **Clayton G. Eastman** as Albany branch manager for Paramount. **Henry Germaine,** New Haven exchange salesman, will fill the spot vacated by Moore as New Haven branch manager.

James M. Connolly was named manager of 20th-Fox' Boston exchange, succeeding **Moe N. Grassgreen** who has been transferred to the home office sales department. **Joe R. Neger,** former sales and office manager of the Indianapolis exchange, was named manager of the Milwaukee branch.

BROADWAY NEWSREEL

The majority of the Broadway first-runs are still holding over pictures played during the holiday period but, despite the expected drop, business remains excellent and, in the case of "Lost Weekend," which is benefiting from various awards, critical praise and word-of-mouth, the sixth week's gross exceeded even the Rivoli's Christmas and New Year's weeks takes. The Ray Milland picture starts an eighth week on January 19th with no end in sight...Also holding up to sensational business are "The Bells of St. Mary's" at the Radio City Music Hall and "Leave Her to Heaven" at the Roxy. The former not only set an all-time weekly high of $160,000 during New Year's week but played to a total of $852,500 during its first six weeks at the world's largest theatre, an average of $143,000 weekly to top the previous single week record of "National Velvet," which drew $140,000 for New Year's in 1945. The Crosby-Bergman picture is now in its seventh week but will remain only until the end of January and will be followed by M-G-M's "Adventure"..."Leave Her to Heaven," which is supported by a stage show headed by Tony and Sally DeMarco, not only took in $149,500 and broke Roxy records for the past fifteen years during its initial week but did $120,000 for its second and again topped $100,000 for a third stanza. The Technicolor film is now in its fourth week and will be followed early in February by "Fallen Angel" and Carmen Miranda on the stage...Another 20th-Fox picture, "A Walk in the Sun," aided by rave reviews and a sensational house front, set a new opening day's record at the Victoria topping the same company's "Fighting Lady" last Spring. A second week began on January 18th...Although setting no new records, "Stork Club," with Woody Herman and His Orchestra on the stage, is doing exceptionally well in its fifth week at the Paramount and it will remain until "Miss Susie Slagle's" opens in February..."They Were Expendable" with Tommy Dorsey and His Orchestra in person, is now in its fifth and last profitable week at the Capitol and will be followed by "The Harvey Girls" on January 24th.

After setting a 30-year record during New Year's week, "San Antonio" is still doing well in its fourth and last week at the Strand where Lionel Hampton and His Orchestra head the stage show. "My Reputation" opens here on January 25th..."Dakota," which also did the biggest week-end business in the history of the Gotham during Christmas, is in its sixth stanza, the longest Broadway run for Republic...In addition to "Bells" at the Music Hall, four other RKO Radio pictures are current in the Times Square area. "Cornered" is in its fourth profitable week at the Palace and "Johnny Angel" is still doing well in its fourth week at the Globe while "Dick Tracy" is in its second stanza after a strong opening week at the Rialto and "Pinocchio" is in its 22nd week of its history-making engagement at the Republic...Another long-run film, "Spellbound," is again playing to packed houses at the Astor for its eleventh week while further up Broadway, "Saratoga Trunk" is in its ninth good week at the Hollywood where it is expected to remain until Spring. This gives Ingrid Bergman three simultaneous first-run features, all playing to strong business during December and January on Broadway.

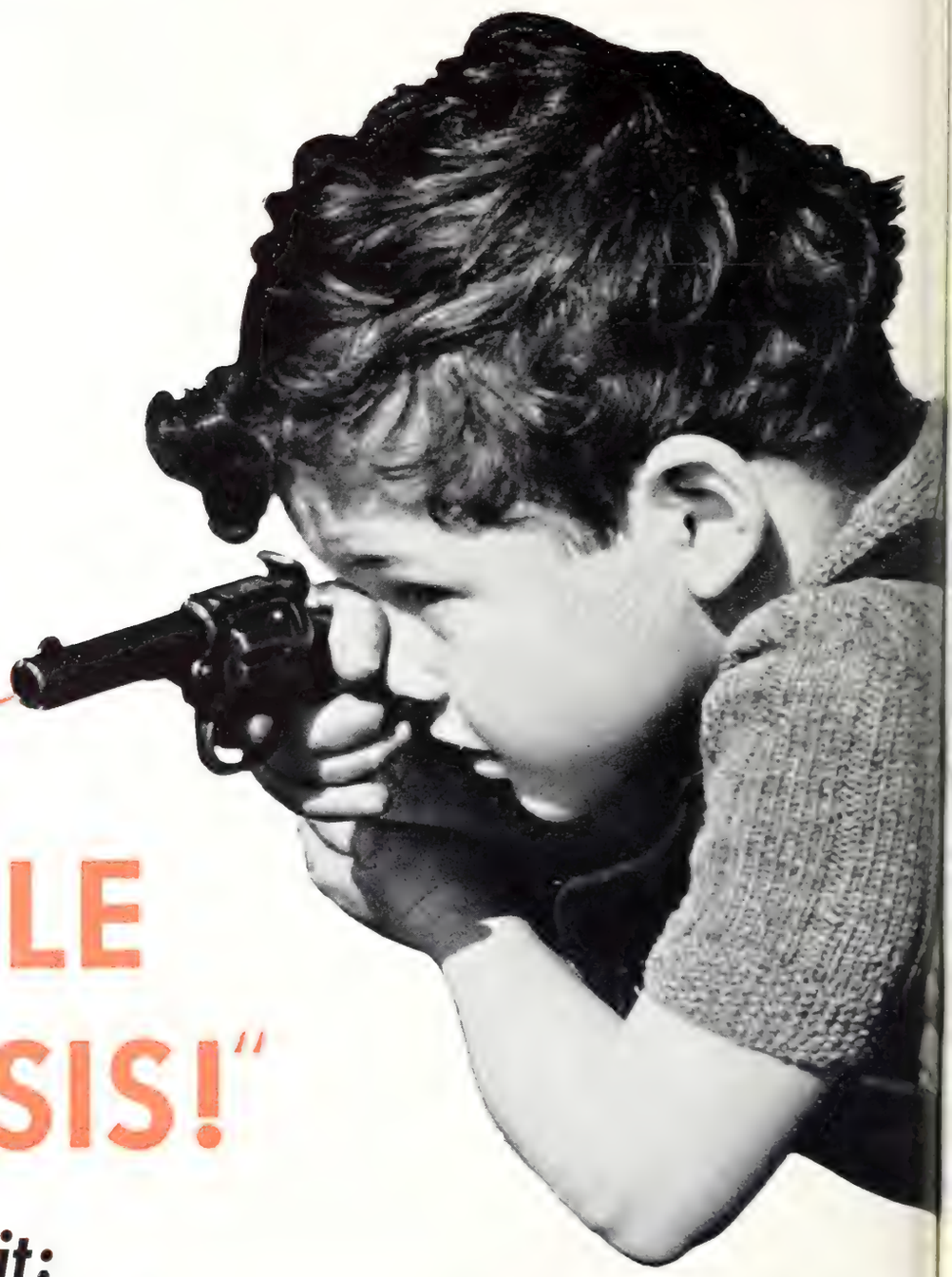
"She Wouldn't Say Yes," which was a sudden Criterion booking after "Scarlet Street" was banned by the New York censors just before its opening, did well on the strength of Rosalind Russell's star draw and is now in its second week. If "Scarlet Street" is not passed by the New York censors, another Universal picture, "Because of Him" will follow... Universal's British release, "The Seventh Veil," has been faring better than the previous English pictures at the Winter Garden and, after its current fourth week, the theatre will put in another Universal release, "Madonna of the 7 Moons," instead of switching to easily-saleable features such as U. A.'s "Getting Gertie's Garter" as planned. The latter will probably play the smaller Gotham in February...The Ambassador, meanwhile, has despaired of attracting patrons to first-runs like "Snafu" and is now playing horror or sex revivals.

WHAT A BEAUTIFUL FIGURE YOUR BOXOFFICE WILL REGISTER when you play



THE LATEST BOXOFFICE HONEY FROM EDWARD SMALL AND U. A.!

"HELP ME FIGHT INFANTILE PARALYSIS!"



Here's how to do it:

1. COLLECTIONS AT EVERY PERFORMANCE

Be sure to show the Greer Garson trailer at every performance and have an adequate number of volunteers on hand so that collections may be taken up speedily.

2. BOOK STRONGEST POSSIBLE ATTRACTION

The bigger your attendance during the March of Dimes week, the greater your collections.

3. HOUSE LIGHTS FULL UP

Experience has proven that collections are larger in fully lighted auditoriums than in darkened ones.

4. USE OPEN COLLECTION CONTAINERS

It is difficult to put folding money in a tiny slot. Most theatres use Quart Ice-Cream containers, wicker baskets or decorated one-roll film cans.

5. OUTSIDE EFFORTS CAN BOOST YOUR COLLECTIONS

The showmanship campaign book is full of practical suggestions on how to get extra dimes donations outside your theatre.

6. NEVER TOO LATE TO HELP!

If you are one of the theatres which has not yet pledged, write today to Nicholas M. Schenck, National Chairman, Motion Pictures' March of Dimes, Suite 188, Hotel Astor, New York City

MOTION PICTURES' **MARCH OF DIMES** JANUARY 24 Thru 30

The Drive With a Heart

KEEP THEM PLAYING!

The exhibitors of America have been asked to make collections in their theatres countless times. They have complied, sometimes grumbling because some of their patrons registered annoyance when the houselights went up and the boxes were passed around, but they did a magnificent job in every case.

In a few days, the sixth annual March of Dimes campaign — the Drive with a Heart — begins. It is the drive closest to the public's heart for a cause the public loves. It is the drive that celebrates the birthday of Franklin D. Roosevelt, the man who fell victim to the malady it seeks to combat and rose from its ravages to become the inspiration for the fight against infantile paralysis.

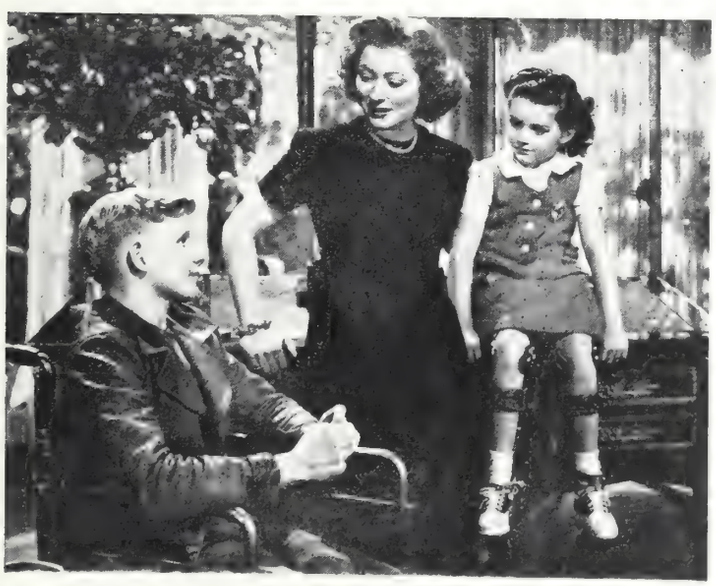
The fact that theatre audiences contributed nearly $6 000,000 in last year's campaign shows that they are not "annoyed" with this collection. The fact that 50% of all monies received in a theatre will go to the local chapter of the Foundation for Infantile Paralysis will give the donor an added incentive. And the fact that he may be helping prevent his own son or daughter from suffering the pangs of the dread disease should loosen his pursestrings wholeheartedly.

The showman with a heart will back the drive with a heart.

* * *

The National Committee of the industry's March of Dimes campaign, headed by Nicholas M. Schenck, has prepared a pressbook which utilizes only the most successful ideas, activities that have proved themselves practicable and profitable. Ideas for displays that virtually pull the dimes from the pockets, gags, stunts, lobby booths, publicity angles, posters and a host of other aids are jammed into 16 solid, meaty pages.

One of the most potent selling forces in the 1946 campaign is the Greer Garson appeal trailer. Miss Garson, who appeared in the last three drives' trailers, makes the current appeal more effective than ever, if that seems possible. In 1944, it was estimated that her appeal on behalf of the children of America brought response from 55,000,000 moviegoers. In 1945, that estimate jumped to 75,000,000 and in 1946 — well, the National Committee is so confident, they say, "You show the trailer, pass the basket, and Miss Garson will do the rest!"



Miss Greer Garson as she appears with Sue Ann Hockett and Paul Spivey in "Keep Them Playing", the appeals trailer which the nation's theatres will present during March of Dimes Week, Jan. 24-30.

The conscientious showman, however, will do much more than just show the trailer and pass the basket. He will dress up his front and lobby with dime-getting displays. He will use wishing wells, glass jar displays, wheels of chance and any other displays he feels will bring out the extra dimes. He will see that the volunteer collectors, wherever possible, are pretty girls because it has been proven that they can get the coins more easily and quickly.

He will see that the containers are open wide enough so that the donor does not have to fish for a narrow slit, losing time and patience in the process. And he will see to it that he never misses a collection, that he turns up the lights and passes the basket at EVERY show.

One of the most important phases of the drive is the accounting of collections to the State Chairman at the conclusion of the campaign. In 1945, despite an urgent appeal for prompt reporting of collections, about 60% of the exhibitors made their reports within the ten days following the drive. The other 40% allowed the matter to drag into weeks and months, thus delaying final audit and the turning over of proceeds to the National Foundation and delaying the purpose for which the money must be put to work. The National Committee urges all theatre owners and managers to send all of the collections to the State Chairman immediately after the drive ends. None of the money should be turned over to the local Foundation chapter. The State Chairman will return 50% to the local chapter treasurer. Enclosed with the pressbook is a simple report blank in triplicate. That is the only form the exhibitor must fill out. One copy goes to the State Chairman with a check for the total collections. Another copy goes to National Chairman Schenck in New York and the third is for his files. That's all there is to it.

Now check your list to see what you've forgotten and DO IT RIGHT AWAY.

Have You

- **Arranged for audience collections — every show, every seat?**
- **Made sure that the appeal trailer is in?**
- **Made contact with your local Foundation chapter for cooperation?**
- **Made arrangements for volunteer collectors and containers?**
- **Planned and erected your special lobby displays for extra dimes?**
- **Arranged local publicity chairman to handle newspapers and radio stations?**
- **Booked an important, crowd-getting attraction for March of Dimes Week, Jan. 24-30?**

What The Newspaper Critics Say

HIGHLIGHTS FROM REVIEWS OF NEW PICTURES BY FOREMOST CRITICS

'SAN ANTONIO' DRESSED-UP ROOTIN'-TOOTIN' WESTERN

(WARNER)

"...**Routine beef opera,** dressed ostentatiously in Technicolor... For nigh on to two hours the action is mainly composed of angry men blaring at one another while the attractive lady watches or sings...Couple of gun fights which are fit to make your hair stand on end...Leaves you slightly dazzled but cool." CROWTHER, N. Y. TIMES.

"...**Gaudy production** has style...Good deal of action...Flynn's performance is all swagger and Miss Smith's is all curves in period gowns...Last scene is one of the most ridiculous mass gunfights of the year." GUERNSEY, N. Y. HERALD TRIBUNE.

"...**Errol Flynn** has never been braver...Points of difference between this and any other Western are as follows: Technicolor in profusion, with candy-stick costumes to extract the most value out of color; Alexis Smith to look at; Flynn to pull a trigger with debonair unconcern; a great number of fine horses; and a finale fight with more killings, shootings and violence than any other four movies." WINSTEN, N. Y. POST.

"...**An earnest attempt** to prove that Westerns aren't so bad if you spend enough money on them, renovate the musty old plot, add a competent cast and embellish the whole business with Technicolor and love interest...Large part of that public which stays away from Westerns will find this one enjoyable." MORRIS, PHILADELPHIA RECORD.

'JOHNNY ANGEL' LISTLESS SHOW HAS HIGH POINTS — TIMES

(RKO)

"...**Tag ends of plot** are visible through the dense atmosphere enveloping 'Johnny Angel.' Deliberate befogging isn't sufficient camouflage for a story so clearly hodge-podge...Suspenseful melodrama...Provoking illogical thrills." MASTERS, N. Y. DAILY NEWS.

"...**No clues.** Only signs of a struggle...Signe Hasso looks different every time she shows...On the fringes of the mystery there lurks the small, enigmatic and musical figure of Hoagy Carmichael." WINSTEN, N. Y. POST.

"...**Slow and mechanical** unraveling adds up to a generally listless show which has its high points, in a couple of gun fights and a slugging brawl...Mr. Raft appears bored and indifferent in the self-assumed mystery-solving role, and Signe Hasso, Claire Trevor and Hoagy Carmichael give average performances...Grade-B melodrama." CROWTHER, N. Y. TIMES.

"...**Only measure** of excitement is when Raft is swapping punches with his opponents. Otherwise pretty static stuff...Certain amount of suspense is maintained as Raft tracks down the killer of his father...Hardly matches up to the gusty film tales of international intrigue it strives so hard to imitate...George Raft fans may find 'Johnny Angel' a bit hard to take." PIHODNA, N. Y. HERALD TRIBUNE.

"...**About mutiny** and murder on the high seas...Has undergone some editing and cutting, with the result that it is a story of greed and conflict...B-picture class." JOHN T. McMANUS, PM.

'A WALK IN THE SUN' WAR FILM GETS RAVES FROM CRITICS

(FOX)

"...**Swiftly over-powering** piece of work...Mr. Milestone has been aided by a generally superlative cast — a score of speaking actors who play infantry men credibly...Most effective when it dramatically documents...Unquestionably one of the fine, sincere pictures about the war." CROWTHER, N. Y. TIMES.

"...**Not one of** Hollywood's romanticized versions of war. Not a glimpse of a girl...Simply a straight-forward record of a morning of war, full of harsh ugliness with occasional frenzies of perilous excitement...Don't dismiss 'A Walk in the Sun' with any notion that you have seen all the war pictures you want to see. This one belongs way up at the top of any moviegoer's wanted list." COOK, N. Y. WORLD-TELEGRAM.

"...**Superlatively fine picture** of the war...Exceedingly brief...In the realm of performance the picture is superb, unaccented realism...Possesses the unmistakable mark of greatness in its restraint...Stirs a profound emotion in the course of its creating the lonely confusion, fear, uncertainty and courage of modern war. It is a picture you must not miss." WINSTEN, N. Y. POST.

"...**Great war film**...Robert Rossen has converted the Harry Brown novel to screen coinage with something of an alchemist's skill...All male cast gives the story of a platoon, fighting a small battle in a big war, the surging tragedy and triumph which it deserved...Screen play, direction and acting combine brilliantly in 'A Walk in the Sun' to effect a striking and distinguished war picture." BARNES, N. Y. HERALD TRIBUNE.

'THE ENCHANTED FOREST' FOR THE CHILDREN

(PRC)

"...**Gentle woodland fable**...Children I think, will love the film. Grownups will weary of it, for the grownup acting and general devising is patchy and unconvincing, as if the script had been written out there in the woods." JOHN T. McMANUS, PM.

"...**All its pretty** color compositions and a tear-jerker plot, it is sorry fare for either adults or kiddies...Best adjective for 'The Enchanted Forest' is impertinent...Should stop Disney from introducing real figures into his animated magic. Plays enchantment in reverse and achieves exactly what it deserves." BARNES, N. Y. HERALD TRIBUNE.

"...**Safe for the minds** of impressionable little ones...Rather charming blend of fantasy and fiction...Story fashioning is simple and far-fetched in the fairy tale manner, but the idea is appealing and the animal stuff is quite delightful...Musical score, extremely pleasant on the ears." THIRER, N. Y. POST.

"...**Different from** the usual Hollywood vehicle...May not come off for adults, youngsters should find it as welcome as Santa Claus ...Geared for leisurely comfort and not for speed...PRC has been fairly successful in essaying a difficult theme...Story has the simplicity of a bedtime tale...If the trip through this forest is not altogether enchanting, it is, at least, unhurried and pleasant." A.W., N. Y. TIMES.

'DICK TRACY' GETS COOL RESPONSE

(RKO)

"...**'Dick Tracy,'** now inaugurating what obviously is going to be a series, is no worse than half a dozen other small budget murder mystery thrillers." WINSTEN, N. Y. POST.

"...**Dick Tracy** on the screen is definitely not as exciting as Chester Gould's comic strip of the same name...Ushers spent a great deal of time waking up patrons...Routine cops-and-robbers affair with nary a new twist." PIHODNA, N. Y. HERALD TRIBUNE.

"...**If you can find** somewhere else but the Daily News to read Dick Tracy in the original cartoon version, it might save a lot of time and money." JOHN T. McMANUS, PM.

"...**2½ Stars**...About a murderous fiend who slashes several seemingly unrelated victims before Tracy can determine either identify or motive. Once that is established, the case loses in suspense and thrills...Conway plays his role with a lot of poise and charm." MASTERS, N. Y. DAILY NEWS.

"...**Dick Tracy** has extended his helpful activities in a picture named after himself — undoubtedly to be the first of a series if his devotees like their man in this new setting...Quite a few people were going into the theater last night, so apparently somebody must like it." COOK, N. Y. WORLD-TELEGRAM.

'SHE WOULD'T SAY YES' FROTHY TALK-TALK, SAYS McMANUS

(COLUMBIA)

"...**Runs itself ragged** trying to catch up with a few laughs in an old situation...Alexander Hall has tried to pace the film fast enough to hide some of its defects, there are very few genuine laughs...Leaves one with the feeling that, on the whole, it's too bad she didn't." GUERNSEY, JR., N. Y. HERALD TRIBUNE.

"...**One of those** frothy talk-talks about a woman psychiatrist who can master anyone's inhibitions but her own." JOHN T. McMANUS, PM.

"...**Miss Russell** is very sophisticated and Mr. Bowman is very persistent, and ardent, and there is many a well-intentioned comical twist and turn as the plot unfolds. Unfortunately, 'She Wouldn't Say Yes' seldom gets beyond the 'intention' stage... What was needed most, some really funny lines and situations." T.M.P., N. Y. TIMES.

"...**Rosalind Russell** looks perfectly stunning...Vastly amusing script." THIRER, N. Y. POST.

"...**Everyone in the cast** is full of a frantic spirit of cooperation to make this slender little farce as funny as possible...All one big misunderstanding — and a misunderstanding also about what is funny on a movie screen." COOK, N. Y. WORLD-TELEGRAM.



Above, Joan Bennett in seductive disarray, and, at right, Dan Duryea shows how to slap 'em and make 'em love it.

SCARLET STREET

Sex and Violence in the 'Village'

The combination that was responsible for the thrilling "Woman in the Window" — stars Edward G. Robinson, Joan Bennett and Dan Duryea and director Fritz Lang — pool their talents once again and the result is a blazing cauldron of sex and violence that can heat the most lackadaisical showman's instincts. Robinson as a nice little ordinary guy driven by a new passion to embezzlement and finally murder; La Bennett, whose love for a louse chained her to degradation; Duryea, the hateful wise-aleck who was a little too smart — all three in a vehicle tailored to their talents. Need you know more? But there is more, strikingly presented in U's press book and a special booklet that merits huzzahs for its punchiness and utility.

(Story on Next Page)

EXPLOITATION PICTURE of the issue









EXPLOITATION PICTURE

(Continued from Preceding Page)

A Diana Production. Released by Universal. Produced and Directed by Fritz Lang. Cast: Edward G. Robinson, Joan Bennett, Dan Duryea, Margaret Lindsay, Rosalind Ivan, Samuel S. Hinds, Jess Barker, Arthur Loft, Vladimir Sokoloff, Charles Kemper, Russell Hicks. Screenplay by Dudley Nichols. Based upon the Novel and Play "La Chienne" by George de la Fouchardiere. Director of Photography, Milton Krasner, A. S. C.



1. Christopher Cross (Edward G. Robinson), mild-mannered retail store cashier, emerges from a banquet celebrating his 20 years of service to see a man beating a woman. Fortified by champagne, he comes to her rescue and the man flees when a policeman appears.



2. Struck by her beauty, the unhappily married Cross finds Kitty (Joan Bennett) a thrilling experience and leads her to believe he is a famous painter, although he is actually an amateur dabbler. He rents an apartment for her, as a combination studio-rendezvous unaware that she is violently in love with her assailant, Johnny Prince.



3. Prince (Dan Duryea) spends his time at Kitty's apartment, leaving by the back door whenever Cross arrives. He hatches a scheme to get Cross to bring his paintings to the apartment, thinking to sell them.



4. When he takes them out for appraisal, he discovers they are sensational. He forges Kitty's name to them and they are displayed, winning recognition, while Cross is forced into embezzlement of the firm's funds to maintain Kitty and the apartment.



5. Disgraced and discharged, Cross goes to Kitty, only to find her in Johnny's arms. She taunts Cross when Johnny leaves and laughs at his offer of marriage. Enraged, he stabs her to death.



6. He cunningly frames Prince for the murder and despite Johnny's protestations, Prince is convicted and sentenced to the chair.



7. His revenge leaves him a shattered derelict, his talents gone and unable to get a job because of his embezzlement. His days and nights haunted by Kitty's and Johnny's voices, the outcast ironically sees his portrait of Kitty sold for $10,000.

Below, two of the provocative newspaper ads from the pressbook.



PRODUCTION SECTION

STUDIO SIZE-UPS

BEHIND THE SCENES IN HOLLYWOOD'S STUDIOS

COLUMBIA

The contract of Whitney Bolton, head of this studio's advertising-publicity, was terminated by Harry Cohn and Nate Spingold in from New York. This follows closely on the heels of the resignation of David Lipton, eastern advertising head. It seems that this outfit, instead of correcting the production and sales policies which bring it so much exhibitor ill-will, jockey around their good will emissaries. They should know that Columbia tactics make it a tough outfit to sell to exhibitors.

In work on this lot currently are: "Boston Blackie's Private Ghost" (Chester Morris-Jeff Donnell), "The Jolson Story" (Larry Parks-Evelyn Keyes) which is now in its twelfth week of production, and "The Walls Came Tumbling Down" (Lee Bowman-Marguerite Chapman). "Night Editor" (William Gargan-Janis Carter) wound up last week.

The studio has plotted ahead to its March shooting schedule and four pictures have already been announced for camera dates then. "Power of Attorney," "Rendevous in Rio," "Mr. District Attorney" and "Down To Earth" comprise the quartet. The last named is the Hayworth picture. No castings have been set in the others. One more which may go in the March list is "His Face Was Their Fortune," which Wallis MacDonald is now preparing for production.

With Rita Hayworth, already in rehearsal for her next musical, the studio is plotting ahead to future pictures for their star. "Carmen," not the opera story by Bizet, but a novel by Prosper Merimee, has been purchased and is scheduled for 1946 production under Director Charles Vidor. Despite the title, there will be no music in this one. It looks from here like the exploitation department is going to have a job un-selling the public on the fact that Hayworth will not portray the ill-famed cigarette girl.

Speaking of exploitation at this studio, recalls to mind the continuing incidents which indicate that President Harry Cohen, who apparently passes on the minutest details of the studio's business, does not always understand the problems of his publicity people. Several times in the past week, we've heard stories of layouts and interviews set up by hard-working press-agents being tossed out as "unimportant" by the president. One of these was with an important national magazine and the harried p. a. had to hustle to re-convince his boss that the "break" was an important one publicity-wise. Selling Columbia product is no cinch and Cohen should, but obviously doesn't, know it better than anyone.

METRO-GOLDWYN-MAYER

Metro walked off with seven out of a possible ten in the Gallup poll of the best pictures of the year. In the player division, two of their actresses placed among the first five and one of their actors.

Speaking of polls to an executive of this company which has done so well by them this year, the writer was given an honest slant on the situation. Our executive pointed out that polls have become such "old hat" with everybody who has paper and a press running them indiscriminately. He said within the production ranks of the industry, two polls were watched carefully. First, this Gallup counting instituted by an ingenious fan magazine. And second the box-office polls where exhibitors get a chance to vote. These are worth honest consideration because they are direct barometers of what has sold tickets over the year. Critics' polls may carry prestige, but they provide no indication of what Joe Public and his lady want to pay money to see. "What we want to know," says our executive, "is what will sell tickets in a theatre and who we need in a film to make the register ring."

More trouble on "Till The Clouds Roll By." Presently, it is off production while musical numbers are being rehearsed. Difficulty in the story department with Director Richard Whorf being substituted for Henry Koster to handle the story part of the film. That makes director number three so far. Vincente Minnelli did the three musical numbers his wife, Judy Garland, sings. Koster was finally coerced into taking over from there and now it is felt, for an unstated reason, that Richard Whorf should handle the non-musical portion of the film. Metro pays all of these directors nice fat salaries to take the assignments made by the front office, but why should one picture require three directors? Producer Arthur Freed had the same trouble with his "Ziegfeld Follies," too. All of this delay, changing, substituting, even if the picture is officially "off" production, runs up costs like mad and somebody has to pay those costs. "Somebody," in case you're interested, is Mr. Exhibitor.

That atom bomb picture which Metro is so eager to get out before Hal Wallis or Sol Wurtzel can start theirs on the same subject is still a long way from being ready to shoot. Producer Sam Marx is getting priority on everything to hurry the preparation and top talent in all divisions will be available to him. But you can't shoot a film without a story and "The Beginning or The End" is still weeks away from a camera.

MGM has bought the successful old-timer, "Coquette" from Mary Pickford and it is said that Lana Turner will be handed the title role. Remembering Pickford in the original movie and the Helen Hayes performance on the stage, it is not too easy to picture Miss Turner, so different from both these stars, in the same role. However, modernizing and a fresh script may be the answer.

If and when Arthur Freed can turn his attention from "Till The Clouds Roll By," he will start the gun on "Ah Wilderness," the Eugene O'Neill play which is now to be set to music. Rouben Mamoulian is coming back to Metro to direct the film and June Allyson and Ray McDonald, just out of service and a great dancer, will be co-starred. A special musical score will be supplied by Harry Warren and Ralph Blaine, two of the industry's best song-writers.

An early starter on the lot will be the film marking the return of Robert Taylor after his service stretch. The handsome Taylor and Katharine Hepburn will be co-starred in "You Were There." Vincente Minnelli will direct for Producer Pandro S. Berman.

It didn't take Metro executives long to discover that they had lost a valuable property when they let Lucille Ball go a few months ago. Executives viewing "Easy To Wed" (the Van Johnson-Esther Williams starrer) in which the Ball talent as a comedienne is brilliantly displayed, said "Let's get her back quick." So as soon as "The Dark Corner" is finished at 20th Century-Fox, Lucille Ball will give up her free-lance status and return to the studio as...a star.

A new and unique contract with a magazine, may net Metro some additional much needed story material. They have signed with Atlantic Monthly for option rights on two prize short stories annually. The magazine will award a monthly prize which will be partially underwritten by the studio in return for the option privilege.

Wound up last week were: "Army Brat" (Butch Jenkins-Frances Gifford-James Craig) and "Three Wise Fools" (Margaret O'Brien-Lionel Barrymore). Continuing in production are: "But Not Goodbye" (Frank Morgan-Audrey Totter) "Faithful In My Fashion" (Donna Reed-Tom Drake), "Fiesta," in Technicolor. (Esther Williams-John Carroll) and "The Yearling" (Claude Jarman-Jane Wyman-Gregory Peck). This last named is just about completed and Producer Sidney Franklin insists already it was well worth all the effort. Rushes and rumors indicate he is right and this will be one of the studio's biggest hits of the

year (this is a prediction and the column will stand by it). "Till The Clouds Roll By," as mentioned earlier, is off production but it will be back soon and for some time to come.

Announced as a step in the direction of aid for small town exhibitors, Metro is instituting a new short, action trailer designed particularly for multiple change theatres. Howard Dietz is responsible for the idea and he and Frank Whitbeck have produced the first of the series already. The idea was born from suggestions offered by numerous exhibitors that short-footage trailers could do an effective selling job if well made. First two films on which the trailers have been tried are "They Were Expendable" and "The Sailor Takes A Wife."

MONOGRAM

Although mid-January found this studio without a picture in work, the records show a total of 16 films already completed or in various stages of completion and set for release. Heading the list is the studio's first completed million-dollar production, "Suspense," which has Belita, Barry Sullivan, Bonita Granville, and Albert Dekker in top roles. Just wound up are "Joe Palooka, Champ" (Kirkwood-Keyes) and "Charlie Chan at Alcatraz" (Sidney Toler). Editing now are: "The Shadow Returns," "The Gay Cavalier," "Junior Prom," "The Haunted Mine" and "Moon Over Montana." Set for release are: "Swing Parade of 1946," "Live Wires," "The Strange Mr. Gregory," "Fear," "The Red Dragon," "The Face of Marble," "Drifting Along" and "Border Bandits."

Of this list, only "Suspense" is indicative of the new upped tempo of the product the studio promises. But the Monogram people say that before many months there will be a number of other films to rank alongside this one.

The King Brothers are among those who will participate actively in the new Monogram policy. These producers, who began five years ago with a bank roll of $20,000, have announced an $8,000,00 schedule for this year's product. "Suspense" is the first on the list. Next to come from the Kings will be "The Hunted," will also feature Belita, followed by "Silk Gloves," "The Wabash Blues," a musical authored by Philip Yordan, "I Wouldn't Be in Your Shoes" and "For the First Time." At least one of these films will be shot in England and plans are already in motion for this job.

PARAMOUNT

The successful team of Crosby and Fitzgerald ("Going My Way") will be under the Paramount banner in "Finnegan's Folly," just purchased from author George Milburn.

Paulette Goddard is back on the Paramount lot after a three months holiday with husband Burgess Meredith in New York. Her first on the Paramount lot will be "Too Good To Be True" which will go into production quickly. Then, the busy actress will go over to Benedict Bogeaus for a starring role in the Aldous Huxley story, "Brave New World," for UA.

Bob Hope's next for Paramount, with apparently all differences patched up, is "Where There's Life" which is a perfect title for the comedian's film. Signe Hasso has been signed as the femme lead and Elliott Nugent will direct for Producer Paul Jones, who handled the "Road" series and other Hope films so well.

Three films in work on the lot. "California," the Technicolor picture starring Ray Milland and Barbara Stanwyck will soon wind up. Also near completion is "The Searching Wind," from the Lillian Hellman play with Sylvia Sidney, Robert Young and Ann Richards in leads. New one starting is "The Perfect Marriage" with David Niven and Loretta Young. These last two are Hal B. Wallis productions and they are numbers four and five, respectively, in the Wallis program.

PRC

Reeves Espy is officially functioning as new head of the Eagle-Lion Film company, which is the Rank tie-up with the PRC organization. No definite plans have been made yet, but Espy is trying to get Stuart Heisler, former Paramount director, signed to a producer-director deal.

Meanwhile, the first property to come into the Eagle-Lion story department is an original by Peter O'Crotty, a former member of PRC's publicity staff. The story is called "Once A Marine" and is said to cover the history of the service. O'Crotty has been signed to a seven year writing contract and has another novel almost completed. Should the Espy plans go through, this Marine story will be the first film to go for Eagle-Lion and the publicity says it will be budgeted at $1,000,000, which is a big chunk of money from a PRC horizon and kind of tough to swallow for those who know this outfit's past performance.

In work presently are three features which certainly do not combine to a "million dollar budget," but they are the kind of films on which PRC has been coasting. "Gentlemen With Guns" (Eddie Dean-Mary Kenyon), "Terrors On Horseback" (Buster Crabbe) and "Devil Bat's Daughter" (Rosemary La Planche-John James).

REPUBLIC

A series of meetings between Herbert Yates, James Grainger and Allen Wilson now in progress will set the pace and program for this studio in production, distribution and general business for the new year. Many changes in the production assignments have already been made, for President Yates is determined to make this next year the one in which expansion really comes to Republic—not just in conversation and press releases, but actually—on film. The company has built slowly and carefully in its few years of activity and, while it is not disregarding the type of product on which it built itself, the horizon seems to be broadening to encompass more than just sure-fire westerns, serials and lesser features.

Steve Sekeley is just about ready to start his production unit with "The Fabulous Suzanne" as his first film in a set of three to be made for the 1946 program to release through Republic. Barbara Britton and Rudy Vallee have been cast thus far in the first film. The unit is presently working at PRC until space is available at Republic. Barbara Britton is the girl who got quite a Paramount build up only to decide that she really didn't want a film career. She's back now to start again.

Erstwhile "Wild Bill" Elliott is being dignified to "William" almost completely these days. When Bill got his first important part outside of the western series in which he had done so well by himself, the powers decided that a distinction should be made in that role as against Bill's previous career. Easiest way to do that, it was decided, was to call him William. WILLIAM Elliott goes from "In Old Sacramento," a big-scale outdoor epic, to two more in the same bracket. The first will be "The Plainsman and the Lady," slated to go in March. Following that, Elliott will be starred in "The Fabulous Texan." Joseph Kane is in charge of production and direction on both chores.

There are four pictures in production on this lot with two just finished and in the editing division. New starts are: "Lonely Hearts Club" (Jane Withers-James Lydon), "Passkey To Danger" (Stephanie Bachelor-Kane Richmond), "Rainbow Over Texas" (Roy Rogers-Dale Evans) and "Daughter of Don Q," a 12-episode serial.

RKO-RADIO

Charles Koerner, vice-president in charge of production, is seriously ill at the Cedars of Lebanon Hospital and his illness has put a crimp in production conferences being held at the studio, where, with Peter Rathvon, Ned Depinet and James A. Whitaker in from New York, conferences are being held on the studio's production plans in the absence of Koerner.

As has been expected for some time, Robert Riskin Productions Inc. has signed with RKO on the same type of production-releasing deal now in effect with four other important independent producers. With this signing, RKO has added to its imposing array of independent units, which already includes Leo McCarey's Rainbow Productions, the Capra-Wyler-Stevens-Briskin Liberty Films and Frank Ross's unit.

The Riskin unit is moving on to the lot immediately. First three films on the schedule of the company included in a $5,000,000 budget are: "The Magic City," "Johnny Appleseed" and "Impact." No castings have been set as yet.

Two important star signings this week furnished added potential assets to the RKO roster for future years. Charles Koerner, executive vice president, signed Ida Lupino to a one-picture-annually deal starting in June of 1947. Another long-distance deal of this type is the one signed with Dorothy Lamour, also for one picture a year for five years beginning in 1948. Reason for the post-dated contracts is that neither of the actresses will be available before that time. It is undoubtedly something of a risk, but the terms of the contract probably cover any unexpected situations.

International's next important starting will be when "The Dark Mirror" goes into work next month under Nunally Johnson. Olivia de Havilland and Lew Ayres will be in top roles. Despite all reports to the contrary, Lew Ayres is coming back to films and he insists he will choose his stories carefully.

Samuel Goldwyn's one picture deal with William Wyler which Wyler will fulfill before he begins working in his own unit, looks like it's going to shape up big. The story is taken from the MacKinlay Kantor writings and so far the cast sheet reads: Myrna Loy, Dana Andrews, Teresa Wright, Frederic March and the new Goldwyn discovery Cathy O'Donnell. Goldwyn's had this young actress under contract and under wraps for over a year. This will be her debut.

Six pictures are in work here. Two new starters: "Step By Step" (Lawrence Tierney-Anne Jeffries) and "Crack-Up" (Pat O'Brien-Claire Trevor-Herbert Marshall). Continuing in work: "Till The End of Time" (Dorothy McGuire-Guy Madison), Jesse Lasky's "Without Reservation" (Claudette Colbert-John Wayne), "Notorious" (Ingrid Bergman-Cary Grant) and "Sister Kenny" (Rosalind Russell-Alexander Knox).

20th CENTURY-FOX

Otto Preminger has become one of 20th's most important producers and with "Centennial Summer," his most recent job almost ready for realease, Preminger takes over on a new six-year contract. His old contract still had two years to run, but Bossman Zanuck tore it up and handed him the new ticket. This pact permits Preminger to do two New York stage productions during the term. He has been handed the script of "Methinks The Lady," a recent best-seller purchase by 20th, for which Henry Fonda gets the top spot. "Any Number Can Play" and "Daisy Kenyon" are also on his preparation list. "The Dark Wood" just purchased from galley proofs will also be on the Preminger schedule.

It is always hard to understand these actor-producer disputes like the one now raging between Cornel Wilde and 20th. Wilde has gone on suspension for refusing to take the male lead in a film called "Margie." A short time ago Wilde was listed as one of the actors who would be given his chance for stardom in 1946. Not too long ago Wilde was battering his head against every door in Hollywood closed to him. Food and shelter were vital problems to him and his wife. Then came "Song To Remember" and the boy scored. He's an able actor and a good looking young man, but the woods are full of such and Wilde should remember easily that there are more good actors never seen on film than there are on all the credit sheets in captivity. After "Leave Her To Heaven," it might be wise for the actor to let the studio decide what's best as change of pace for him. It doesn't seem credible that 20th would deliberately miscast a young actor whom they hope to build to stardom in 1946. That's just not sound investing!

The studio plans six productions for starting between now and the end of February. Robert Bassler is readying "High Window," Walter Morosco will have "Margie" (although at the moment he is having casting trouble), "Home Sweet Homicide" is Louis D. Lighton's chore, "It Shouldn't Happen To a Dog" is Bryan Foy's, "32 Rue Madeleine" is Louis de Rochemont's, and "Forever Amber" will be handled by William Perlberg with John Stahl to direct starting February 11.

The tie up between 20th Century-Fox and the Rodgers-Hammerstein musical team continues. The studio owns 16 percent of "Carousel," current Broadway hit plus a share of the film rights. Now it looks as though this studio will take a quarter of a million cut of the new Hammerstein show, "Annie Oakley" without any film rights. The composing-writing team did the score for 20th's "State Fair"—one of the best film musical scores ever written.

"Razor's Edge" definitely will be the first Tyrone Power film with Darryl F. Zanuck giving the production his personal supervision. Edmund Goulding will direct. Alexander Knox, Clifton Webb and Marcel Dalio also have been cast. The female roles have not been announced as yet.

Well, Sol Wurtzel did jump the production gun on the atom bomb pictures. While Metro and Hal Wallis are still in preparation, Wurtzel is already shooting on "Rendevouz 24" which deals with atomic power in the post-war world. William Gargan and Maria Palmer are featured. That's certainly minor league casting for a much-ballyhooed topic.

Other films shooting at 20th are: "Anna and the King of Siam" (Irene Dunne-Rex Harrison), "Cluny Brown" (Jennifer Jones-Charles Boyer), "Dark Corner" (Lucille Ball-Mark Stevens), "The Shocking Miss Pilgrim" (Betty Grable-Dick Haymes), "Three Little Girls In Blue" (June Haver-George Montgomery), "Somewhere in the Night" (John Hodiak-Nancy Guild) and "Strange Triangle" (Signe Hasso-John Shepperd.

UNITED ARTISTS

Three films are in production for this outfit's release, with the Harold Lloyd film, "The Sin of Harold Diddlebock," going into its fifth month and heading close to finish. "The Strange Woman," a Mars Film Corporation production, has Hedy Lamarr, George Sanders and Louis Hayward in feature roles. A new starter is "Me and Mr. Satan," a Charles Rogers Production, with Paul Muni, Anne Baxter and Claude Rains.

Comet Productions, Inc., the company just formed by Mary Pickford and Buddy Rogers, has listed six productions for its next eighteen months schedule. Ralph Cohn, formerly an executive producer at Columbia, will co-produce on four of these with Rogers. Reginald LeBorg, a former Universal director, has been signed to a contract by the company. Only the titles of the pictures are set thus far (and even these are subject to change). "The Singing Village" is a musical; "Adventures of Don Coyote" will be a comedy in color; "Little Iodine" is another comedy; "The Fighting Irish," "Joe Miracle" and "The Haunted House," complete the list. These last two are to be done in color. No mention is made of the Pickford properties. All of these films will be "streamlined" according to Producer Rogers.

"Duel In The Sun" is to be given test runs in four or five big cities before the final plan of distribution is made. Joseph Unger faces the handling of this film as his first major task in his new job of general sales manager of UA. "Duel" is being considered as more important than "Gone With The Wind," since it is reputed to have cost more money and David Selznick is determined that UA will give it the very best possible exploitation program. The trial runs will probably be held in early Spring. But the general release will not come until the Fall. Meanwhile, Unger has another $5,000,000 epic to play with in Arthur Rank's "Caesar and Cleopatra."

The Cagney company has been rather quiescent since the release of "Blood on the Sun." The picture did not fare too well and Cagney has yet to prove that he is smarter about his own productions than Warner Brothers were when he was simply working for them as an actor and free of all production headaches. However, activity starts again now with three pictures scheduled for the year. His first will be "The Stray Lamb," then "A Lion in the Street," and the third one will be Ernest Haycox's "Bugles in the Afternoon". All, according to present plans, will star Cagney.

UNIVERSAL

Mark Hellinger will start his independent production program for U with two widely varied stories. "The Hero," an old Broadway show, will come to the screen as "Swell Guy," a light comedy. Second piece will be the Ernest Hemingway story, "The Killers." Both films will get Spring starts. Ann Blyth, who scored in "Mildred Pierce," is set for the starring role in "Swell Guy." She is just now recovered enough from a tobogganing accident over a year ago to return to work.

First concrete effect of the recent Rank-Universal-Goetz tie-up is the company's problem of how best to sell to the American public six British films made by Rank. Heavy ad programs are already being planned to hit exhibitor and public alike. The first one to come will be "The Man In Gray," which has already had a run at the Winter Garden theatre in New York. "The Seventh Veil" now running at the New York spot, is the second on the list.

Four films in production with three unimpressive new starters: "The Cat Creeps" (Lois Collier-Fred Brady), "Design for Death" (Tom Neal-Martha O'Driscoll) and "Shahrazad" (Yvonne DeCarlo-Jean Pierre Aumont). This last one is in Technicolor and will be backgrounded with Rimsky-Korsakoff music. Set for an early start, probably by the time you read this, is "Strange Conquest," Jane Wyatt marks her return to the screen in this one and Jess Barker is co-starred.

WARNER BROS.

This company will rush the release of some of its backlog features during the next few months, a decision reached at a conference of distribution executives and production chief Jack L. Warner. Attending the meeting were Harry M. Warner, sales chief Ben Kalmenson, foreign distribution head Wolfe Cohen; and advertising bosses Mort Blumenstock and Alex Evelove. Nineteen features are slated for release in the speed-up program. They include: "A Stolen Life," "Cinderella Jones," "Devotion," "My Reputation," "Janie Gets Married," "Of Human Bondage," "Saratoga Trunk," "The Big Sleep," "The Two Mrs. Carrolls" and "Night and Day," among others.

We hear that Howard Hawks has been persuaded to return and do some retakes of "The Big Sleep," the Bogart-Bacall film which Warner's might like to forget they have in their backlog. After "Confidential Agent," there is cause for worry. And it's just possible that Miss Bacall who felt publicity was for lesser people, might find a kindly attitude from a reporter or critic these days a welcome thing. Publicists can't erase bad performances, it's true. But antagonism from the press and bad performances is a combination that really spells eight-ball eclipse.

On the very same lot with Miss Bacall is a shining example of the other end of the popularity pendulum about which Lauren Bacall seems to have never heard. Her name is Joan Crawford. She's made pictures for almost twenty years. Some bad. Some good. The highest tribute to Crawford's ability and charm comes in the fact that the ladies of the press (and that's really a tough bunch of nuts to crack) enjoyed her triumph in "Mildred Pierce" as much as if it were a personal triumph. Recently The Hollywood's Women's Press Club presented Joan with their annual Golden Apple award to the most cooperative actress of the year. Joan came for the presentation even though it was the morning after the newspapers had carried the story of her separation from her husband. Most actresses would have begged off. Not Joan. She came. She made it a point to talk individually with every one of the sixty-five women there—calling them by name! When the presentation was made and when Gregory Peck, who won the same award in the male division, said he "hoped soon to have the honor of making a picture with Miss Crawford, she cried. It wasn't hokum and everybody there was deeply affected. Miss Crawford is a smart young lady who knows that stars always need publicity and need friends, too. She has them, because she wasn't and still isn't too busy for the press!

On the Warner lot, four productions are shooting. "The Beast With Five Fingers" (Robert Alda-Andrea King), "Humoresque" (Joan Crawford-John Garfield), "Escape Me Never" (Ida Lupino-Erroll Flynn) and "Two Guys From Milwaukee" (Dennis Morgan-Joan Leslie).

PRODUCTION & RELEASE RECORD

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the Running Time in states where there is censorship. All new productions are on 1945-46 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production.

COLUMBIA

1944-45 Features	(48)	Completed (45)	In Production (0)
Westerns	(10)	Completed (10)	In Production (0)
Serials	(3)	Completed (2)	In Production (0)
1945-46 Features	(—)	Completed (29)	In Production (4)
Westerns	(—)	Completed (15)	In Production (0)
Serials	(—)	Completed (2)	In Production (0)

NEW PRODUCTIONS

NIGHT EDITOR
(Other details issue January 7)
Story: Newspaper man tells story of young detective whose career is ruined by involvement in murder through a clandestine romance.

BOSTON BLACKIE'S PRIVATE GHOST
Mystery—Started January 7
Cast: Chester Morris, Jeff Donnell, Dusty Anderson, Marvin Miller.
Director: D. Ross Lederman — Producer: John Stone
Story: Blackie exposes phony spiritualist trying to blackmail girl.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev
IN PRODUCTION					
Jolson Story, The (T)	Parks-Demarest	11-12			
Night Editor	Gargan-Carter	1-7			
Walls Came Tumbling Down, The	Bowman-Chapman	12-24			
COMPLETED — 1944-45 —					
Adventures of Rusty (67)	Donaldson-Nagel	4-30	9-6	6027	11-12
Details under title: Rusty					
Black Arrow (Serial)	Scott-Jergens	9-4	10-13	6120	
Blonde From Brooklyn	Haymes-Merrick	2-19	6-21	6036	
Boston Blackie Booked on Suspicion (67)	Morris-Merrick	2-5	5-10	6031	7-9
Boston Blackie's Rendezvous	Morris-Foch	3-5	7-5	6030	
Details under title: Surprise in the Night					
Both Barrels Blazing	Starrett-Harding	6-26	5-17	6207	
Details under title: Texas Rifles					
Cowboy of Lonesome River	Starrett-Athens	6-14	9-21	6201	
Cyclone Prairie Rangers	Starrett-Worth	7-26	11-9	6202	
Gay Senorita (70)	Bannon-Cochran	4-30	8-9	6020	10-15
Fighting Guardsman, The (84)	Loder-Louise	12-11	5-24	6010	10-29
I Love a Bandleader	Harris-Brooks	5-14	9-13	6015	
Over 21 (103)	Dunne-Knox	1-22	8-23	6001	9-3
Rustlers of the Badlands	Starrett-Bliss	7-24	8-16	6208	
Details under title: Renegade Roundup					
Rhythm Round-Up (66)	Curtis-Walker	3-5	6-7	6223	11-12
She Wouldn't Say Yes (87)	Russell-Bowman	6-11	11-10	6005	
Details under title: Some Call It Love					
Sing Me a Song of Texas	Curtis-Storey	7-23	9-27	6224	
Ten Cents A Dance (60)	Frazee-Lloyd	1-22	6-7	6029	7-9
Thousand and One Nights, A (93)	Wilde-Keyes	11-13	7-12	6005	8-6
You Can't Do Without Love	Lynn-Stewart	For.	7-26	6042	
COMPLETED — 1945-46 —					
Bandit of Sherwood Forest (T)	Wilde-Louise	4-2	2-21		
Blazing the Western Trail	Starrett-Matthews	9-4	10-18	7201	
Details under title: Raiders of Quanti Basin					
Blondie's Lucky Day	Lake-Singleton	10-15			
Close Call for Boston Blackie	Morris-Lane	10-29	1-24		
Crime Doctor's Warning	Baxter-Anderson	6-25	9-27	7022	
(Details under title: Paper Doll Murder)					
Duchess of Broadway	Falkenburg-Tucker	12-24			
Exposed By the Crime Doctor	Baxter-Barrie	11-26	1-31		
Frontier Gunlaw	Starrett-Taylor		1-31		
Galloping Thunder	Starrett-Burnette	7-9			
Gentleman Misbehaves, The	Massen-Stanton	11-12	2-28		
Details under title: Lullaby of Broadway					
Gilda	Hayworth-Ford	9-17			
Girl of the Limberlost	Tindall-Clifton	6-25	10-11	7029	
Gunning for Vengeance	Starrett-Adair	6-25			
Details under title: Burning the Trail					
Heading West	Starrett-Houck	10-1			
Details under title: Massacre Mesa					
Hit The Hay	Canova-Hunter	8-20	11-29	7018	
Jungle Raiders (Serial)	Richmond-Borg	8-6	9-14	7120	
Kiss and Tell	Temple-Abel	2-5	10-18		
Landrush	Starrett-Burnette	11-26			
Lawless Empire	Starrett-Law	10-16	11-15	7202	
Life With Blondie	Singleton-Lake	9-3	12-13	7019	
Meet Me On Broadway	Reynolds-Brady	8-20	1-3	7014	
Murder Is Unpredictable	Dix-Blake	12-24			
My Name Is Julia Ross (64)	Foch-Macready	8-6	11-27	7023	11-26
Details under title: The Woman in Red					
Notorious Lone Wolf, The	Mohr-Carter	11-12	2-14		
Details under title: Lone Wolf on Broadway					
One Way To Love	Morris-Chapman	8-20	12-20	7012	
Details under title: Hail the Chief					
Out of the Depths	Bannon-Hunter	10-1	12-27	7035	
Details under title: Secret Story					
Outlaws of the Rockies	Starrett-Harding	4-30	9-18		
Perilous Holiday	O'Brien-Warrick	10-15			
Phantom Of The Desert	Starrett-Burnette	9-3			
Prison Ship	Lowery-Foch	8-20	11-15	7036	
Pardon My Past	MacMurray-Chapman	5-14	12-25	7005	
Renegades (T)	Keyes-Parker	6-11			
Details under title: The Kansan					
Roaring Rangers	Starrett-Burnette	6-11	2-14		
Details under title: Powder River					
Snafu (82)	Parks-Lloyd	6-25	11-22	7010	1-7
So Dark the Night	Geray-Cheirel	12-10			
Tars and Spars (T)	Drake-Blair	8-6	1-10		
That Texas Jamboree	Curtis-Donnell	12-24			
Terror Trail	Starrett-Burnette	10-29			
Texas Panhandle	Starrett-Parks	5-14	12-20	7203	
Throw a Saddle on a Star	Curtis-Roberts	12-10			
(Details under title: Smoky River Serenade)					
Two-Fisted Stranger	Starrett-Burnette	3-20			
Voice of The Whistler, The	Dix-Merrick	5-6	10-30	7024	
Who's Guilty? (Serial)	Kent-Ward	10-15	12-13	7140	

METRO-GOLDWYN-MAYER

1944-45 Features	Completed (31)	In Production (0)
1945-46 Features	Completed (34)	In Production (5)

NEW PRODUCTIONS

BUT NOT GOODBYE
(Other details issue January 7)
Story: New England family saved from financial disaster by returned spirit of the father and grandfather of the brood.

FAITHFUL IN MY FASHION
(Other details issue January 7)
Story: Returned soldier finds his girl in important job. He cannot take it and tries to break away. But eventually his pride is settled.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev
IN PRODUCTION					
But Not Goodbye	Morgan-Totter	1-7			
Faithful in My Fashion	Reed-Drake	1-7			
Fiesta (T)	Williams-Carroll	12-24			
Till The Clouds Roll By (T)	Garland-Walker	12-24			
Yearling, The (T)	Peck-Jarman	8-20			
COMPLETED — 1944-45 —					
BLOCK NO. TEN					
Blonde Fever (69)	Dorn-Astor	8-21	2-45	516	11-27
Nothing But Trouble (69)	Laurel-Hardy	6-26	3-45	519	12-11
Main St. After Dark (57)	Arnold-Royal	9-4	1-45	514	12-11
Details under title: Telltale Hands					
Thin Man Goes Home (101)	Powell-Loy	515	1-45	513	11-27
Between Two Women (83)	Barrymore-Johnson	8-21	3-45	518	12-25
This Man's Navy (100)	Beery-Gleason	5-28	2-45	517	1-8
Keep Your Powder Dry (73)	Turner-Peters	9-4	3-45	520	2-19
Music for Millions (120)	O'Brien-Iturbi	5-29	2-45	515	12-25
Gentle Annie (80)	Craig-Reed	8-21	5-45	523	12-25
Without Love (111)	Tracy-Hepburn	10-31	5-45	522	4-2
Son of Lassie (T) (102)	Lawford-Lanchester	5-29	6-45	526	4-30
Details under title: Women's Army					
Picture of Dorian Gray (108)	Sanders-Hatfield	3-6	6-45	525	3-5
BLOCK NO. TWELVE					
Bewitched (65)	Thaxter-Daniels	11-27		530	6-25
Details under title: Alter Ego					
Thrill of a Romance (T) (105)	Johnson-Williams	8-21		528	5-28
Twice Blessed (77)	Wilde-Craig	12-11		529	6-11
SPECIAL					
Anchors Aweigh (T) (144)	Kelly-Sinatra	6-26		531	7-23
Meet Me In St. Louis (T) (113)	Garland-O'Brien	12-13	1-45	512	11-23
National Velvet (T) (125)	Rooney-Taylor	2-7	4-45	521	12-11
Details under title: The Home Front					
Thirty Seconds Over Tokyo (138)	Tracy-Thaxter	2-21	1-45	511	11-27
Valley of Decision (111)	Garson-Peck	9-18	6-45	527	4-16
COMPLETED — 1945-46 —					
BLOCK NO. THIRTEEN					
Abbott and Costello in Hollywood (83)	A. & C.	4-30	10-45	602	9-3
Dangerous Partners (78)	Craig-Hasso	3-5	10-45	604	8-20
Her Highness and the Bellboy (112)	Lamarr-Walker	12-25	10-45	603	7-23
Hidden Eye, The (68)	Arnold-Rafferty	12-11	9-45	601	8-6
Our Vines Have Tender Grapes (105)	O'Brien-Robinson	10-16	9-45	600	7-23
BLOCK NO. FOURTEEN					
She Went to the Races (86)	Craig-Gifford	5-28	11-45	607	10-29
They Were Expendable (133)	Montgomery-Wayne	3-5		609	11-26
What Next, Corporal Hargrove? (95)	Walker-Porter	8-6		606	11-26
Vacation from Marriage (94)	Donat-Kerr	Foreign		608	12-10
Yolanda and the Thief (T) (108)	Astaire-Bremer	1-22	11-45	610	10-29
BLOCK NO. FIFTEEN					
Letter for Evie, A (89)	Hunt-Carroll	6-11		611	12-10
Harvey Girls, The (T) (101)	Garland-Hodiak	1-22			
Last Chance, The (105)	Foreign				12-10
Portrait of Maria (76)	Del Rio-Armendariz				1-7
Sailor Takes a Wife (91)	Walker-Allyson	4-2			1-7
Up Goes Maisie (89)	Sothern-Murphy	8-20			1-7

NOT DESIGNATED

Adventure (129)	Gable-Carson	6-11		12-24
Details under title: This Strange Adventure				
Army Brat	Jenkins-Gifford	10-29		
Bad Bascomb	Beery-O'Brien	8-6		
Black Sheep	Craig-Jenkins	8-6		
Details under title: Boy's Ranch				
Early to Wed (T)	Ball-Johnson	2-19		
Great Morgan, The	Morgan-Powell			
Green Years, The	Coburn-Drake	9-3		
Hold High the Torch (T)	E. Taylor-Lassie	9-18		
Details under title: For Better For Worse				
Holiday in Mexico (T)	Pidgeon-Massey	9-17		
Hoodlum Saint	Powell-Williams	7-9		
No Leave, No Love	Johnson-Kirkwood	10-1		
Postman Always Rings Twice, The	Turner-Garfield	6-25		
Star from Heaven (Cinecolor)	Thompson-Tobias	10-29		
Time for Two	Ball-Hodiak	10-1		
Three Wise Fools	O'Brien-Barrymore	11-26		
Two Sisters From Boston	Allyson-Lawford	7-9		

SPECIAL

Weekend at the Waldorf (130)	Turner-Johnson	11-27	10-45	605		7-23
Ziegfeld Follies (T) (110)	Astaire-Ball	5-1				1-21

MONOGRAM

1944-45 Features	(34)	Completed (38)	In Production (0)
Westerns	(12)	Completed (16)	In Production (0)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev
IN PRODUCTION					
COMPLETED —— 1944-45 ——					
China's Little Devils (75)	Carey-Kelly	7-10	7-14		8-6
Dillinger (77)	Lowe-Tierney	10-16	5-12		3-19
Divorce (70)	Francis-Cabot	3-5	8-18		11-12
Driftin' Along	Brown-Carver	10-1	1-26		
Details under title: Rollin' Along					
Flame of the West (71)	Brown-Hatton	2-19	6-9		
Forever Yours (83)	Storm-Smith	8-7	3-24		1-22
Frontier Feud	Brown-Hatton	7-23	11-24		
Details under title: Flaming Frontiers					
G. I. Honeymoon (70)	Storm-Cookson	10-2	5-5		
In Old New Mexico	Renaldo-Kenyon	8-21	5-28		
Muggs Rides Again	East Side Kids	2-5	6-16		
Details under title: County Fair					
Lost Trail, The	Brown-Holt	7-9	10-20		
Riders of the Daw	Wakeley-White	8-6	11-3		
Details under title: Rainbow Valley					
Saddle Serenade	Wakeley-White	4-30	8-11		
Details under title: Cowboy Serenade					
Scarlet Clue, The (65)	Toler-Manton	9-18	6-12		
Details under title: Radio Mystery					
Sensation Hunters	Merrick-Lowery	4-16	10-13		
Details under title: Main Street Girl					
Shanghai Cobra, The (64)	Toler-Moreland	6-11	9-29		
South of the Rio Grande	Renaldo-Armida	5-28	9-8		
Details under title: Song of the Border					
Stranger from Santa Fe (56)	Brown-Hatton	1-22	7-21		
Springtime in Texas (55)	Wakley-White	4-2	6-2		
Trouble Chasers	Gilbert-Howard	3-19	6-2		
Details under title. Here Comes Trouble					
COMPLETED —— 1945-46 ——					
Allotment Wives (80)	Francis-Kelly	6-25	12-24	505	12-10
Black Market Babies	Richmond-Hazard	9-3	12-15	508	
Border Bandits	Brown-Hatton	8-20	1-12	565	
Come Out Fighting	East Side Kids		9-22		10-1
Fear	Cookson-William	7-23	11-10		
Details under title: Suspense					
Fatal Fingerprints	Toler-Lorring	12-24			
Details under title: Charlie Chan at Alcatraz					
Gay Cavalier, The	Roland-Ames	12-24			
High School Kids	Stewart-Preisser	11-26			
Red Dragon, The	Toler-Fong	9-17	2-2	513	
Details under title: Charlie Chan in Mexico					
Face of Marble, The	Carradine-Drake	10-15			
Haunted Mine, The	Brown-Hatton	10-29	2-23	552	
Joe Palooka, Champ	Kirkwood-Knox	12-24			
Live Wires	Gorcey-Drake	10-1			
Details under title: Stepping Around					
Lonesome Trail	Wakely-White	9-17	12-8	561	
Details under title: On The Cherokee Trail					
Moon Over Montana	Wakely-Holt	12-10	2-16	572	
Strange Mr. Gregory, The	Lowe-Rogers	6-25	1-2	516	
Details under title: Gregory					
Shadow, The	Richmond-Reed	10-29			
Suspense	Belita-Moore	10-29			
Details under title: Glamour Girl					
Sunbonnet Sue (90)	Regan-Storm	5-14	1-10		10-15
Swing Parade	Storm-Reagan	8-6			

PARAMOUNT

1944-45 Features	Completed (26)	In Production (0)
1945-46 Features	Completed (29)	In Production (3)

NEW PRODUCTIONS

THE SEARCHING WIND

Drama—Started December 19

Cast: Robert Young, Sylvia Sidney, Ann Richards, Dudley Digges, Douglas Dick, Don Seymour.

Director: William Dieterle Producer: Hal B. Wallis

Story: Romantic triangle set against the background of Mussolini and Italy — from Lillian Hellman's play

THE PERFECT MARRIAGE

Comedy-drama—Started January 9

Cast: Loretta Young, David Niven, Nona Griffith, Virginia Field, Rita Johnson, Charles Ruggles.

Director: Lewis Allen Producer: Hal B. Wallis

Story: A couple married two years discover they are not in love when they rediscover their love

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev
IN PRODUCTION					
California (T)	Stanwyck-Milland	12-10			
COMPLETED —— 1944-45 ——					
BLOCK NO. THREE					
For Whom the Bell Tolls (T) (158)	Cooper-Bergman	7-13		4413	7-20
Dangerous Passage (61)	Lowery-Brooks	8-21		4412	12-25
Double Exposure (64)	Morris-Kelly	7-10		4415	12-25
Here Come the Waves (99)	Crosby-Hutton	5-15		4411	12-25
Practically Yours (90)	Colbert-MacMurray	2-7		4414	12-25
BLOCK NO. FOUR					
Bring On the Girls (T) (92)	Lake-Tufts	1-10		4416	3-5
High Powered (62)	Lowery-Brooks	10-16		4419	3-5
Details under title: The High Man					
Salty O'Rourke (100)	Ladd-Russell	9-4		4418	3-5
Unseen, The (81)	McCrea-Russell	5-15		4417	3-5
Details under title: Fear					
BLOCK NO. FIVE					
A Medal for Benny (80)	Lamour-Cordova	6-26		4424	4-16
Affairs of Susan, The (110)	Fontaine-Brent	11-13		4421	4-2
Murder, He Says (92)	MacMurray-Main	5-1		4422	4-16
Scared Stiff (65)	Haley-Savage	11-27		4423	4-16
BLOCK NO. SIX					
Midnight Manhunt	Gargan-Savage	12-25	7-27	4427	6-11
Details under title: Hard to Handle					
Out of This World (96)	Bracken-Lynn	7-10	7-13	4426	6-11
You Came Along (103)	Cummings-Scott	2-19	9-14	4428	7-9
SPECIAL					
Incendiary Blonde (T) (113)	Hutton-Cordova	11-15	8-31	4431	6-25
REISSUE					
Sign of the Cross (118)	Colbert-March			4432	9-4
Northwest Mounted Police (T) (128)	Cooper-Carroll		8-26	4433	
This Gun For Hire (81)	Ladd-Lake		8-26	4434	
COMPLETED —— 1945-46 ——					
BLOCK NO. ONE					
Duffy's Tavern (97)	Gardner-Reynolds	10-2	9-28	4501	9-3
Follow That Woman (70)	Gargan-Kelly	2-19	12-14	4504	9-3
Lost Weekend, The (101)	Milland-Wyman	10-31	11-16	4503	8-20
Love Letters (101)	Jones-Cotten	10-31	10-26	4502	8-20
BLOCK NO. TWO					
Hold That Blonde (76)	Bracken-Lake	12-11	11-23	4506	10-15
Details under title: Good Intentions					
Kitty (104)	Goddard-Milland	6-12	1-25	4509	10-15
People Are Funny (93)	Haley-Walker	4-2	1-11	4508	10-15
Stork Club (98)	Hutton-Fitzgerald	4-30	12-28	4507	10-15
BLOCK NO. THREE					
Masquerade in Mexico (96)	Lamour-Cordova	1-8	2-22	4512	12-10
Miss Susie Slagle's (87)	Tufts-Lake	9-18	3-8	4513	12-10
Road to Utopia, The (90)	Crosby-Hope-Lamour	12-13	3-22	4531	12-10
Tokyo Rose (66)	Barr-Massen		2-8	4511	12-10
BLOCK NO. FOUR					
They Made Me A Killer	Lowery-Britton	7-9			
Virginian, The (T)	McCrea-Britton	11-13			
Well-Groomed Bride, The	Milland-deHavilland	2-19			
NOT DESIGNATED					
Big Town	Reed-Brooks	12-24			
Blue Dahlia, The	Ladd-Lake	4-2			
Blue Skies (T)	Crosby-Astaire	8-6			
Bride Wore Boots, The	Stanwyck-Cummings	8-6			
Calcutta	Ladd-Russell	7-9			
Cross My Heart	Hutton-Tufts	1-8			
Details under title: Too Good To Be True					
Easy Come, Easy Go	Tufts-Lynn	10-29			
Details under title: Third Avenue					
Imperfect Lady, The	Wright-Milland	10-1			
Details under title: Take This Woman					
Ladies' Man	Bracken-Welles	11-26			
Monsieur Beaucaire (T)	Hope-Caulfield	9-17			
Our Hearts Were Growing Up	Donlevy-Russell	3-5			
Rhythm Ranch	Haley-Hilliard	11-1			
Searching Wind, The	Young-Sidney	12-24			
Strange Life of Martha Ivers	Stanwyck-Heflin	10-15			
Details under title: Love Lies Bleeding					
Swamp Fire	Weissmuller-Grey	11-12			
To Each His Own	deHaviland-Lund	7-9			
Trouble With Women, The	Milland-Wright	6-11			
Details under title: Too Good To Be True					
Two Years Before the Mast	Ladd-Donlevy	5-1			

PRC

1944-45 Features	(24)	Completed (27)	In Production (0)
Westerns	(18)	Completed (18)	In Production (0)
1945-46 Features	(—)	Completed (11)	In Production (1)
Westerns	(—)	Completed (7)	In Production (2)

GENTLEMEN WITH GUNS (Cinecolor)

Western—Started January 4

Cast: Eddie Dean, Mary Kenyon, Roscoe Ates.

Producer-director: Robert Emmett

Story: Story of [illegible] brothers [illegible] Producer [illegible] and [illegible] get the [illegible]

TERRORS ON HORSEBACK

Western—Started January 4

Cast: Buster Crabbe, Al (Fuzzy) St. John, Patti McCarty, Budd Buster.

Director: Sam Newfield Producer: Sig Neufeld

Story: Story of [illegible] robbers and [illegible] [illegible] and [illegible]

DEVIL BAT'S DAUGHTER
Mystery—Started January 9
Cast: Rosemary LaPlanche, John James, Nolan Leary.
Producer-director: Frank Wisher

[illegible]

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev
COMPLETED — 1944-45 —					
Arson Squad (64)	Albertson-Armstrong	4-30	9-11	528	7-23
Apology for Murder (67)	Savage-Beaumont	3-5	8-27	526	10-1
Border Bad Men	Crabbe-St. John		10-10	567	
Crime, Inc. (75)	Neal-Tilton	11-13	4-15	502	3-19
Dangerous Intruder (71)	Arnt-Borg	4-16	8-21	519	9-3
Details under title: The Intruder					
Fighting Bill Carson	Crabbe-St. John	6-11	10-31	568	
Flaming Bullets	Ritter-Knox	6-11	9-22	564	
Frontier Fugitives	O'Brien-Ritter	5-14	9-1	563	
Details under title: Ride, Ranger, Ride					
The Gangsters Den	Crabbe-St. John	1-22	6-14	559	
Missing Corpse (62)	Bromberg-Jenks	2-5	6-1	524	6-11
Details under title: Stranger in the Family					
The Phantom of 42nd Street	O'Brien-Aldrich	1-22	5-2	521	
Shadow of Terror (60)	Fraser-Gillern	5-28	11-5		10-29
Details under title: Checkmate					
Silver Fleet, The (77)	Richardson-Withers	For	7-1	530	5-14
Stagecoach Outlaws	Crabbe-St. John	11-27	8-17	558	
Swing Hostess (76)	Tilton-Collins	6-12	9-8	509	11-15
Three in the Saddle	Ritter-O'Brien	4-16	7-26	562	
Why Girls Leave Home (68)	Lane-Leonard	3-5		111	7-9
White Pongo (73)	Fraser-Wrixon	4-16		222	8-6
COMPLETED — 1945-46 —					
Caravan Trails (Cinecolor)	Dean-Carlin	10-1			
Club Havana (62)	Lindsay-Neal	5-28	10-23		11-26
Danny Boy	Henry-Johnson	8-6	1-8		
Detour (69)	Savage-Neal	6-25	11-30		12-24
Enchanted Forest (Cinecolor) (80)	Lowe-Joyce	1-22	12-8		10-1
Flying Serpent	Lewis-Kramer	9-3	2-20		
Gun Smoke	Steele-Saylor	12-10			
How Do You Do? (83)	Gordon-Windsor	8-6	12-24		11-26
I Ring Doorbells	Shayne-Gwynne	10-2	2-25		
Lightning Raiders	Crabbe-St. John	10-15	1-7		
Mask of Dijon	Von Stroheim-Bates	11-26	3-7		
Murder Is My Business	Beaumont-Walker	12-26			
Navajo Kid	Steele-Saylor	10-15	11-21		
Once and For All	Coleman-Reed	10-29			
Prairie Rustlers	Crabbe-St. John	9-17	11-7		
Details under title: Buster Crabbe No. 1					
Romance of the West	Dean-Barton	8-6	3-20		
Six Gun Man	Steele-Carlin	10-29	2-1		
Details under title: Six-Gun For Hire					
Song of Old Wyoming (Cinecolor) (65)	Dean-Padden	5-14	11-12		10-29
Strangler of The Swamps	LaPlanche-Edwards	9-3	1-1		
Wife of Monte Cristo	Loder-Aubert	8-6			

REPUBLIC

1944-45 Features	(32)	Completed (32)	In Production (0)
Westerns	(24)	Completed (24)	In Production (0)
Serials	(4)	Completed (3)	In Production (0)
1945-46 Features	(40)	Completed (23)	In Production (3)
Westerns	(16)	Completed (16)	In Production (0)
Westerns	(16)	Completed (16)	In Production (1)

NEW PRODUCTIONS

LONELY HEARTS CLUB
Comedy—Started January 3
Cast: Jane Withers, Grant Withers, Raymond Walburn, Donald Meek, Johnny Sands, Charles Quigley, Donia Bussey, William Haade.
Director: George Blair Producer: Armand Schaefer
Story: Country girl seeking a City husband, finds mates for all the members of her lonely hearts club but not herself. Finally, realizing her love, she returns to her small town beau and happiness.

PAWNEE TO DANGER
Mystery—Started January 3
Cast: Stephanie Bachelor, Kane Richmond, Gerald Mohr, Adele Mara.
Director: Frank McDonald Producer: William J. O'Sullivan
Story: Not available. See next page.

RAINBOW OVER TEXAS
Musical Western—Started January 10
Cast: Roy Rogers, "Trigger," Dale Evans, George "Gabby" Hayes, Sons of the Pioneers, Gerald Oliver Smith, George K. Lewis, Kenne Duncan.
Director: Frank McDonald Associate Producer: Edward J. White
Story: Personal appearance in home town, gives Roy a chance to rid the town of crime and win the local millionaire's daughter.

DAUGHTER OF DON Q
Serial (12)—Started January 4
Cast: Adrian Booth, Kirk Allen, Roy Barcroft, LeRoy Mason.
Directors: Fred Brannon, Spencer Bennett
Producer: Ron Davidson

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev
COMPLETED — 1944-45 —					
Along the Navajo Trail (66)	Rogers-Evans	9-3	12-15	446	12-24
Behind City Lights (68)	Terry-Roberts	1-22	9-10	429	10-1
Details under title: Return at Dawn					
Bells of Rosarita (68)	Rogers-Evans	2-5	6-19	442	5-28
Border Town Trails	Carson-Burnette	5-15	8-11	451	
Cheaters, The (87)	Schildkraut-Burke	2-19	7-15	421	7-9
Details under title: The Magnificent Mr. M					
Cheyenne Wildcat	Elliott-Fleming	6-12	9-30	3314	
Chicago Kid (68)	Barry-Roberts	10-2	6-29	417	2-19
Corpus Christi Bandits	Lane-Talbot		4-20	465	
Don't Fence Me In (71)	Rogers-Evans	7-23	10-15	445	11-12
Earl Carroll's Vanities (89)	O'Keefe-Moore	11-13	4-5	413	3-19
Fatal Witness	Ankers-Fraser	1-22	9-15	427	
Federal Operator No. 99 (Serial)	Lamont-Talbot	2-5	7-7	483	
Flame of Barbary Coast (91)	Wayne-Dvorak	7-24	5-28	415	4-30
Gangs of the Waterfront	Armstrong-Bachelor	12-25	7-3	422	
The Great Stagecoach Robbery	Elliott-Fleming	9-18	2-15	3317	
Grissly's Millions (72)	Grey-Kelly	9-18	1-16	409	1-22
Hitchhike to Happiness (71)	Pearce-Evans	9-18	7-19	419	5-14
Jealousy (71)	Morley-Asther	11-27	7-23	424	8-20
Identity Unknown (71)	Arlen-Walker	11-27	4-2	414	4-16
Details under title: Johnny March					
Lone Texas Ranger	Elliott-Fleming	12-11	9-15	3318	
Love, Honor and Goodbye (87)	Bruce-Ashley	5-14	9-15	428	9-17
Man From Oklahoma, The (68)	Rogers-Evans	3-19	8-1	443	9-17
Man Hunt of Mystery Island (Serial)	Stirling-Bailey	10-16	3-18	482	
Marshal of Reno	Elliott-Hayes	3-6	7-2	3312	
Mexicana (83)	Guizar-Moore	5-28	11-15	431	11-26
Oregon Trail	Carson-Stewart	4-2	7-14	456	
Phantom Speaks, The (68)	Arlen-Roberts	10-31	5-10	433	5-14
Road To Alcatraz	Lowery-Storey	1-8	7-10	423	
Silver City Kid	Lane-Stewart	4-17	7-20	461	
Details under title: Red Gulch Renegades					
San Antonio Kid	Elliott-Blake	5-29	8-16	3313	
Santa Fe Saddlemates	Carson-Stirling	2-19	6-2	455	
Sheriff of Cimarron	Carson-Stirling	12-25	2-28	454	
Sing, Neighbor, Sing (70)	Terry-Brown	4-17	8-12	401	9-4
Song for Miss Julie, A (69)	Early-Clark	10-16	2-19	411	
Sporting Chance (59)	Randolph-O'Malley	12-11	6-4	420	9-3
Details under title: Behind the Ships					
Stagecoach to Monterey	Lane-Stewart	4-17	9-15	462	
Details under title: Marshal of Monterey					
Steppin' In Society (72)	Horton-George	10-16	7-29	418	6-25
Details under title: You'll Remember Me					
Sunset in El Dorado (66)	Rogers-Evans	6-11	9-29	424	10-15
Swingin' on a Rainbow (72)	Taylor-Frazee	11-13	9-1	426	9-17
Tell It To A Star	Livingston-Terry	12-25	8-16	425	
Three's A Crowd (58)	Michael-Gordon	11-27	5-23	416	
Thoroughbreds	Neal-Mara	9-4	12-23	408	
Tiger Woman, The	Richmond-Mara	3-19	11-16	430	
Utah (78)	Rogers-Evans	12-11	3-21	441	4-2
Vampire's Ghost (59)	Abbott-Stewart	10-16	5-10	434	5-14
COMPLETED — 1945-46 —					
Angel Comes to Brooklyn, An	Dowd-Duke	1-8	11-27	503	
Details under title: New Faces of 1945					
Alias Billy The Kid	Carson-Stewart	12-24			
Bandit of Badlands	Carson-Stewart	4-16	9-14	551	
California Gold Rush	Elliott-Fleming	4-30			
Captain Tugboat Annie (70)	Darwell-Kennedy	12-15	11-17	504	1-7
Details under title: Tugboat Annie's Son					
Cat Man of Paris, The	Esmond-Aubert	10-1			
Cherokee Flash	Carson-Stirling	7-9	12-13	553	
Colorado Pioneers	Elliott-Fleming	3-19	11-14	563	
Conquest of Cheyenne	Elliott-Fleming	10-29			
Crime of the Century	Bachelor-Browne	10-29			
Dakota (82)	Ralston-Wayne	8-6	12-25	505	11-26
In Old Sacramento	Moore-Elliott	12-10			
I've Always Loved You (T)	McLeod-Dorn	8-20			
Details under title: Concerto					
Days of Buffalo Bill	Carson-Stewart	10-1			
French Key, The	Dekker-Ankers	10-29			
Gay Blade	Ashley-Rogers	12-10			
Girls of the Big House (68)	Roberts-Powers	3-5	11-2	502	12-24
Guy Could Change, A	Lane-Frazee	6-25	1-27	508	
Glass Alibi, The	Wrixon-Fowley	12-24			
King of the Forest Rangers (Serial)	Thompson-Talbot	10-15			
Last Crooked Mile, The	Barry-Savage	12-10			
Madonna's Secret, The	Lederer-Patrick	10-1			
Marshall of Laredo	Elliott-Blake	3-5	10-7	562	
Murder in the Music Hall	Ralston-Marshall	10-29			
Night Train to Memphis	Acuff-Mara	11-12			
One Exciting Week	Pearce-Harris	12-24			
Passkey to Danger	Bachelor-Livingston	11-26			
Phantom of the Plains	Elliott-Fleming	2-5	9-7	561	
Phantom Rider, The (Serial)	Kent-Stewart	8-6			
Rough Riders of Cheyenne	Carson-Stewart	5-14	11-1	552	
Scotland Yard Investigator (68)	VonSt'heim-Bachelor	2-19	9-30	501	
Song of Mexico	Mara-Barrier		12-28	506	
Sheriff of Redwood Valley	Elliott-Fleming	7-23			
Song of Arizona	Rogers-Evans	12-24			
Spectre of the Rose	Kurov-Essen	11-26			
Strange Impersonation, A	Marshall-Gargan	8-6			
Sun Valley Cyclone	Elliott-Fleming	9-17			
The Valley of the Zombie	Booth-Livingston	9-17			
Wagon Wheels Westward	Elliott-Fleming	4-16	12-21	564	
West of God's Country (Magnacolor)	Hale-Booth	11-26			
Woman Who Came Back, The	Kelly-Loder	4-30	12-13	507	
Details under title: The Web					

RKO-RADIO

1944-45 Features	Completed (31)	In Production (0)
1945-46 Features	Completed (35)	In Production (6)

NEW PRODUCTIONS

CRACK-UP
Mystery-drama—Started December 19
Cast: Pat O'Brien, Claire Trevor, Herbert Marshall, Wally Ford.
Director: Irving Reis Producer: Jack Gross
Story: Art expert finds thieves who make him believe he is insane. Finally thwarts their motive and reveals them as criminals who thefted important paintings.

STEP BY STEP
Mystery—Started December 20
Cast: Lawrence Tierney, Anne Jeffreys, Lowell Gilmore, Myrna Dell, Jason Robards.

Director: Phil Rosen — Producer: Sid Rogell

Story: Newly discharged marine falls in love with a senator's secretary. He runs into a post war Nazi saboteur ring.

RELEASE CHART

Title—Running Time	Cast	Dets/Us	Rel.	No.	Rev.
IN PRODUCTION					
Till the End of Time	McGuire-Madison	10-29			
Details under title: The Dream of Home					
Notorious	Bergman-Grant	10-29			
Sister Kenny	Russell-Knox	11-12			
Without Reservations	Colbert-Wayne	10-29			
Details under title: Thanks God, I'll Take					
COMPLETED — 1944-45					
BLOCK NO. FOUR					
Body Snatcher, The (78)	Karloff-Lugosi	11-13		517	3-5
China Sky (77)	Scott-Drew	9-4		519	4-30
Tarzan and the Amazons (72)	Weissmuller-Joyce			518	4-30
Those Endearing Young Charms (81)	Day-Young	1-22		520	4-30
Zombies on Broadway (68)	Brown-Carney	9-18		516	4-30
BLOCK NO. FIVE					
Back to Bataan (95)	Wayne-Ahn	11-13		523	6-11
Details under title: Invisible Army					
Brighton Strangler, The (67)	Loder-Duprez	7-10		522	5-14
Two O'Clock Courage (66)	Conway-Rutherford	8-21		521	4-30
West of The Pecos (66)	Mitchum-Hale	10-16		524	6-11
SPECIALS					
Belle of the Yukon (T) (84)	Scott-Lee	4-3		583	12-11
Casanova Brown (93)	Cooper-Wright	2-21		581	8-7
It's a Pleasure (T) (90)	Henie-O'Shea	8-21		584	3-5
Princess and the Pirate (T) (94)	Hope-Mayo	5-15		551	10-16
Three Caballeros (T) (71)	Cartoon Feature			591	12-25
Woman in the Window, The (95)	Robinson-Bennett	4-17		582	10-16
Details under title: Once Off Guard					
Wonder Man (T) (98)	Kaye-Mayo	7-24		552	4-30
COMPLETED — 1945-46					
BLOCK NO. ONE					
George White's Scandals (95)	Davis-Haley	2-5		602	8-6
Falcon in San Francisco, The (65)	Conway-Corday	2-19		603	8-6
Johnny Angel (79)	Raft-Trevor	12-11		604	8-6
Momma Loves Poppa (60)	Errol-Risdon	2-19		601	8-6
Radio Stars on Parade (69)	Brown-Carney	4-16		605	8-6
BLOCK NO. TWO					
First Yank Into Tokyo (82)	Neal-Hale	2-19		607	9-17
Isle of the Dead (72)	Karloff-Drew			608	9-17
Man Alive (70)	O'Brien-Drew	2-5		606	10-1
Spanish Main, The (T) (100)	Henreid-O'Hara	11-27		610	10-15
Wanderer of the Wasteland (67)	Warren-Long	6-11		609	10-1
BLOCK NO. THREE					
Cornered (102)	Powell-Cheirel	7-9		612	12-24
Hotel Reserve (79)	Mason-Mannheim	Foreign		615	12-24
Dick Tracy (61)	Conway-Jeffreys	6-11		613	12-24
Sing Your Way Home (72)	Haley-Jeffries	12-11		614	12-24
Spiral Staircase, The (83)	McGuire-Brent	9-3		611	1-7
Details under title: Some Must Watch					
NOT DESIGNATED					
Badman's Territory	Scott-Richards	10-1			
Bamboo Blonde	Langford-Wade	9-17			
Bedlam	Karloff-Lee	8-6			
Details under title: A Tale of Bedlam					
Deadline at Dawn	Hayward-Williams	5-28			
Ding Dong Williams	Vernon-McGuire	5-14			
Falcon's Alibi, The	Conway-Corday	8-20			
From This Day Forward	Fontaine-Stevens	9-3			
Details under title: All Brides are Beautiful					
Game of Death (70)	Loder-Long	2-19			12-10
Details under title: The Most Dangerous					
Heartbeat	Rogers-Aumont	8-20			
Kid From Brooklyn, The (T)	Kaye-Mayo	6-25			
Lady Luck	Young-Hale	10-29			
Genius, Inc.	Carney-Brown	9-3			
Details under title: Master Minds					
Riverboat Rhythm	Errol-Newton	7-9			
Details under title: Follow Your Heart					
Stranger, The	Robinson-Young	10-29			
Sunset Pass	Warren-Leslie	12-10			
Tarzan and the Leopard Woman	Weismuller-Joyce	8-20			
Tomorrow Is Forever	Colbert-Welles	4-2			
Truth About Murder, The	Granville-Conway	7-23			
Details under title: The Lie Detector					
REISSUE					
Pinocchio (T)	Disney Cartoon Feature			691	
SPECIALS					
Along Came Jones (90)	Cooper-Young	11-27		681	6-25
Bells of St. Mary's, The (125)	Crosby-Bergman	3-5		661	11-26

20th CENTURY-FOX

1944-45 Features	**Completed (26)**	**In Production (0)**
1945-46 Features	**Completed (27)**	**In Production (8)**

NEW PRODUCTIONS

RENDEZVOUS 24

Drama—Started January 24

Cast: William Gargan, Maria Palmer, Pat O'Moore, Herman Bing.

Director: James Tinling — Producer: Sol M. Wurtzel

Story: Atomic power in the post-war world

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Anna and The King of Siam	Dunne-Harrison	12-10			
Cluny Brown	Jones-Boyer	12-24			
Dark Corner, The	Ball-Stevens	12-10			
Shocking Miss Pilgrim, The (T)	Grable-Haymes	12-10			
Somewhere in the Night	Hodiak-Guild	12-10			
Strange Triangle	Hasso-Shepperd	1-7			
Three Little Girls in Blue (T)	Haver-Mature	11-26			
COMPLETED — 1944-45					
BLOCK NO. SIX					
Keys of the Kingdom (137)	Peck-Hardwicke	2-7	Jan.	514	12-25
Fighting Lady, The (61)	Gov't Documentary		Jan.	515	1-22
BLOCK NO. SEVEN					
Hangover Square (77)	Cregar-Darnell	9-4	Feb.	516	1-22
A Tree Grows in Brooklyn (128)	McGuire-Dunn	515	Feb.	517	2-5
BLOCK NO. EIGHT					
Circumstantial Evidence (68)	O'Shea-Marshall	11-13	Mar.	519	2-19
Thunderhead, Son of Flicka (T) (73)	McDowell-Foster	9-15	Mar.	518	2-5
BLOCK NO. NINE					
Molly and Me (77)	Fields-Woolley	11-13	Apr.	522	3-5
Details under title: Molly, Bless Her					
Song of Bernadette (156)	Jones-Price	4-5	April	520	2-7
Royal Scandal, A (90)	Bankhead-Eythe	9-18	April	521	4-2
Details under title: Czarina					
BLOCK NO. TEN					
Diamond Horseshoe (T) (104)	Grable-Haymes	9-4	May	524	4-30
Gull Fighters (62)	Laurel-Hardy	12-11	May	525	4-16
BLOCK NO. ELEVEN					
Don Juan Quilligan (75)	Bendix-Blondell	2-5	June	527	6-25
Details under title: Two-Faced Quilligan					
Where Do We Go From Here? (T) (77)	MacMurray-Leslie	9-4	June	526	5-28
BLOCK NO. TWELVE					
Nob Hill (T) (95)	J. Bennett-Raft	8-21	July	529	6-11
Within These Walls (71)	Mitchell-Anderson	3-5	July	528	6-11
REISSUE					
Call of the Wild (Reissue) (81)	Gable-Young		June	523	
COMPLETED — 1945-46					
NOT DESIGNATED					
And Then There Were None (97)	Fitzgerald-Huston	3-19	Nov.	611	7-23
Behind Green Lights	Lawlis-Gargan	10-1	Feb		
Details under title: Precinct 33					
Bell for Adano, A (103)	Hodiak-Tierney	11-13	Aug.	601	7-9
Black Beauty	Freeman-Denning	12-10			
Captain Eddie (107)	MacMurray-Bari	12-11	Sept	604	7-23
Caribbean Mystery (65)	Dunn-Ryan	2-5	Sept.	605	8-6
Details under title: First, Last and Always					
Centennial Summer (T)	Crain-Wilde	9-17			
Colonel Effingham's Raid (70)	Bennett-Eythe	12-25	Feb	610	10-15
Doll Face (80)	Miranda-O'Keefe	8-20			12-24
Dolly Sisters, The (T) (114)	Grable-Payne	2-5	Nov.	609	10-1
Dragonwyck	Tierney-Eythe	3-5			
Give Me the Simple Life (T)	Payne-Haver	5-14			
Fallen Angel (97)	Faye-Andrews	5-14	Dec.	612	10-29
House on 92nd Street (88)	Eythe-Hasso	4-30	Oct.	608	9-17
Details under title: Now It Can Be Told					
Jesse James	Power-Fonda	Reissue	Feb.		
Junior Miss (94)	Garner-Joslyn	2-19	Aug.	603	6-25
Kitten on the Keys (T)	O'Hara-Haymes	4-30			
Johnny Comes Flying Home	Stewart-Crane	11-26			
Leave Her To Heaven (T) (110)	Tierney-Wilde	5-28	Jan.	614	12-24
Return of Frank James	Fonda-Tierney	Reissue	Feb.		
Shock	Price-Bari	10-15	Feb.	615	
Smoky (T)	MacMurray-Baxter	7-23			
Sentimental Journey	Payne-O'Hara	10-1			
Spider, The (63)	Conte-Marlowe	6-11	Dec.	613	11-12
State Fair (T) (100)	Andrews-Crain	1-22	Oct.	607	9-17
Walk in the Sun (117)	Andrews-Conte	8-11	Jan.	616	12-24
Details under UA Release Chart					
Way Ahead, The (104)	Niven-Huntley		For.	Aug	606	6-11
Wilson (T) (153)	Hardwicke-Mitchell	11-29	Aug.	602	8-7

UNITED ARTISTS

1944-45 Features	**Completed (24)**	**In Production (0)**
1945-46 Features	**Completed (22)**	**In Production (3)**

Key to Producers: Small (Sml.); Rogers (Rgs.); Vanguard (Van.); Crosby (Cby.); Sherman (Shm.); Pressburger (Psb.); Wanger (Wgr.); Ripley-Monter (R.M.); Bogeaus (Bog.); Stromberg (Smg.); Levey (Lev.); Cowan (Cow.); Stone (Stn.); Selznick (Szk.); Nebenzahl (Neb.); Lesser Les.); Loew-Hakim (L. H.); Skirball (Skl.); Eagle-Lion (G. F. D.); Cagney (Cgy.); Bronston (Brn.); Hughes (Hug.).

NEW PRODUCTIONS

ME AND MR. SATAN

Comedy-fantasy—Started January 11

Cast: Paul Muni, Anne Baxter, Claude Rains.

Director: Archie Mayo — Producer: Charles R. Rogers

Story: A murdered gangster finds his way to Hades, and cavorts with the devil for revenge. The devil has an account of [illegible] with an important judge, and the complications that [illegible]

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Sin of Harold Diddlebock, The	Lloyd-Walburn	10-1			
Strange Woman, The	Lamarr-Sanders	12-24			
COMPLETED — 1944-45					
Bedside Manner (79)	Hussey-Carroll	11-27	6-15	Stn	6-25
Blood on the Sun (94)	Cagney-Sidney	10-31		Cgy.	4-30
Colonel Blimp (T) (148)	Livesy-Walbrook	Foreign		G F D	
Great John L, The (96)	Darnell-McClure	7-10	6-29	Crosby	6-11
Guest Wife (88)	Colbert-Ameche	12-11	7-27	Skl	8-6
Hairy Ape, The (90)	Bendix-Hayward	1-10	6-16	Lev.	5-29
Sensations of 1945 (86)	Powell-Fields	12-15	6-30	Stn	7-10
Song of the Open Road (89)	Bergen-Granville	12-13	6-2	Rgs.	5-15

Southerner, The (91)	Scott-Field	9-18	8-10	L.H.	5-14
Details under title: Hold Autumn in Your Hand						
Story of G. I. Joe (109)	Meredith	11-27	7-13	Cwn	6-25

COMPLETED —— 1945-46 ——

Abilene Town (89)	Scott-Dvorak	8-6	1-11	Lev.	1-21
Details under title: Abilene					
Adventures in Casablanca	Marx Brothers	10-15		L.H.	
Details under title: A Night in Casablanca					
Blithe Spirit (T) (94)	Cummings-Harrison	Foreign	12-14	GFD	10-1
Breakfast in Hollywood (53)	Breneman-Granville	8-20	2-22	Gldn	
Caesar and Cleopatra (T)	Olivier-Leigh	Foreign		G.F.D.	
Captain Kidd (89)	Laughton-Britton	2-5	10-19	Bog	8-20
Diary of A Chambermaid	Goddard-Hatfield	7-23	2-15	Bog-Mer	
Duel In the Sun (T)	Jones-Cotten	3-19		Szk	
Getting Gertie's Garter (72)	O'Keefe-McDonald	6-25	11-30	Sml	12-10
Fanny by Gaslight	Mason-Calvert	Foreign		GFD	
Henry V (T)	Olivier-Newton	For.		G.F.D.	
Johnny in the Clouds (88)	Montgomery-Mills	Foreign	3-15	GFD	12-10
Outlaw, The	Russell-Huston		2-8	Hug	
Paris—Underground (97)	Bennett-Fields	1-22	9-14	Bnt	10-29
Scandal in Paris, A	Sanders-Hasso	10-29		Psb	
Spellbound (113)	Bergman-Peck	7-24	12-28	Szk	11-12
Details under title: House of Dr. Edwardes					
This Happy Breed (T)	Newton-Johnson	Foreign		G.F.D.	
2000 Women	Robson-Calvert	Foreign		G.F.D.	
Young Widow	Russell-Hayward	3-5	3-1	Smg	
White Step (85)	Raft-Gardner	7-23	1-25	Neb	

UNIVERSAL

1944-45 Features	(48)	Completed (48)	In Production (0)
Westerns	(7)	Completed (7)	In Production (0)
Serials	(4)	Completed (4)	In Production (0)
1945-46 Features		Completed (35)	In Production (4)
Westerns		Completed (3)	In Production (0)
Serials		Completed (3)	In Production (0)

NEW PRODUCTIONS

NOTORIOUS GENTLEMAN
Comedy—Started December 26
Cast: Kent Taylor, Virginia Grey, Jane Adams, Milburn Stone, Danny Morton, John Litel, Samuel S. Hinds.
Director: Charles Barton Producer: Howard Welsch
Story: Not available. See next issue.

THE CAT CREEPS
Mystery—Started January 3
Cast: Lois Collier, Fred Brady, Noah Beery, Jr., Paul Kelly, Douglas Dumbrille, Rose Hobart, Iris Clive, Jonathan Hale.
Director: Erle C. Kenton Producer: Howard Welsch
Story: Reporter investigating 15 year-old's suicide discovers it is murder. Traps killer.

SCHEHEREZADE (T)
Drama with music—Started January 7
Cast: Yvonne De Carlo, Brian Donlevy, Jean Pierre Aumont, Eve Arden, Theodore Lynch, Philip Reed, Terry Kilburn, Leonard East.
Director: Walter Reisch Producer: Edward Kaufman
Story: Based on an incident in the life of the famed composer, Rimsky-Korsakoff, the story tells of the inspiration which brought to life one of his most famed compositions.

DESIGN FOR DEATH
Mystery—Started January 7
Cast: Tom Neal, Martha O'Driscoll, Donald MacBride, Elisha Cook, Jr., Peter Whitney, Lou Lubin, Oliver Blake.
Director: Will Jason Producer: Ben Pivar
Story: Girl lifts older man to return to young flyer she had loved. When silver swan is found murdered, the flyer is accused but ultimately cleared.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev
IN PRODUCTION					
Notorious Gentleman	Taylor-Grey	1-7			

COMPLETED —— 1945-46 ——

Beautiful Cheat (59)	Granville-Beery	11-27	7-20	9044	8-6
Details under title: It's Never Too Late					
Blonde Ransom (68)	Cook-Grey	12-25	6-15	9042	6-25
East Side of Heaven (Reissue)	Crosby-Blondell		6-15	9097	
Easy To Look At (64)	Jean-Grant	12-25	8-10	9045	9-3
Frozen Ghost, The (61)	Chaney-Ankers	6-26	6-28	9032	7-9
Honeymoon Ahead	Jones-McDonald	11-27	5-11	9028	
Details under title: Romance, Inc.					
I'll Tell the World	Tracy-Joyce	12-11	6-8	9041	
Imitation of Life (Reissue)	Colbert-William		6-15	9096	
Jungle Captive (63)	Lane-Kruger	9-18	6-29	9038	7-9
Lady On A Train (94)	Durbin-Bellamy	2-5	8-24	9001	9-3
Moonlight and Cactus	Andrews-Carrillo	9-6	9-9	9022	
Mystery of the River Boat (Serial)	Lowery-Clements	7-24	10-24	9681	
Naughty Nineties, The (76)	Abbott-Costello	2-5	7-6	9003	6-25
On Stage, Everybody (75)	Oakie-Ryan	5-14	7-13	9015	7-23
Patrick the Great (89)	O'Connor-Ryan	11-1	5-4	9011	5-14
Pearl of Death (69)	Rathbone-Bruce	5-1	9-22	9019	9-18
Penthouse Rhythm (60)	Collier-Norris	8-21	6-22	9043	9-3
Raiders of Ghost City	Monte-Atwill	5-29	7-25	9780	
See My Lawyer (69)	Olsen & Johnson	5-1	5-25	9016	7-9
Swing Out, Sister (60)	Cameron-deWit	9-4	5-18	9033	6-11
That's The Spirit (93)	Ryan-Oakie	1-8	6-1	9014	5-28
Uncle Harry (80)	Sanders-Fitzgerald	4-30	8-17	9075	8-20
Under Western Skies (57)	O'Driscoll-Beery	8-21	1-19	9039	2-5
Details under title: Musical Round-up					
Woman In Green (68)	Rathbone-Bruce	5-29	7-27	9025	7-23
Details under title: Invitation to Death					

COMPLETED —— 1945-46 ——

Adventure for Two	Olivier-Rutherford	Foreign			
Bad Men of the Border	Grant-Armida	8-6	9-28	1101	
Because of Him	Durbin-Tone	9-3	1-18	516	
Brute Man, The	Hatton-Adams	11-26			
Canyon Passage (T)	Andrews-Hayward	9-3			
Code of the Lawless	Grant-Knight	7-23	10-19	1102	
Details under title: Law for Pecos					
Crimson Canary (64)	Beery-Collier	4-16	11-9	509	11-26
Details under title: Hear That Trumpet Talk					
Dalton's Ride Again, The (72)	Curtis-O'Driscoll	9-3	11-23	510	12-24
Dead of the Night	Redgrave-Withers	Foreign			
Frontier Gal (T) (84)	deCarlo-Cameron	5-14	12-21	513	12-10
Girl On the Spot	Barker-Collier	3-19	1-11	515	
Details under title: Serenade for Murder					
Gun Town	Grant-Knight	9-3	1-18	1104	
House of Dracula (67)	Chaney-O'Driscoll	10-15	12-7	511	1-21
House of Horrors	Lowery-Grey				
Idea Girl	Barker-Bishop	12-24	2-8	518	
Little Giant	Abbott-Costello	11-12	2-22	519	
(Details under title: On The Carpet)					
Madonna of the Seven Moons	Calvert-Granger	Foreign			
Man in Gray (92)	Lockwood-Mason	Foreign			12-24
Men In Her Diary (73)	Albritton-Hall	2-19	9-14	502	10-1
Murder Mansion	Goodwin-Grey	10-1			
Night in Paradise	Oberon-Bey	1-8			
On the Carpet	Abbott-Costello	11-12			
Outlaws of Twin Forks	Grant-Adams	8-20			
Pillow of Death (66)	Chaney-Joyce	3-19	12-14	512	1-7
Pursuit to Algiers (65)	Rathbone-Bruce	8-20	10-26	507	11-12
Details under title: The Fugitive					
River Gang (64)	Jean-Brasselle	10-2	9-21	503	10-29
Details under title: Fairy Tale Murder					
Rogue's Progress	Harrison-Palmer	Foreign			
Royal Mounted Rides Again (Serial)	Kennedy-Kennedy	7-23			
Scarlet Horseman, The (Serial)	Cookson-Shaw	11-12			
Scarlet Street	Robinson-Bennett	8-6	12-28	514	
Secret Agent X-9 (Serial)	Bridges-Wiley	4-16			
Senorita from the West (63)	Jones-Granville	1-22	10-12	506	10-20
Seventh Veil, The (92)	Mason-Todd	Foreign			
Shady Lady (94)	Coburn-Simms	6-11	9-7	501	9-17
Details under title: Alibi in Ermine					
So Goes My Love	Loy-Ameche	11-12			
Details under title: Genius in the Family					
Spider Woman Strikes Back, The	Sondergaard-Grant	10-15			
Strange Confession (62)	Chaney-Joyce	2-19	10-5	505	12-10
Tangier	Montez-Sabu	10-1	2-1	517	
Terror by Night	Rathbone-Bruce	10-29	3-1	520	
That Night With You (84)	Tone-Foster	6-11	9-28	504	10-13
Details under title: Once Upon a Dream					
This Love of Ours (90)	Oberon-Korvin	6-25	11-2	508	10-20
Details under title: As It Was Before					
Trail to Vengeance	Grant-Knight		11-30		
Wicked Lady	Mason-Lockwood	Foreign			
Wolf of London, The	Haden-Harvey	12-24			

WARNER BROTHERS

1944-45 Features	Completed (19)	In Production (0)
1945-46 Features	Completed (26)	In Production (4)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev
IN PRODUCTION					
Beast With Five Fingers, The	Alda-King	12-10			
Escape Me Never	Flynn-Lupino	11-26			
Humoresque	Crawford-Garfield	12-24			
Two Guys From Milwaukee	Morgan-Leslie	12-24			

COMPLETED —— 1944-45 ——

Christmas in Connecticut (101)	Stanwyck-Morgan	6-12	8-11	420	7-23
Conflict (86)	Bogart-Hobart	5-17	6-30	418	6-25
Corn Is Green, The (114)	Davis-Dell	8-21	7-21	419	4-2
Crime by Night (72)	Wyman-Cowan	10-19	9-9	402	8-7
Details under title: Forty Whacks					
God Is My Co-Pilot (88)	Morgan-Massey	8-21	4-7	414	4-2
Escape in the Desert (79)	Sullivan-Dorn	6-12	5-19	416	4-30
Details under title: Strangers in Our Midst					
Horn Blows at Midnight, The (78)	Kenny-Smith	11-15	4-28	415	4-16
Hotel Berlin (98)	King-Bantine	11-27	3-17	413	3-19
Janie (106)	Reynolds-Hutton	1-10	9-2	401	8-7
Objective Burma (142)	Flynn-Brown	6-12	2-10	411	2-5
Pillow To Post (92)	Lupino-Greenstreet	8-21	6-9	417	5-28
Roughly Speaking (117)	Russell-Carson	6-12	3-3	412	2-5
To Have and Have Not (101)	Bogart-Bacall	2-21	1-20	410	10-16

COMPLETED —— 1945-46 ——

A Stolen Life	Davis-Ford	2-19			
Big Sleep, The	dogart-Bacall	10-31			
Cinderella Jones	Leslie-Aldo	12-13			
Confidential Agent (118)	Boyer-Bacall	6-25	11-10	506	11-12
Danger Signal (78)	Emerson-Scott	4-16	12-15	508	11-26
Devotion	DeHaviland-Lupino	11-16			
Her Kind of Man	Scott-Paige	8-20			
Janie Gets Married	Leslie-Hutton	4-16			
Mildred Pierce (111)	Crawford-Carson	12-25	10-20	505	10-15
My Reputation (94)	Stanwyck-Brent	11-29	1-26	510	1-21
Never Say Goodbye	Flynn-Parker	8-6			
Night and Day (T)	Grant-Smith	6-25			
Nobody Lives Forever	Garfield-Fitzgerald	9-18			
Of Human Bondage	Henreid-Parker	7-24			
One More Tomorrow	Sheridan-Moran	11-1			
Pride of the Marines (119)	Garfield-Parker	11-27	9-1	501	8-20
Details under title: This Love of Ours					
Rhapsody in Blue (139)	Leslie-Aldo	7-26	9-27	502	7-9
San Antonio (T) (110)	Flynn-Smith	10-16	12-29	509	11-26
Saratoga Trunk (135)	Cooper-Bergman	3-8	1-26		12-10
Shadow of A Woman	King-Prince	2-19			
Three Strangers	Fitzgerald-Greenstreet	1-22	2-16		
Time, The Place and The Girl, The (T)	Morgan-Paige	4-2			
Too Young To Know (86)	Leslie-Hutton	2-19	12-1	507	11-26
Two Mrs. Carrolls, The	Bogart-Stanwyck	5-14			

REISSUES

Born For Trouble	Johnson-Emerson		10-6	504	
Originally titled: Murder in the Big House					
It All Came True	Bogart-Sheridan		10-6	503	

MOTION PICTURE DAILY says:

"Monogram appears to have cornered the market in exploitation pictures. 'ALLOTMENT WIVES' should reap a healthy harvest."

"ALLOTMENT WIVES" · A MONOGRAM PICTURE

Starring **KAY FRANCIS · PAUL KELLY · OTTO KRUGER**

with

GERTRUDE MICHAEL · TEALA LORING · BERNARD NADELL

ANTHONY WARDE · MATTY FAIN

Produced by JEFFREY BERNERD and KAY FRANCIS

Directed by WILLIAM NIGH

Screenplay by Harvey Gates and Sidney Sutherland

Original Story by Sidney Sutherland

THE NEWS DIGEST

(Continued from Page 24)

tion scheduled to open at 10:30 a. m. the following morning with registration of delegates. President Martin G. Smith, who is also president of National Allied, will open the first session. The sessions will be highlighted with a banquet to be held the evening of the 22nd, at which Gov. Lausche will speak.

* * *

WARNER GROSSES HIT NEW PEAK

Warner Bros. hit a new high in gross income during 1945, the annual report for the fiscal year ending Aug. 31, 1945, showed. In addition to this, the company reported a further debt reduction of $9,366,000, a write-off of $8,796,000 carried as goodwill and a net profit of $9,901,000, or nearly $3 million higher than the previous year. Gross for the period was $146,618,000, topping by $5,435,000 the previous year's gross. The net increased despite a Federal tax rise of $3,565,000, making '45 taxes $16,700,000.

The 1945 net equals $2.67 per share of common stock outstanding, compared with $1.87 in 1944. Cash on hand was increased by $6,091,000 during the year.

Harry M. Warner, president, indicated that grosses were still increasing.

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TAC SETS CONVENTION IN APRIL

The Theatres Activities Committee, successor to the War Activities Committee, completed further organizational plans at a meeting of invited exhibitors last fortnight. Ted R. Gamble was named chairman of the organization committee, it was announced by Si H. Fabian, WAC theatres division chairman. Harry Arthur will head the convention arrangements committee. The organization's first convention will take place in St. Louis early in April, Fabian announced. Jay Emanuel was named chairman of the drafting committee for a constitution and by-laws to be submitted to the convention.

Fabian declared his belief that the St. Louis convention would lay a foundation "for a sound organization of motion picture theatre owners who will be joined together by the common urge to serve their community and their country, while also complying with the highest code of motion picture exhibition."

* * *

LIPTON GOES TO UNIVERSAL

David Lipton, who resigned last week as advertising-publicity director of Columbia, was appointed executive coordinator of advertising and promotion for Universal, with headquarters at Universal City. Lipton will work under John Joseph, ad-pub director. The appointment completed the formation of a three-man executive committee for the U department, including Maurice Bergman, Eastern advertising-publicity director, J. W. Dailey, studio publicity director and Lipton.

The appointment was in line with the national expansion of U's advertising and publicity activities in progress for several months. The new setup will enable Joseph to devote more time to his executive duties as a member of Universal's advisory board. A rearrangement of the Eastern office relieves Bergman of several duties which were assumed by Henry Linet, executive assistant to Bergman, and Al Horwitz, N. Y. publicity manager, thus enabling the Eastern ad-pub chief to devote more time to working with the sales and exhibition departments.

Lipton, national director of publicity, advertising and exploitation for Columbia, since 1941, except for 18 months in the Army, leaves the company on Feb. 8th. He will spend several weeks in the Universal Eastern office and will go to the West Coast in March.

* * *

MAJORS CHARGE FRAUD BY EXHIB

Charging fraudulent statements on percentage pictures, eight majors filed suit in Boston Federal District Court against Ralph E. Snider and five exhibiting corporations of which he is alleged to be a majority stockholder.

The complaints, filed individually, each charged that Snider and the exhibiting corporations named carried out a plan to defraud "by intentionally furnishing to the plaintiff false and inaccurate statements of the receipts" on percentage pictures. It was alleged that defendants misrepresented their grosses not only to induce the distributors to receive less than the contract stipulated on percentage pictures, but also to obtain reductions in rentals on films already shown. Plaintiffs claimed that checkers were induced to join in the falsification of reports.

* * *

MEMOS

In one of the grandest testimonials by the motion picture industry to an individual, over 1200 prominent members of the industry and the Government filled the grand ballroom of the Waldorf-Astoria on January 7th to pay tribute to Ted R. Gamble for his achievements as the Treasury's National War Finance Director. The affair also served to bring to a dramatic close the official functions of the industry's War Activities Committee.

William Goldman struck another blow against the Warner chain in Philadelphia with the purchase of the 69th Street Theatre building, which includes the 1800 seat 69th Street Theatre, 23 stores, 50 apartments and 10 offices. The house is the fourth Stanley-Warner theatre which Goldman has purchased. The purchase price involved was reportedly $700,000. Although Warners has a lease for 10 years more on the 69th St., Goldman did not divulge whether he intends to take it over immediately. The other three Warner-leased theatres which Goldman purchased are the Grange, bought a few months ago, and the downtown Karlton and Keiths, purchased last year.

New Jersey Allied and Independent Exhibitors of New England, both Allied affiliates, became the latest exhibitor units to reject the Theatre Activities Committee by adopting the resolution passed last month by the Conference of Independent Exhibitors. The N. J. unit also has set an Eastern Regional Allied convention for June 19-21 at the Chelsea Hotel in Atlantic City. The meeting will be combined with an equipment display.

Twenty-four hundred Paramount employes received free group insurance amounting to $5,000,000 in one of the largest group insurance transactions ever effected by a major film company. The insurance includes hospital and surgical benefits, as well as a $2,000 death benefit. The plan, in addition to a $3,000,000 additional cooperative protection was underwritten by the Equitable Life Assurance Society and became effective Dec. 20, last.

The Crescent Amusement Co. and other defendants in the Crescent anti-trust case were offered and accepted a six-month extension of the time in which they are required to divest themselves of all hodings in any of the other defendant circuits, according to a Federal Court order. The divestiture was to have been consummated last Friday (18th).

The changes suggested by Dr. Irwin A. Conroe, acting head of the motion picture division of the New York State Education Department, in Universal's "Scarlet Street" following its ban by the N. Y. State Censor Board just prior to its scheduled opening in New York City, were taken under advisement by the company and the producers, Diana Productions. The action by the Censor Board has raised a storm of protest both in and out of industry circles and it was indicated that the Civil Liberties Union might make a test case out of the move.

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January 24 - 30

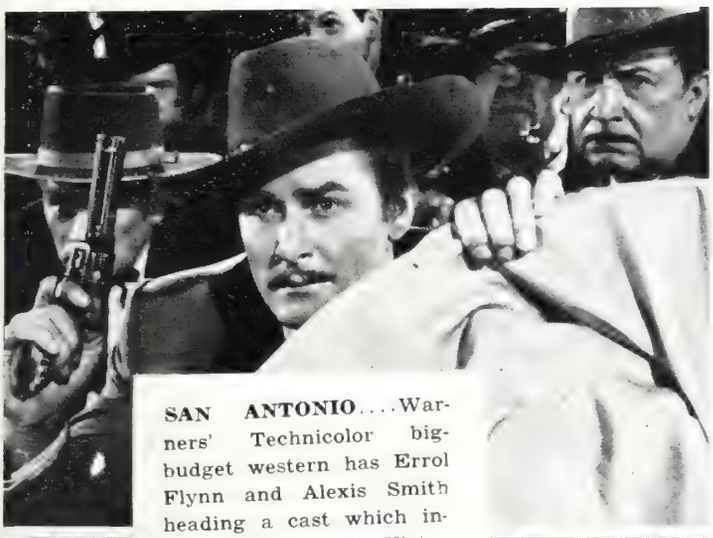
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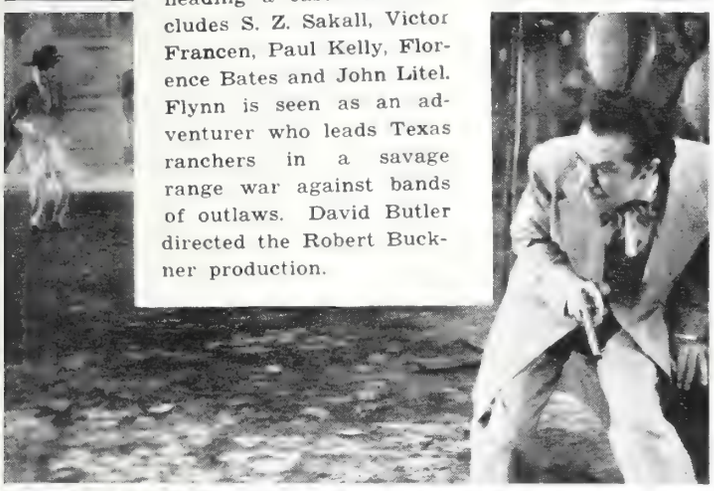
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PREVUES



SAN ANTONIO....Warners' Technicolor big-budget western has Errol Flynn and Alexis Smith heading a cast which includes S. Z. Sakall, Victor Francen, Paul Kelly, Florence Bates and John Litel. Flynn is seen as an adventurer who leads Texas ranchers in a savage range war against bands of outlaws. David Butler directed the Robert Buckner production.









KITTY...Mitchell Leisen's production of the Rosamond Marshall novel tells of an ambitious street waif who rises to the heights of 18th century court society through not-too-scrupulous means, including two loveless marriages. Ray Milland is co-starred as a penniless nobleman who finally gets the beauty and the cast also has Patric Knowles, Reginald Owen, Constance Collier, Cecil Kellaway and Eric Blore. Leisen also handled the direction.







Say MISTER--



How About Those OTHER KIDS?

We're WALKING again! Yes, Mister, thanks to you and last year's swell MARCH OF DIMES campaign, we're running and playing and having fun, just like all the kids in our neighborhood . . . BUT . . .

Say, Mister . . . HOW ABOUT THOSE OTHER KIDS?

We mean the kids back in the hospital we came from. The kids who can't move their legs . . . who must stay in bed all day, or sit in wheel-chairs . . . The kids who never had a chance to SWIM . . . or SKIP ROPE . . . or play BASEBALL . . . or to know how good it is to feel green grass crunching between their bare toes.

They're swell kids, Mister . . . and we know they'll be grateful too . . . if you'll help them to WALK again . . . to LIVE again!

They're just a bunch of *little* kids, Mister, just like us . . . and they can't do the job themselves . . . That's why they're counting on YOU . . . to run the Greer Garson appeal TRAILER, that's even better than the one that brought in over SIX MILLION DOLLARS last year . . . to put over that 1946 MARCH OF DIMES campaign . . . even bigger than before!

You won't let those kids down . . . will ya, Mister?

Will ya?

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MARCH of DIMES
JANUARY 24-30

Film BULLETIN

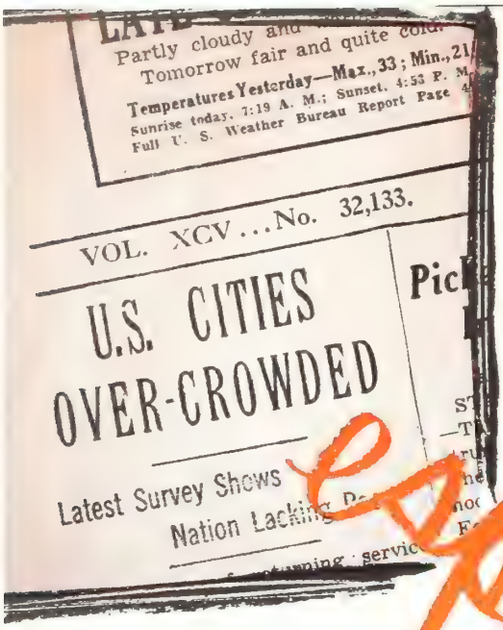
Vol. 14, No. 3 February 4, 1946

PARAMOUNT'S 'LOST WEEKEND' JAG!

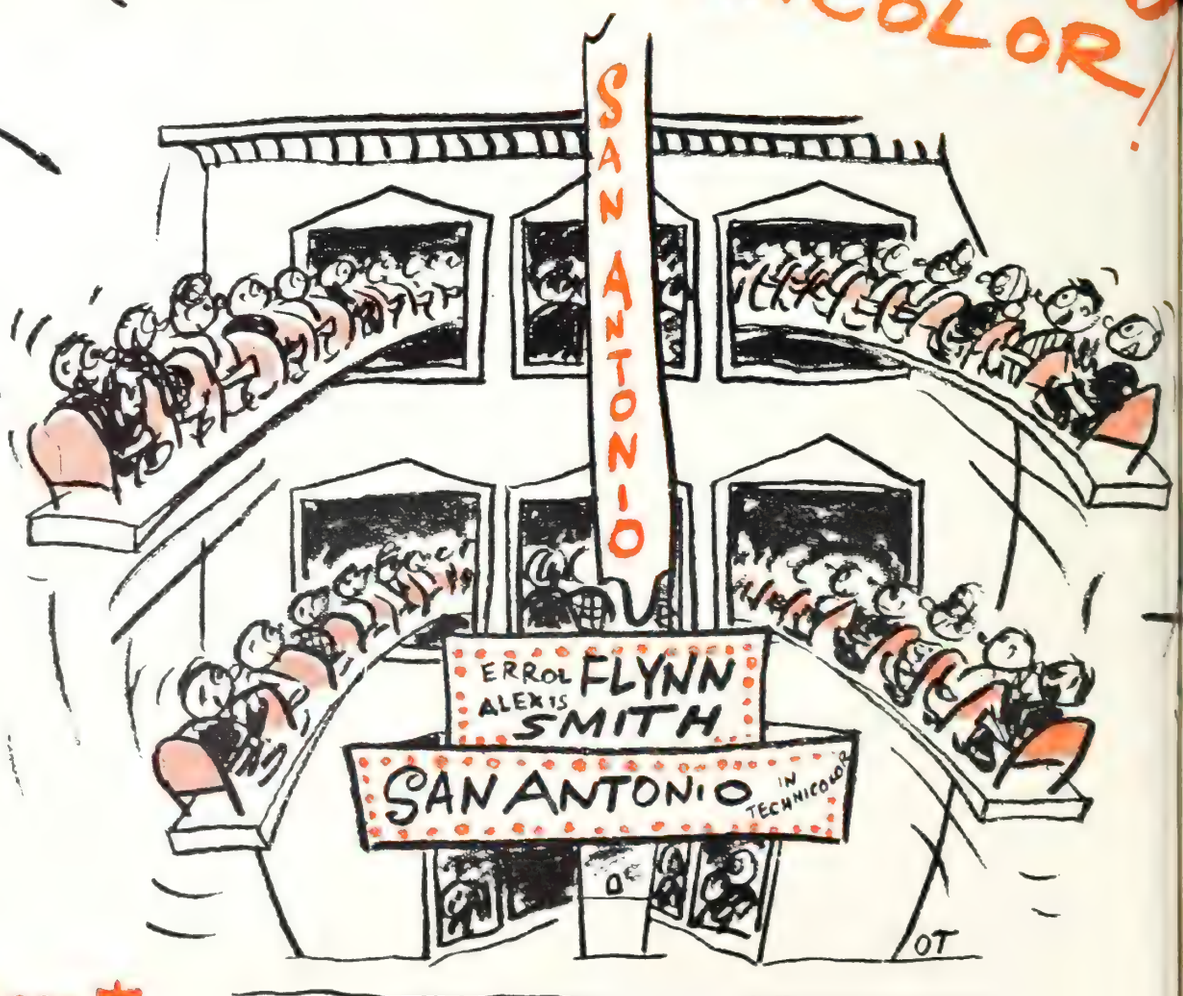
THE DISTRIBUTOR EXPLAINS ITS UPPING OF TERMS, BUT LEAVES UNANSWERED A FEW VITAL QUESTIONS ON DISTRIBUTOR-EXHIBITOR RELATIONS

Editorial by MO WAX, Page 7

THE INDEPENDENT MOTION PICTURE TRADE JOURNAL



Especially San Antonio in TECHNICOLOR!



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ERROL FLYNN • ALEXIS SMITH
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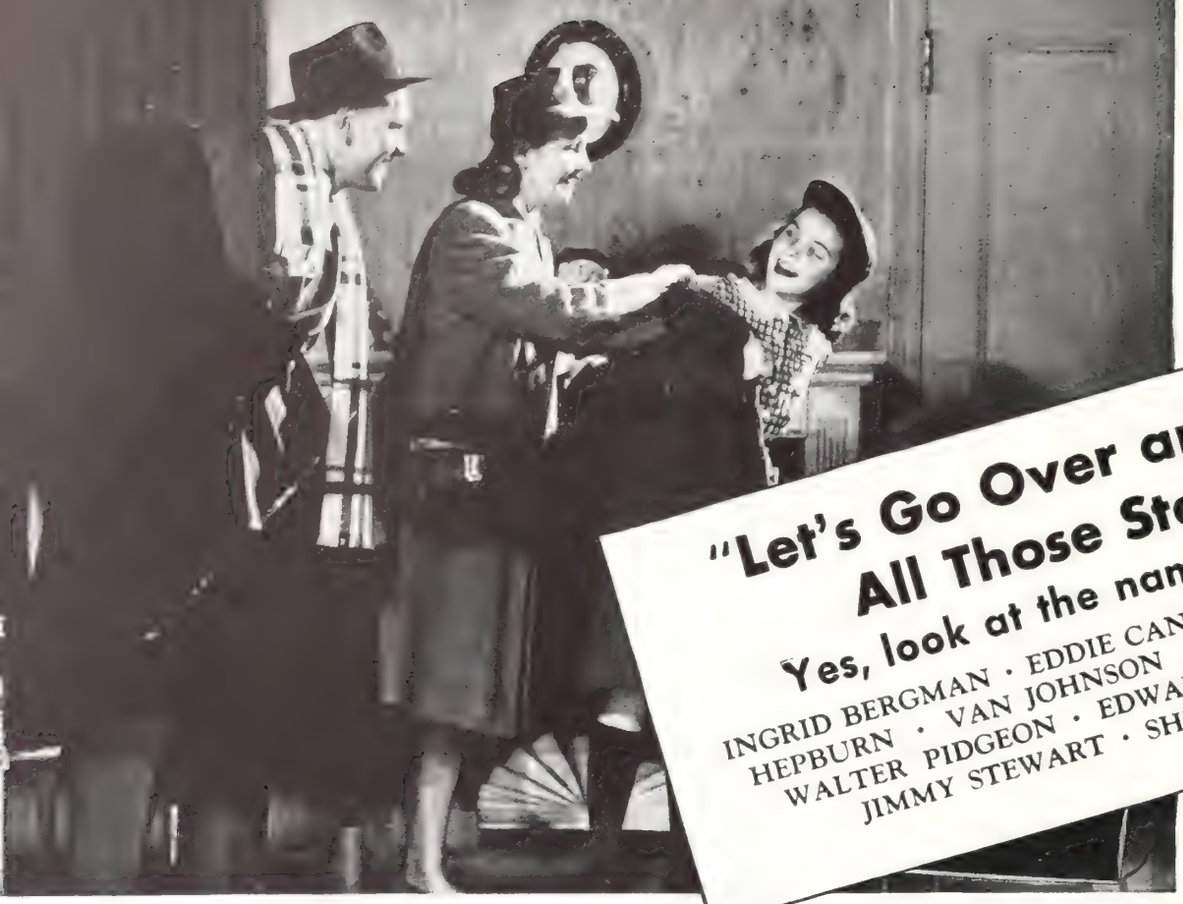


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February 16 to 24

EDITORIALS

Vol. 14, No. 3 FEBRUARY 4, 1946

PARAMOUNT'S 'LOST WEEKEND' JAG!

The Film Bulletin review on "The Lost Weekend" observed that the alcoholic hero's struggle with the demon rum was so realistically portrayed that the spectator might emerge with a hangover after witnessing it. But upon hearing exhibitor protests against Paramount's conduct in belatedly increasing the terms for the picture, one is led to believe that possibly the company's executives have seen it too often.

Charles Reagan, vice-president and sales chief of Paramount, is an astute and usually fair-minded executive, but in this case he has lapsed into erroneous reasoning in weighing the profits of his company against the rights of the exhibitors and Paramount's obligations to its customers. The factors must balance if there is to be goodwill between buyer and seller, but the distributor here tipped the scale arbitrarily in favor of profits.

Obviously, the Paramount people could not be expected to agree with this opinion. We asked Mr. Reagan for an explanation of the company's position in the matter and received this reply:

"February 1, 1946.

"Dear Mr. Wax:

"In response to the request contained in your letter of the 29th, I am glad to advise you of our position on the sale of 'The Lost Weekend' so that your readers may be thoroughly informed on the subject.

"It is true that we now are selling 'The Lost Weekend' at a higher sales classification than was originally designated for it.

"With the amazing box-office results of the first showings, it was unquestionably plain that we had grossly underestimated the public enthusiasm for the picture. Succeeding engagements clearly proved the error of our pre-release designation and we then knew that a reconsideration of its classification was not only justifiable by its abnormal strength but was to be expected.

"Our customers have been the first to recognize that the box-office performance of a picture is a reliable guide to its general price level when comparative grosses are so sensationally established as to defy reasonable question.

"Therefore, since the top grossing certainty of 'The Lost Weekend' is widely accepted, we have corrected our mistake in instances where deals were not concluded. In such cases we now are selling the picture at its proper terms. Where contracts have been approved we are asking our customers to recognize voluntarily the unusual development on 'The Lost Weekend' and to agree to a revised deal in keeping with its performance. In those cases where this appeal is disregarded the picture will certainly be delivered under the terms of the contract already approved, and we hope there is no misunderstanding on this point.

"On sustained results, from situations of all types and sizes, 'The Lost Weekend' continues to equal or surpass the highest grossing releases of the season, and I feel confident that your readers will fully understand our position.

"Sincerely,
"Charles Reagan."

There can be no argument with the claim that "The Lost Weekend" is a box-office success, at least in the early runs. We shall note, in passing, that our review (with typical accuracy) praised the picture highly and predicted "strong returns generally, perhaps even outstanding where exploited" — and that as early as our issue of last August 20. But there are vital points not covered in Mr. Reagan's otherwise candid letter which require clarification.

(Continued on Next Page)

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EDITORIAL

(Continded from Preceding Page)

Recognizing the desire of every distributor to obtain the highest possible returns for his product, it is yet pertinent to observe that this desire must be compatible with equity and respect for the customer's rights.

That leads directly to a question of the ethics of withholding approval of contracts on a block of pictures for an abnormal period to await box-office results on one of the group. What of the fact that such a procedure impinges the exhibitor squarely upon the horns of an unhappy dilemma: either accept the increased terms asked by the distributor, or pull out the whole block of pictures and create, at a late date, a void in his bookings?

This appears to be exactly the disadvantageous situation in which Paramount placed some of its customers who bought the block containing "The Lost Weekend" when it was first offered.

Nor can another fact be tossed off lightly. The block in question included two top percentage pictures, which many of the accounts had either booked or already played and for which they had paid heavily when they learned of the revised terms for "Weekend". There can be no doubt that many of these exhibitors had looked to the alcoholic epic as the one picture in the block that would net them a good profit.

This poses an important problem in exhibitor-distributor relations. Is there some unwritten law that the theatre is not allowed to make a good profit any more? Are the film companies to be granted the privilege of upping terms, whenever convenient to them, for the purpose of restricting the exhibitor's take to a fixed minimum?

Paramount (or any of the other majors) seldom underestimate the value of their pictures; to the contrary. And it is not justification of the policy of overpricing to say that the exhibitor can come into the exchange to plead for a kick-back. We know some who are proud — yes, even those who are forced to follow the practice.

What if, on occasion, the customer unexpectedly does get a "buy" — must that be cause for up-ending the sales organization and creating ill-will by demanding extra money?

Paramount does quite well financially, well enough to avoid the necessity for coming to its customers tc ask for gratuities. We think that the exhibitor operating a moderate-size theatre is entitled to a good picture on outright terms once in a while, so that he will be compensated for the profit he did NOT make with some of those 40 percent specials.

If the Paramount executives did see "The Lost Weekend" too often, we hope they will shake off its effect and take a more sober view of their customers' rights.

MO WAX

BROADWAY NEWSREEL

Long-run holdovers are still in the majority on Broadway and the past week saw only one of the smaller first-run houses putting in a new feature. Far in the lead of the several pictures that opened the previous week is "The Harvey Girls," which broke all Monday attendance records in the Capitol's 26-year history by clocking in 20,000 persons — higher than the previous record-holder, "Anchors Aweigh," last August. The total gross for the first week approached the record, $109,300 set by "Anna Christie" back in 1930. The M-G-M musical, which is aided by Glenn Miller's Orchestra on the stage and starts a third week on February 7th, followed "They Were Expendable," which took in $375,000 during its five weeks here...Business at two other new stage-and-screen houses, the Strand and Loew's State, is strong, if not sensational, as is the take at the Criterion where Deanna Durbin holds forth in "Because of Him," now in its second stanza... "My Reputation," with Orrin Tucker and His Orchestra, starts a third week at the Strand on February 8th, while "Up Goes Maisie," one of the rare first-runs at Loew's State, is in its second week.

"Bells of St. Mary's" and "Leave Her to Heaven," the two record-breaking holiday attractions, are in their final weeks at the Radio City Music Hall and Roxy respectively. "Bells," which garnered close to $1,000,000 during its first seven stanzas at the world's largest theatre, added another $125,000 during the eighth and will complete its nine weeks run on February 6th, after which M-G-M's "Adventure" opens to give Greer Garson a 100 per cent Music Hall starring record..."Heaven," which set eight new attendance and gross records, including $503,000 total gross and 620,000 total attendance, in its first four weeks at the Roxy, will complete its sixth and final week on February 5th. The long-delayed "Fallen Angel" and Carmen Miranda on the stage will follow.

"Stork Club," supported by Woody Herman and His Orchestra, also completed a six weeks engagement at the Paramount on February 5th and will be followed by "Miss Susie Slagle's" and a strong stage bill headed by Danny Kaye...Paramount's award-winner, "Lost Week-End," again approached the $60,000 figure for its eighth week at the Rivoli and business is continuing so strong that no date has been set for "Kitty" to follow...A third Paramount release, "People Are Funny," was a weak sister and went out after only one week at the Gotham where United Artists' "Getting Gertie's Garter" is current.

Two other Ingrid Bergman starrers, "Spellbound" and "Saratoga Trunk," show no signs of letting up and the former, now in its 11th week at the Astor, is doing slightly better than the Warner film, in its tenth week at the Hollywood. Both will continue through February, at least...Best of the lesser attractions is "A Walk in the Sun," which benefited by rave reviews and a striking house front, and is doing excellent business in its third week at the Victoria...Favorable word-of-mouth and a striking spread in Life Magazine have brought increased business to "The Seventh Veil" at the Winter Garden. Business started slowly for this British-made, but has increased ever since the third stanza and, now in its sixth, the picture will be held two more, thus postponing the announced "Madonna of the Seven Moons."

The first American-made film since the Winter Garden switched from legit to pictures, "Tomorrow Is Forever," will open with a reserved-seat premiere on February 20th followed by a continuous-run...After six profitable weeks of "Cornered" at the Palace, another RKO release, "The Spiral Staircase" follows on February 6th, while still another, "Tarzan and the Leopard Woman," goes into the Globe on February 9th following two weeks of Columbia's "Pardon My Past."

M-G-M's "She Went to the Races," brings the Rialto its first comedy in months following a mild week for Universal's horror entry, "Pillow of Death." The same company's "Scarlet Street," originally announced to open at the Criterion on January 11th, has been passed by the New York censors and will open at the same spot on February 20th.

WARNER BROS. . . . 1 February Release

'THREE STRANGERS' MILD SUSPENSE MELLER IS UNEVEN

Rates ● ● generally; better for action spots

93 minutes
Warner Bros.

Sydney Greenstreet, Geraldine Fitzgerald, Peter Lorre, Joan Lorring, Robert Shayne, Marjorie Riordan, Arthur Shields, Rosalind Ivan, John Alvin, Peter Whitney, Alan Napier, Clifford Brooke, Doris Lloyd, Stanley Logan, Holmes Herbert, Ian Wolf, Connie Leon.

Directed by Jean Negulesco.

Three ordinary melodramatic tales have been woven into a novel, but only spottily suspenseful, film that will have a limited appeal. "Three Strangers" takes a unique slant as it begins, but resolves into hackneyed, talky melodrama for the great bulk of its running time, until the exciting climax, which brings the three stories together. The principal characters are interesting, if unpleasant. Sydney Greenstreet is a grasping barrister turned embezzler; Geraldine Fitzgerald plays an unscrupulous woman whose desire to prevent a divorce from her husband results in some despicable moments, and Peter Lorre is seen as a philosophical souse who narrowly escapes a murder rap. Except for the beginning and ending, each of the three goes his own way, with the camera switching from one thread to another until the promise forecast at the start is virtually dissipated by the time the film reaches its climax. The heaviness of the proceedings is unrelieved by the slightest touch of humor. There are spurts of excitement, but they are unevenly spaced. The best "Three Strangers" can hope for in general runs is a mild boxoffice showing. In action houses, where the Greenstreet and Lorre names are draws, returns should be slightly above average, if the title and content are exploited.

Geraldine Fitzgerald, separated from her husband, brings together Sydney Greenstreet, an unsuccessful lawyer, and Peter Lorre, a penniless drunk, in her apartment to fulfill the conditions of an idol she worships; i.e., if three strangers make an identical wish at a specified time, it will be granted. Since they believe that only money is the common denominator, they become partners in a sweepstakes ticket of Lorre's. Fitzgerald plans to use the money to be reconciled with her husband, Robert Shayne. When he rejects her pleas, she ruins his chances for a career and breaks up his plans for marriage to another woman. Greenstreet's speculation in stocks has caused him to embezzle trust funds. Lorre becomes involved in a murder while drunk and is jailed. Then the ticket is drawn on a favorite. The barrister, on the verge of discovery, is saved from suicide and demands that Fitzgerald sell the ticket, but she refuses and Lorre walks in, in time to see Greenstreet kill her. The horse wins, but Greenstreet goes mad and publicly acclaims himself the murderer and Lorre is prevented from claiming the winnings for fear of involvement.

Greenstreet, Lorre and Miss Fitzgerald perform with gusto, oft-times going overly-melodramatic, particularly the Fat Man. However, his scene, as he madly denounces himself as a murderer is a standout. Of the three, Lorre's character is the only one with any degree of sympathy and his mild romance with Joan Lorring is a decided asset to the film. Miss Lorring fulfills some of the promise she showed as the young vixen in "The Corn Is Green" and she can be looked for among the coming stars. Jean Negulesco stresses atmosphere in his unevenly paced direction.

STINE

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PARAMOUNT . . . 4 in Fourth Block

'THE VIRGINIAN' STURDY WESTERN FARE IN TECHNICOLOR

Rates ● ● ● for action houses; ● ● ½ generally

Paramount
90 minutes

Joel McCrea, Brian Donlevy, Sonny Tufts, Barbara Britton, Fay Bainter, Tom Tully, Henry O'Neill, William Frawley, Minor Watson, Bill Edwards, Vince Barnett, Martin Garralaga, Nana Bryant, Paul Guilfoyle, Marc Lawrence, Josephine Whittell, James Burke, Esther Howard, Arthur Loft, Minerva Urecal, Al Bridge.

Directed by Stuart Gilmore.

In its third filming (last in 1929 with Gary Cooper in the title role) Owen Wister's American classic, "The Virginian," proves a sturdy western yarn which, despite its melodramatic qualities, is solid action entertainment. Although thousands of horse operas have been influenced by it, especially its climactic shooting duel, few western films have equalled it. Filmed in Technicolor to enhance its scenic values, and with a fine cast headed by Joel McCrea, the picture has strong exploitation possibilities and it should do good business generally, especially where the youngsters and male patrons predominate. Except for a less-serious treatment of the love story, the script retains all the theatrically-effective moments of the original novel including the famous line, "When you say that, smile," which only a few sophisticates will snicker at. The gambling cattle rustler, Trampas, is, of course, a double-dyed villain and the good characters are made to appear human and likable, although the heroine does seem a shade too prim and proper. While it lacks the pretentions of a DeMille production, Stuart Gilmore's direction gets the utmost out of the story's many exciting and suspenseful scenes.

In 1885, Barbara Britton goes from Vermont to teach school in Wyoming where she first meets the Virginian (Joel McCrea) when his cattle delay the arrival of the train. Both McCrea and his improvident best friend, Sonny Tufts, fall in love with the new schoolteacher and, for a time, she favors the latter. Realizing that Brian Donlevy and his henchmen are responsible for the cattle-rustling that is driving many of the settlers away, McCrea invites them to the barbecue to welcome Miss Britton as schoolteacher. There McCrea first learns that Tufts has joined Donlevy's band and, later, when he is found branding a stolen calf, he is forced to have him hanged with two of Donlevy's other men. Miss Britton, horrified that McCrea should lynch his best friend, prepares to leave for the East. Her new-found western friends finally convince her that she really loves McCrea and, after Donlevy is killed in a shoot-it-out gun battle with the Virginian, the latter marries Miss Britton.

Joel McCrea never over-acts and his strong, silent Virginian is a splendid portrayal — certainly one of the best in his long screen career. In his first western, Sonny Tufts almost manages to submerge his familiar screen personality and give a fairly-convincing performance and Brian Donlevy plays the villainous Trampas for all the part is worth. Barbara Britton is properly attractive and winsome as the schoolteacher from Vermont and Fay Bainter has several superb scenes as a courageous pioneer woman. Tom Tully, Henry O'Neill and James Burke contribute strong bits.

YORK

BOX OFFICE RATING: ● Poor ● ● Average ● ● ● Good ● ● ● ● Excellent

(PARAMOUNT BLOCK, *Continued*)

'THE BLUE DAHLIA' EXCITING YARN WITH LADD IN ACE ROLE

Rates ● ● ● — generally; more in action houses

Paramount
99 minutes
Alan Ladd, Veronica Lake, William Bendix, Howard da Silva, Doris Dowling, Howard Freeman, Tom Powers, Hugh Beaumont, Don Costello, Will Wright, Frank Faylen, Vera Marshe, Walter Sande, Arthur Loft, Ray Teale.
Directed by George Marshall.

Just about the shootingest murder melodrama of the season, "The Blue Dahlia" is a swift-paced, extremely well-acted and interest holding throughout. With Alan Ladd in a made-to-order tough guy role, William Bendix making the most of his tragic-comic part and Veronica Lake for marquee names, the picture is highly-exploitable and should do strong business generally. While the plot is complicated and often relies on coincidence, it is hard-hitting realistic fare comparable to Ladd's first hit, "This Gun for Hire." In addition, its timely angle — dealing with a discharged veteran being disillusioned by his faithless wife — is effectively tied in with typical gangster and nightclub action. And, even if the romantic side of Miss Lake's nature is neither believable nor entirely sympathetic, the character seems to fit into the melodramatic picture. This will also attract the who-dunit fans who will be kept guessing as to the identity of the murderer until just before the fade-out.

Alan Ladd a discharged veteran returning to Los Angeles with his two buddies, William Bendix and Hugh Beaumont, discovers that his wife, Doris Dowling, has been faithless to him and was responsible for the accidental death of their infant son. After upbraiding her for her friendship with Howard da Silva, racketeer-owner of the Blue Dahlia nightclub, Ladd leaves her and she continues drinking heavily. Later, after Miss Dowling picks up William Bendix at a bar, she is found murdered. Meanwhile, Ladd is given a lift by Veronica Lake and she cheers him up until the news of his wife's murder makes him run out on her. da Silva is questioned about the murder and released and, although the police are unable to pin anything on the three veterans, Ladd fears that Bendix, who has a metal plate in his skull and is subject to mental lapses, is responsible for the murder. Determined to run down the facts, Ladd again contacts Miss Lake and learns that she is da Silva's estranged wife. After da Silva's gang capture Ladd and take him to a little shack, he puts up a terrific fight and most of the men are killed. The police finally take over and manage to crack the case and absolve Ladd and Bendix of blame.

Both Ladd and Miss Lake are well cast as to type and give convincing portrayals, but it is Bendix, who gets laughs while making the spectator feel sorry for this post-war misfit subject to "mental blackouts," who is outstanding. Doris Dowling and Howard da Silva (who scored as the bartender in "The Lost Week-End") contribute expert portrayals of two other worthless characters and Hugh Beaumont shows great promise as Ladd's loyal pal.

YORK

'THE WELL-GROOMED BRIDE' LIGHT-WEIGHT AND ONLY SLIGHTLY AMUSING

Rates ● ● + on star names; less for action spots

Paramount
75 minutes
Ray Milland, Olivia DeHavilland, Sonny Tufts, James Gleason, Constance Dowling, Percy Kilbride, Jean Heather, Don Beddoe, Jay Norris, Jack Reilly, George Turner, Tom Dugan, Frank Faylen, John Harmon.
Directed by Sidney Lanfield.

Much ado about nothing more than a magnum bottle of champagne, "The Well-Groomed Bride" is a light-weight and only slightly amusing comedy bolstered by three marquee names. Coming on the heels of his magnificent performance in "Lost Week-End," many patrons will be disappointed in Ray Milland's farcical role, but his box office draw, and that of Sonny Tufts and Olivia DeHavilland (her first picture since "Government Girl" in 1943) make this a good topper for the duals. The picture is slow in getting under way and then develops into a mad and occasionally merry chase through San Francisco's streets, hotels, ferries and, finally, the Richmond Navy Yard before a new aircraft carrier is appropriately launched by smashing the champagne over it. The players manage to squeeze considerable laughter from the silly doings, but even they are unable to give credibility to the off again-on again love interest.

Ordered by his superior officer to obtain a magnum of champagne to christen a new aircraft carrier, Ray Milland, a naval lieutenant, bumps into Olivia DeHavilland who is intent on purchasing the same thing for her wedding to Sonny Tufts. But, when Milland learns that there is only one magnum bottle in all San Francisco, he and the girl fight over it but the latter gets it. Milland pleads with her but gets nowhere, so he decides to appeal to Tufts. Tufts, a swell-headed former football star on furlough from the Army, laughs at Milland's pleas so the latter tries strategy by bringing Constance Dowling, one of Miss DeHavilland's former romantic rivals, into the picture. Seeing Tufts embracing Miss Dowling makes Miss DeHavilland call off the wedding and she agrees to help Milland launch the ship. She even begins to fall for Milland until she learns about his under-hand scheming against Tufts. The bottle passes from Tufts to Miss DeHavilland until, at the last moment, the Army man gets a change of heart and arrives at the launching. After she impressively christens the ship by smashing the bottle on it, Miss DeHavilland agrees to a date with Milland.

Ray Milland again proves his versatility by his expert comedy portrayal and Sonny Tufts is at his best in a familiar type of role. While Olivia DeHavilland is attractive and capable enough, she never gets completely into the rough-and-tumble comedy mood and Constance Dowling, a sharp-featured blonde, is a weak spot in the cast. However, Percy Kilbride, as a laconic Oregon apple-grower, and James Gleason, Milland's explosive superior officer, contribute first-rate characterizations.

DENLEY

'THEY MADE ME A KILLER' ACTION-FILLED MELODRAMA

Rates ● ● + in action spots, good naborhood dualler

Paramount (Pine-Thomas)
65 minutes
Robert Lowery, Barbara Britton, Frank Albertson, Lola Lane, Edmund McDonald, Elizabeth Risdon, James Bush, Byron Barr, Ralph Sanford, Paul Harvey, John Harmon, Edward Earle, Harry Hayden.
Directed by William C. Thomas.

A compact and action-packed melodrama, "They Made Me a Killer" is one of the best of the Pine-Thomas programmers. The picture will make a good supporting dualler for naborhoods — especially if the top feature is a musical or comedy; in action spots it rates top billing. Despite one basic plot weakness — which has the school teacher heroine joining up with an escaped prisoner in order to clear her dead brother's name — the story is interest-holding throughout and jammed with suspense and shooting affrays. Although top names are lacking, the players are well cast as to type and give convincing performances under William C. Thomas' able direction. Robert Lowery, as a young mechanical expert who becomes innocently involved in a bank robbery and killing, and Barbara Britton, as the nice girl who believes in him and helps him get the real criminals, are an attractive and capable pair of leads. Lola Lane, as a flashy dame, and Elizabeth Risdon, her hard-boiled mother, contribute splendid portrayals. Frank Albertson adds a few lighter touches.

Robert Lowery, young mechanical expert, tries to sell his car to Lola Lane and is innocently involved when the girl's pals, Edmund McDonald and James Bush, hold up a bank and force him to drive them away. Lowery deliberately wrecks the car, but the crooks escape and he is held for the robbery and the killing of a cop. When Byron Barr, the only witness who could have cleared him, dies from a bullet wound, Lowery realizes he must escape from the police and clear his own name. Lowery is able to persuade Barr's sister, Barbara Britton, to aid him and she gets a job as waitress in a tearoom where Miss Lane formerly worked. She finally learns that Elizabeth Risdon, the owner, is hiding the three crooks in the basement and Lowery manages to rig up a recording device on the juke box. After sending Miss Lane on a wild goose chase, Lowery tells McDonald that she will be turned over to the police unless he signs a statement proving the innocence of Lowery and Barr. Althougn Lowery and Miss Britton are overpowered by the crooks, a friendly cop, Frank Albertson, accidentally turns on the recording of the conversation that took place in the cellar. When the police arrive, shots fly thick and fast before the crooks are either killed or captured and Lowery and Miss Britton are rescued.

DENLEY

20th CENTURY-FOX . . . 1 February Release

'BEHIND GREEN LIGHTS' 20TH SHOULD BLUSH FOR THIS SLAP-DASH QUICKIE

Rates ● ● — as supporting dualler in lesser action spots

20th Century-Fox

64 minutes

Carole Landis, William Gargan, Richard Crane, Mary Anderson, Charles Russell, John Ireland, Mabel Paige, Don Beddoe, Roy Roberts, Stanley Prager, Charles Tannen, Bernard Nedell, Fred Sherman, Charles Arnt, Lane Chandler Tom Moore, Harry Tyler.

Directed by Otto Brower.

This is a class G (or lower) program melodrama strictly for the action duallers—and only in the supporting spot. The Carole Landis-William Gargan names give it fair name value, but "Behind Green Lights" is one of those slap-dash quickies which no major studio should be guilty of producing. Except for brief flashbacks, the entire action takes place during one of those nights (common in quickies or pulp magazine stories) in a police precinct headquarters and the events make little sense. As per usual, the station is run by an honest young police lieutenant who refuses to accept bribes and the place is swarming with stock characters, including one old fogey reporter, one eager young cub and a medical examiner who is merely the tool of a smooth-talking political boss. For comedy relief, there's a dilapidated old flower peddler and this role is broadly played by Mabel Paige. William Gargan is capable enough as the police official who adds a last-minute romantic note by breakfasting with the lady who has been held under suspicion (falsely, of course) all night. Carole Landis is seen for about fifteen minutes all told and merely walks through, wears one simple street costume throughout and has no opportunity to look her usual glamorous self. Of the others, only Roy Roberts stands out as the oily political boss.

After Carole Landis visits Bernard Nedell at his apartment to obtain certain papers which would harm her father's chances at the next election, a car bearing the blackmailer's dead body rolls in front of the local police station. William Gargan, the lieutenant who has repeatedly refused to accept bribes from Roy Roberts, a crooked publisher who opposes the election of Miss Landis' father, is forced to book the girl on suspicion of murder. Although Roberts knows that Nedell was poisoned and not shot by the gun bearing Miss Landis' fingerprints, his henchman, Don Beddoe, the medical examiner, withholds this information from Gargan. Several others, including Nedell's wife, are also under suspicion until Mabel Paige, an elderly flower peddler, admits she saw Beddoe entering Nedell's apartment just before the murder took place. After Gargan tricks Beddoe into admitting the crime, he is able to free Miss Landis and ask her to have breakfast with him after their long night in the police station.

DENLEY

'BECAUSE OF HIM' ANOTHER BELOW-PAR DURBIN VEHICLE

Rates ● ● + on name values

Universal

88 minutes

Deanna Durbin, Charles Laughton, Franchot Tone, Helen Broderick, Stanley Ridges, Donald Meek, Charles Halton, Regina Wallace, Douglas Whitney, Gladys Blake, Charles C. Wilson, Lynn Whitney, Emmett Vogan, Mary Field.

Directed by Richard Wallace.

This silly and implausible farce comedy will have to depend on its star names to achieve fair box office results. Deanna Durbin receives top billing, but it is Charles Laughton who takes whatever scant acting honors can be claimed by giving a delightfully hammy portrayal of a conceited stage star. Although the picture is a bit better than Miss Durbin's "Lady On a Train" (in which she appeared as a blonde) and her natural dark tresses restore her youthful appeal, she has little opportunity to use her greatest asset — her lovely singing voice — and "Because of Him" must be recorded as the second straight weak vehicle for the Universal star. Her warbling of "Danny Boy" and the Rodgers-Hart "Lover" are the high spots of the film and she also sings Tosti's "Goodbye" during a running comedy sequence — but that's not enough to satisfy her fans. The show business plot, wherein a totally-inexperienced actress maneuvers her way into the lead opposite a famous stage star, is familiar and unimaginative. Much of it is repetitious and only Laughton adds the tongue-in-cheek touches that bring laugh results. Only the most avid Durbin fans will be satisfied with this.

Deanna Durbin, a stagestruck waitress, tricks Charles Laughton, noted stage star, into giving her his autograph before he leaves for a vacation at the close of the theatrical season. Laughton had unknowingly signed a letter praising Miss Durbin's work as an actress and, armed with this, she calls on his manager, Stanley Ridges. Impressed by the conceited Laughton's praise of this unknown girl, Ridges signs her for the star's next play despite the protests of Franchot Tone, the author. In the midst of a party to introduce Miss Durbin to the press, Laughton strides unexpectedly in and the girl pretends to faint in his arms. Although Laughton knows it was a phony faint, the girl refuses to give up and she next announces to the papers that she had attempted suicide because of a lover's quarrel with Laughton. After hearing her sing, Laughton decides to carry through and he starts rehearsing her for the lead opposite him in Tone's new play. The latter, who had become interested in the girl, becomes jealous of Laughton and orders his name removed as author of the play because he feels it will flop. However, the play goes over well on opening night and Laughton changes the curtain line to bring Miss Durbin into the arms of Tone.

Charles Laughton, who obviously revels in the ham actor role, stops just this side of a burlesque portrayal but he contributes the picture's most amusing moments. Neither Deanna Durbin, who looks youthful and attractive at all times, nor Franchot Tone, who is starting to show his years and is burdened with a badly-written part, are at their best. However, Donald Meek, perfectly cast as Laughton's fussy valet; Helen Broderick, as Miss Durbin's room-mate, and Stanley Ridges are splendid.

YORK

'A GUY COULD CHANGE' WEAK PROGRAMMER

Rates ● + as supporting dualler only in minor action spots

Republic

65 minutes

Allan Lane, Jane Frazee, Twinkle Watts, Bobby Blake, Adele Mara, Wallace Ford, Mary Treen, Gerald Mohr, Eddie Quillan, Joseph Crehan, William Heade, Betty Shaw, Kenne Duncan, George Chandler.

Directed by William K. Howard.

Too slow-moving for an action melodrama and with the inept casting of a central role detracting from its value as a human interest tale, "A Guy Could Change" makes a weak programmer. Allan Lane, ordinarily a Republic western star, does well enough in a badly written role and the attractive Jane Frazee handles the romantic interest very nicely indeed, but Twinkle Watts is an unhappy choice for the important juvenile part. This nine-year-old skating and bowling star should stick to these sports and not attempt acting for she looks too mature and gives a sugary-sweet and self-conscious performance throughout. Almost any Hollywood child star would have been more appealing. The story is a routine father love yarn with little or no suspense and only some fistic excitement (in which both guys are knocked about but neither loses his hat) in the climax. A bowling sequence to show off Miss Watts' skill merely pads the film. Wallace Ford and Mary Treen contribute a few amusing moments as a quarrelsome married couple.

Allan Lane, ace newspaperman becomes a cynical man-about-town after his wife dies in childbirth. His little daughter is raised by an aunt and uncle (Mary Treen and Wallace Ford) and her father only visits her occasionally. When the child (Twinkle Watts) is 8 years old, Lane falls in love with Jane Frazee, a car-hop waitress, and she admonishes him for his neglect of the daughter who adores her father. Under Miss Frazee's guidance, Lane gets to know his daughter and he becomes a changed man. Miss Frazee then agrees to marry Lane, but, meanwhile, Gerald Mohr, a bank robber, escapes from prison and determines to get even with the girl whose testimony convicted him. Miss Frazee is badly wounded when Mohr shoots her, but Lane arrives and is instrumental in capturing the robber. Lane then gives a blood transfusion which saves Miss Frazee's life and Miss Watts is made happy at the thought of getting a mother at last.

YORK

What The Newspaper Critics Say

HIGHLIGHTS FROM REVIEWS OF NEW PICTURES BY FOREMOST CRITICS

'THE HARVEY GIRLS' LAVISH JUDY GARLAND MUSICAL

(MGM)

"...**Has its own** version of the Technicolor Wild West, populated mainly by dainty misses doing their bonny best to kick up the robust spirit of Western pictures...Numbers are frequent, lavish and come to the rescue of a movie which has very slender diversions during the intervals between songs and dances." COOK N. Y. WORLD-TELEGRAM.

"...**Certain to prove hit**...Tossed together in a professional though not especially imaginative style. May not be the ultimate along the musical comedy line, but folks around here will find it a pleasant thing with which to pass the time of day." CROWTHER, N. Y. TIMES.

"...**Great, big animated** picture-postcard musical...Clothed sumptuously with pretty girls, period sets and costumes, brawls and conflagrations...Literally has everything but the kitchen stove." BARNES, N. Y. HERALD TRIBUNE.

"...**Comfortable margin** of enjoyment over boredom...Operetta approach does much to redeem the production...Technicolor and costuming are pleasurably eye-filling." McMANUS, PM.

"...**Three Stars**...Nostalgic whiff of the old West, in a rough and tumble story of frontier days...Elaborate musical production in Technicolor...Real entertainment, comes from Ray Bolger." CAMERON, N. Y. DAILY NEWS.

'MY REPUTATION' SOB STORY IS 'A MOUNTAIN OF NONSENSE' — GUERNSEY

(WARNER)

"...**Much ado about nothing**...After making elaborate clawing gestures at the hearts of the customers arrives at an easy conclusion which makes the whole preceding turmoil seem absurd... Stanwyck tries hard to act real, but the script seems to make her uncomfortable...Good thing that no one's reputation is dependent upon this film." CROWTHER, N. Y. TIMES.

"...**2½ Stars**...A pity that Barbara Stanwyck's superb talents as an actress and the author's good idea for a dramatic story should have been wasted on the shoddy trappings that make up the picture...Shoddiness lies in the poor, straw-stuffed characters that pass for real people on the screen." CAMERON, N. Y. DAILY NEWS.

"...**Domestic sob story** put together out of stock situations and old scraps of dialogue...Preposterous patchwork quilt of a script is almost all moth holes and no substance...Mountain of nonsense." GUERNSEY, N. Y. HERALD TRIBUNE.

"...**Drips with the** syrupy style of True Goo-mances magazines but it should drum up large and contented audiences among the devotees of that and Mr. Anthony's varieties of diversion...Well played and sleekly detailed movie, rising to considerable distinction in a scene here and there." COOK, N. Y. WORLD-TELEGRAM.

'BECAUSE OF HIM' DURBIN COMEDY PUT ON PAN

(UNIVERSAL)

"...**Miss Durbin** has severe limitations as an actress, and the sooner the wise minds at Universal recognize this fact, the happier we all will be...Pleasant enough divertisement...Screen play shows signs of having been haphazardly slapped together." T.M.P., N. Y. TIMES.

'...**Deanna Durbin** is cast in the role of a great actress, which she very obviously is not, and Charles Laughton is asked to behave as an unpleasantly overdone ham, which in this case he all-too-obviously is...To our current list of shortages, add such items as imagination and ingenuity in 'Because of Him'!" WORLD-TELEGRAM.

"...**Show-business stories** about a young girl who rises from obscurity to Broadway stardom...Film comedy treat only because it has had the services of a master of acting to play a master of acting." GUERNSEY, N. Y. HERALD TRIBUNE.

"...**Has its amusing moments**...Miss Durbin looks pretty and sings so beautifully that one wonders why she had to be a hash-slinger by trade in the beginning of the picture. Credit some spirited direction to Richard Wallace, who makes the most of the material provided." THIRER, N. Y. POST.

"...**2½ Stars**...Only when Laughton comes within camera range does the film warrant any degree of enthusiasm...Much that's wrong with 'Because of Him' can be blamed on script which is stale and flat." MASTERS, N. Y. DAILY NEWS.

'PARDON MY PAST' CROWTHER CALLS IT 'INDIFFERENT COMEDY DRAMA'

(COLUMBIA)

"...**Fred MacMurray** has stepped off on the right foot in 'Pardon My Past.' Pleasant farce cuts him loose in the swaggering jovial mood in which the MacMurray talents seem most ingratiating... He had the story written to order for himself with a sharp sense of his own limitations as well as his good points." COOK, N. Y. WORLD-TELEGRAM.

"...**A pardon is** perhaps in order for Fred MacMurray, for his present film...Since his role is his by choice it must be assumed that this is the sort of thing he likes to play...Not vastly different from roles of his recent past, only not nearly as good" McMANUS, PM.

"...**That oft-used crutch** for lame fiction, mistaken identity, is the prop on which Columbia has supported 'Pardon My Past,' an indifferent comedy-drama...You may be tickled by some silly but agile twists and turns executed by Fred MacMurray. Frankly, this writer was not...Ingredients were of a sufficient quality, but for us, anyhow — they didn't jell." CROWTHER, N. Y. TIMES.

"...**Slightly larger share** of comedy than is indicated by the title ...An antic story of identical twins played in a dual role by Fred MacMurray, twisting the mistaken-identity routine until it is wrung dry...Inspires several laughs but no hysterics...Lacks the light, quick touch needed to shape such flimsy material into solid entertainment." GUERNSEY, JR., N. Y. HERALD TRIBUNE.

'UP GOES MAISIE' BRIGHTNESS OF SERIES STARTING TO DIM

(MGM)

"...**Ninth in Ann Sothern's** 'Maisie' saga, 'Up Goes Maisie' isn't up to this post-war minute and probably a few years beyond it... Trouble is that there's a hangover from war pictures lurking in this plot." WINSTEN, N. Y. POST.

"...**There is a touch** of ennui — say, a tired droop — where once there were smiles, blame it on the long road that our hardy perennial has had to travel...Might be that Maisie, who has followed the dictates of her conscience more than her heart is weary of over-imaginative plots which take her to the darnedest places." A.W., N. Y. TIMES.

"...**Maisie has eluded** marriage throughout her whole wartime career, I stole out of the State before the finale, I couldn't bear it if Maisie went out of circulation." McMANUS, PM.

"...**Whatever bit of** laughter comes out of the script is due to Miss Sothern and Harry Beaumont, the director...Details of the story are a bore." PIHODNA, N. Y. HERALD TRIBUNE.

"...**2½ Stars**...Just enough serious business to relieve comedy.' MASTERS, N. Y. DAILY NEWS.

'PILLOW OF DEATH' HAS ALL THE HORROR-MYSTERY INGREDIENTS

(UNIVERSAL)

"...**Lon Chaney** must have stout mental stability to come through all these years of playing crazy men without being driven crazy himself. His new one, 'Pillow of Death,' is one that could drive anyone crazy, including its audience...Has ghosts, mediums, corpses, graveyards, a haunted house and nearly every scene photographed in the dark." WORLD-TELEGRAM.

"...**Murder by smothering** is the latest angle of the horror racket ...'Pillow of Death' doesn't overlook one bet of the stereotyped murder-mystery routines...For sixty-six minutes wends its weary way...More like a radio script than a screen story." PIHODNA, N. Y. HERALD TRIBUNE.

"...**An old plot line** that Universal is pursuing with dogged earnestness and studied banality, so perhaps the charitable act would be to dismiss the subject without further ado." T.M.P., N. Y. TIMES.

"...**When you're** still not convinced, along about reel five, it means that a job of good direction has been perpetrated. Credit Wallace Fox for this, and George Bricker for making an entirely theatrical, but nevertheless startling persuasive script out of Dwight V. Babcock's Inner Sanctum original." THIRER, N. Y. POST.

HENRY VIII

SCARLET PIMPERNEL

THE LADY VANISHES

39 STEPS

DRUMS

HOST GOES W

IN WHICH WE

PYGMALION

MAJOR BARBA

ELEPHANT BOY

BLITHE SPIR

THE CITAD

GOODBYE MR. CH

A YANK AT O

In the tradition of fine English pictures with universal appeal!

Here are SIX with UNIVERSAL appeal!

"The Seventh Veil"



"... intriguing psychological drama. Should satisfy all comers. Powerful performances by James Mason and Ann Todd."
Showmen's Trade Review

"It is due for good B.O. on both sides of the Atlantic. An engrossing story which surges swiftly to its tremendous climax!"
Variety

"... all the essentials of motion picture appeal ... beautifully played by Ann Todd and James Mason."
Motion Picture Herald



"THE MAN IN GREY"

New York critics hailed "The Man in Grey"

"A handsome, romantic melodrama ... of gripping dramatic force." (New York Herald Tribune)
"A timeless romantic drama guaranteed to entertain ... designed especially to appeal to the feminine portion of the audience." (Daily News)
"This one is thoroughly entertaining." (Daily Mirror)
"Belongs on the current recommended list." (New York World-Telegram)
"A handsome production." (New York Sun)

"The Wicked Lady"



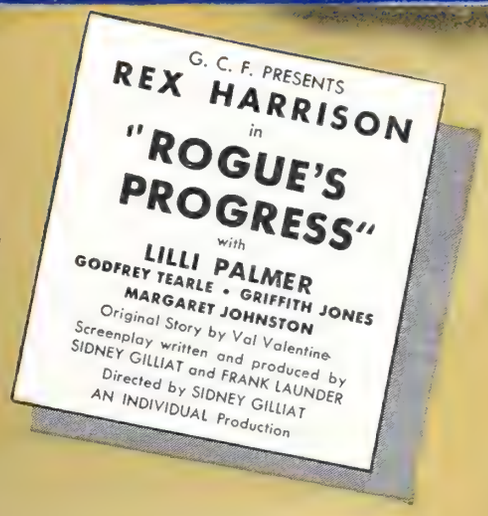
"A BRITISH 'AMBER'" says The London Star ... When highwaymen were romantic and the ladies they loved were brave. What a marquee title!

As evidence of this picture's universal appeal, we quote from the Motion Picture Herald review: *"The picture will have undoubted appeal to masses of women."* You will agree when you see it!



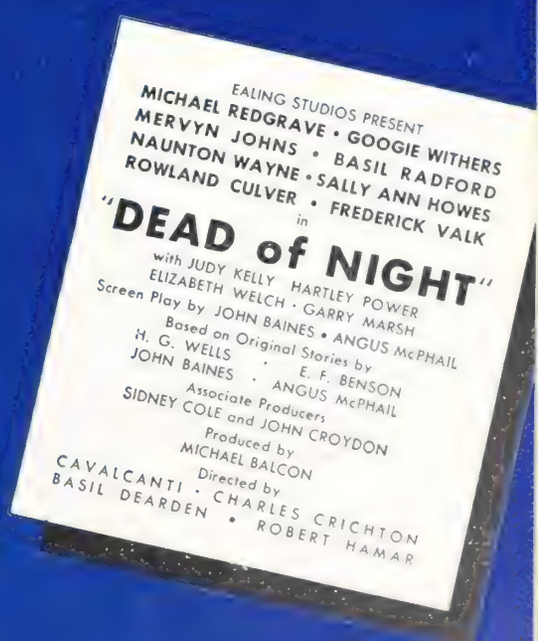
Madonna of the Seven Moons"

"ROGUE'S PROGRESS"



Here's the picture that will go far in establishing Rex Harrison as a top-flight draw at the American box-office. It's a modern story of the disintegration of a man who never loses his feeling for gay philandering and impudent roguishness. Here is entertainment that is truly universal!

"DEAD of NIGHT"



An Omnibus of Horror! Every reel loaded with thrilling chills against a background of the macabre, the unexpected, the tragic and the comic, the romantic and the dramatic.

Based on the world-renowned stories by H. G. Wells and others.

It's the tops in thrills!

These Personalities will have Plenty to do with your Future

JAMES MASON

WALTER WINCHELL says: "James Mason is a Humphrey Bogart with an Oxonion accent."

—Winner of the Motion Picture Herald Popularity Poll.

See him in "The Seventh Veil," "The Man In Grey," "The Wicked Lady."





PHYLLIS CALVERT

—A beauty with talent commensurate with her charm.

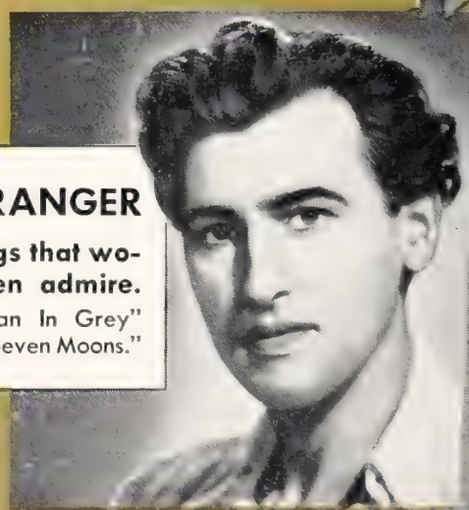
See her in "The Man In Grey," "Madonna of the Seven Moons."

MARGARET LOCKWOOD

—Needs no introduction because she has proved to American audiences that she has Universal appeal.

See her in "The Man In Grey" and "The Wicked Lady."





STEWART GRANGER

—Has all the things that women like and men admire.

See him in "The Man In Grey" and "Madonna of the Seven Moons."

These stars have what it takes—they have proved it. Look at them carefully. They are box-office types. They not only look the part but act the part. Here you will find consummate personalities plus style that is bound to appeal to all types of audiences. You can only appreciate these personalities' potentialities when you see them on the screen. We urge you to do so.

ANN TODD —A skilled performer acclaimed by severe critics as one of the screen's most beautiful and talented actresses.

"Orc-Hits to Ann Todd in 'The Seventh Veil'!" says Walter Winchell.





PATRICIA ROC

—Well publicized in this country with her appearance in Walter Wanger's "Canyon Passage."

See her in "The Wicked Lady" and "Madonna of the Seven Moons."

REX HARRISON

—One of the finest actors on the screen today, already endeared to the American public by his sparkling performances in "Blithe Spirit," "Storm In A Teacup," "The Citadel" and "Night Train."

See him in "Rogue's Progress"

A STATEMENT by W. A. SCULLY...

WE think the time has come for all exhibitors to realize that pictures with universal entertainment value, no matter where they are made, have box office potentialities.

We are releasing these six English pictures, firstly, because they are very fine pictures and conform to any competitive standard of entertainment.

SECONDLY, we are releasing them because we feel they will be commercially successful and will do well at your box office if you augment the promotion effort we are planning to give them.

Furthermore, we believe that in these pictures there are personalities who will inevitably reach stardom in this country because they have proved, by their box office stature in England and other parts of the world, that they have what it takes.

WE don't ask you to take our word for the quality of these pictures and for the box office content contained in them. We only ask you to shake off any pre-conceived notion you have, and see these pictures so that you may better understand their possibilities.

There is something good in all pictures. Certainly if you consider your job important, then it is important you see these pictures!

THE NEWS DIGEST

A Bi-Weekly Review of the Trade's Events

JOHNSTON GETS AROUND

Ubiquitious Eric Johnston has spent a busy few weeks shuttling between New York, Washington and Miami on his clients' business.

In Miami last week, the MPAA president conferred with AFL leaders William Green, John L. Lewis and W. L. Hutcheson in an effort to clarify the jurisdictional disputes that led to the studio strike last fall. (See story: NEW STUDIO STRIKE).

While in Florida, Johnston held a press conference at which he expressed some interesting views on screen propaganda. He opposed propaganda films in any form, even those considered good propaganda, on the grounds that what might be deemed beneficial today could in a few years have an entirely different effect. Johnston also expressed doubt that films would revert to the state which produced the Hays office as a regulatory factor.

Report Indes Solicited

In New York, scuttlebutt had it that the MPAA prexy was seeking to have Republic, Monogram, PRC and other independent companies join his organization as an additional buttress to an approached on the question and would discuss the matter at their respective board meetings. He may have more to say on this as well as other subjects when he meets with the trade press at the Waldorf next Thursday.

Between trips, the itinerant prexy attended to his duties as president of the U. S. Chamber of Commerce as well as organizing plans for the Capital headquarters of the MPAA.

* * *

ALLIED BOARD SETS MEETING

High film rentals, an augmented public relations program and an increased effectiveness in handling regional and national legislative bodies will be included on the agenda of national Allied's board of directors' annual meeting at the Warwick Hotel in New York on February 11-13. Elections are scheduled to be held and a course charted for the ensuing year.

The independent exhibitor organization will hear the annual report of the Chairman and General Counsel, as well as reports on conditions in the various territories. Col. H. A. Cole's committee will recommend remedies for checking abuses, Sidney Samuelson will report on the work of the Caravan Committee and the steps taken by the Caravan to combat zooming film prices. ITO of Ohio's resolution relating to affiliated chain expansion during pendency of the anti-trust case will also see action. Other timely problems facing the independent exhibitor are set for an airing.

* * * *

ASKS U. S. HALT MAJORS' BUILDING

The brazen acquisition, planning or building of new theatres by affiliated circuits in the face of a Government suit, which, if successful, would require divestiture of affiliated theatres, was bitterly condemned by the Independent Theatres of Ohio at their 12th annual convention in Columbus last fortnight. The resolution blasting the affiliates' actions was passed with the clause stating that should they persist in this pursuit, the Government should petition the court for a temporary order "requiring the defendants to maintain a status quo pending final disposition of the suit." Pete J. Wood, ITO secretary, was instructed to send copies of the resolution to the Attorney General, to each of the defendants and to other exhibitor organizations. The latter were urged to take similar action to enjoin further acquisition by the defendants.

Foreign Films in Domestic Blocks

Resolutions taking swipes at theatre collections and condemning actions of national organizations pledging use of theatre screens for various purposes also saw action. The organization went on record as unopposed to "foreign pictures as such" but against their inclusion in domestic blocks. The last resolution was entered with an eye to the increasing influx of foreign films and the practice already started by some of the distributors of including the films in blocks of American-made product.

President Martin G. Smith was re-elected as were members of the board, S. W. Huss, Jr., vice-president, Leo Kesler, treasurer and Wood. Speakers heard at the two-day meeting included A. F. Myers, general counsel of Allied; Leon Bamberger of RKO; David Palfreyman of the Motion Picture Association; William Gehring, 20th-Fox; Maurice Wolf, M-G-M; Sidney Samuelson, E. Pa. Allied; Smith and Wood.

SEEK TO AVERT NEW STUDIO STRIKE

Eight studios were threatened with additional strike troubles as carpenters and set decorators of the Conference of Studio Unions staged a work stoppage early last week in opposition to an AFL directive and maintained the halt in operations pending a meeting of union officials with Eric Johnston and AFL executive committee in Miami. Johnston flew to Miami in an attempt to avert serious strike action and was scheduled to meet with studio executives, William Green, AFL president, Herbert Sorrell, CSU head, and Richard Walsh, IATSE chief, in an effort to clarify the directive splitting jurisdiction of the unions involved.

The CSU local began their sitdown strike on Friday (25th) and refused to touch any sets erected by IATSE workers. According to the directive, IA members were to build sets and CSU carpenters and decorators would trim and paint the sets. The CSU local objected to the directive on the grounds that it attempted to settle questions that had already been decided between the two unions.

Meanwhile, the Screen Extras Guild locked horns with member companies of the Independent Motion Picture Ass'n in another strike threat. The SEG announced that picket lines will form at companies who are affiliated with the organization if AIMPP does not terminate the interim contract it has with the Screen Players Guild by Feb. 4. I. E. Chadwick, president of AIMPP, reportedly agreed to terminate the closed shop agreement by that date and join with SEG in asking the National Labor Relations Board for an election of extras to name their preference.

* * *

GOLDMAN FIGHTS FOR JURY

Hearings on the mandamus proceedings entered by William Goldman, independent circuit operator, against U. S. District Judge William H. Kirkpatrick, will be held Wednesday (6th) in the Circuit Court of Appeals, Philadelphia. Goldman is seeking to set aside Judge Kirkpatrick's appointment of a master and to name a jury, instead, to fix the amount of damages in his anti-trust suit against the Warner Bros. circuit and the major distributors. The lower court judge had previously rejected Goldman's request for a jury.

The case, arising from the refusal of the majors to sell the independent product for his Erlanger Theatre in downtown Philadelphia, was originally decided in favor of the defendants by Judge Kirkpatrick, whose decision was reversed by the Circuit Court last August.

William A. Gray is counsel for Goldman, while Miles W. Kirkpatrick, son of the jurist, will argue for his father in the mandamus proceedings. The defendants also will appear on behalf of Judge Kirkpatrick.

(Continued on Page 33)

PEOPLE

Benjamin H. Serkowich was appointed Columbia's director of advertising, publicity and exploitation, succeeding **David A. Lipton** who recently joined Universal. Serkowich comes to Columbia from the Loew theatre circuit, where he had been in charge of New York's Capitol Theatre for several years.

Colonel Frank McCarthy was named assistant to **Byron Price**, vice-president of the Motion Picture Association of America in charge of the Hollywood office. Former secretary to General George C. Marshall, Col. McCarthy assumed his duties Feb. 1.

Maurice Grad, director of sales promotion for Columbia since 1932, was appointed sales executive in charge of the shorts subjects sales department, succeeding the recently resigned **M. J. Weisfeldt**.

C. E. Peppiatt, formerly branch manager of 20th Century-Fox' Washington, D. C., exchange, was upped to district manager supervising the Philadelphia, Washington and Pittsburgh areas. He succeeds **Edgar Moss**, veteran 20th-Fox sales executive who is on an extended leave of absence due to ill health. **Glenn Norris** takes over as Washington branch manager.

Arthur Greenblatt was promoted from Central division manager to Eastern sales manager, **Morey Goldstein**, Monogram general sales chief, announced. **Nat Furst** was named Monogram's New England district manager.

Max A. Youngstein resigned as general manager of Story Productions. No new affiliation has been announced.

"IT IS DIFFICULT TO IMAGIN
A PICTURE POSSESSING MOR
POSSIBILITIES FOR SENSATIONA
MERCHANDISING!" – BOX OFFIC

(*Naturally*, You Get it from MONOGRAM)

8,000,000 READ IT IN THE READER'S DIGEST!

3,586,000 READ IT IN WOMAN'S HOME COMPANION!


The Reader's Digest

America's most shameful racket involves **Black Market Babies**

Mothers yearning for children [illegible] given up too quickly, couples sorrowing over defective children they adopted too hastily — such are the tragedies of the growing adoption racket

JIM and Helen Brown are proud of their tiny blue-eyed adopted son. While Helen discusses formulas with other mothers, Jim is [illegible] a bit boastfully. "He

ment, to give advice to unmarried mothers and prospective foster parents. These departments will also recommend authorized adoption agencies, public or private, which make careful investigations of both foster parents and child before an adoption is made final. Such investi-


WOMAN'S HOME COMPANION

Black Market Babies

by VIRGINIA REID

Mothers yearning for children they have given up too quickly, couples sorrowing over the development of children they have adopted too hastily—such tragedies need not be

Produced by JEFFREY BERNERD



POWER-PACKED AD CAMPAIGN HITS 'EM BETWEEN THE EYES!



FRONT-PAGE STORIES WEEK-AFTER-WEEK IN NEWSPAPERS ALL ACROSS THE NATION!



SIZZLING TABLOID NEWSPAPERS FOR STREET BALLYHOO!

Screenplay by George Wallace Sayre · Original Story by George Morris

PEOPLE IN PICTURES



Members of the executive committee for American Brotherhood Week, February 16-24, met to formulate plans for industry participation. From left, around table: Walter Anent, Leon Bamberger, Charles Reagan, Spyros P. Skouras, Martin Quigley, Herman Robbins, Jules Brulatour, William German, Don Mersereau, Frances Lesly, Sam Shain, Harold Mirisch, William Howard, James Brennan, Harry Goldberg, Francis Trager, Samuel Rinzler, Harry Brandt, Fred Schwartz, William White and Joseph Vogel.



Winner of the Victory Loan campaign's "Miss Victory Queen" contest, Gina Hunter was awarded a one-year contract with 20th Century-Fox on basis of screen tests in competition with six other finalists.



United Artists district managers met at the Waldorf prior to regional sales confabs. Seated, l. to r., Rud Lohrenz, sales chief J. J. Unger, distribution head Gradwell L. Sears and Maury Orr. Standing, W. E. Gallaway, ad-publicity head Paul N. Lazarus, Jr. and Fred M. Jack.



Mr. and Mrs. James Roosevelt, at right, visit Ida Lupino and director Peter Godfrey on the set of "Escape Me Never" at the Warner Studios. Roosevelt was a motion picture executive before going into the Marine Corps more than four years ago.



William J. Kupper and his executive assistant, Martin Moskowitz, right, check the result of the Tom Connors Drive which was won by the Southern Division, under Sales Manager Harry G. Ballance.





Dave Prince (right) captain of the current Ned Depinet Drive, greets Charles Boasberg, RKO Metropolitan district mgr., while Phil Hodes, N. Y. exchange mgr. and Frank Drumm, assistant Eastern district mgr., look on.



C. E. Peppiatt, newly appointed 20th-Fox district manager, was feted in Philadelphia by local exhibitors From left, Sam Gross, A. W. Smith, Jr., Abe Sabioskey, Alex Steifel and Isadore Epstein.

Five hundred attended a reception given by 20th-Fox for Tyrone Power to celebrate the star's return to the company roster after his stint in the Navy. Above: Power and wife Annabella chat with Spyros Skouras, who hosted the gala affair, and Charles Coburn.



Monogram president Steve Broidy chats with fan magazine editors at a press party in his honor in New York. L. to r., Larry Reid, Muriel Albers, Broidy, Dorothy Hosking and Fred Laing.

STUDIO SIZE-UPS

BEHIND THE SCENES IN HOLLYWOOD'S STUDIOS

COLUMBIA

Three films, two already completed, come in for title changes on the Columbia list. "Duchess of Broadway," starring Jinx Falkenburg, is now "Talk About a Lady." "Murder Is Unpredictable," one of the "Whistler" series, will go on marquees as "Mysterious Intruder." Third change is on the currently shooting Jolson film which is now "The Story of Jolson," instead of "The Jolson Story." My, my, what a monumental change that is!

Glenn Ford, who recently finished "Gilda" with Rita Hayworth, has his next assignment set. He will be starred in "The Great Highway," a William A. Wellman production. The film is a portrayal of John J. Montgomery, a pioneer in the aviation field.

Another popular male member of the Columbia contract list has just had his option renewed for another year — Lee Bowman. Bowman manages to go on doing competent jobs despite inane roles handed him by this studio. He is currently working with Marguerite Chapman (called a "younger Rosalind Russell") in "The Walls Came Tumbling Down."

Only two features are in production on this lot. "The Story of Jolson" (Larry Parks-William Demarest), Technicolor, continues in its third month; "The Walls Came Tumbling Down" (Lee Bowman-Marguerite Chapman) goes towards wind-up. Finished are: "Night Editor" (William Gargan-Janice Carter) and "Boston Blackie's Private Ghost" (Chester Morris-Jeff Donnell).

Bob Taplinger, former Hollywood press agent turned producer, has just completed his first business arrangement as a civilian after a long pull in service. Taplinger ended his producer contract at Columbia after conferences with President Harry Cohn. Reason for the break seems to be the fact that Bob has sold an original screen play, "All Ashore," to Metro as a sequel to their "Anchors Aweigh." Taplinger will probably join the Metro ranks as writer-producer.

METRO-GOLDWYN-MAYER

The battle between the local Hollywood Reporter and MGM continues and the trade paper is trying to show its power by keeping any mention of the studio out of its pages. Not even a production chart is carried and when it is absolutely unavoidable, the studio is referred to in a story as "a Culver City Studio." The quarrel came about when in the Reporter's issue of January 15 MGM bought thirteen full pages of advertising in connection with its Gallup Poll winners. On the two pages preceding the 13-pages, 20th-Fox had two pages congratulating its winners of Film Daily's famous five. MGM complained that the Zanuck spread should not have run in the same issue or immediately preceding their pages and the sparks began to fly. Billy Wilkerson, the publisher, who has usually been a good MGM boy, is apparently trying to show the extent of his power by keeping the name of Metro out of his paper. The whole thing is a tempest in a teapot and Wilkerson's small-boy attitude of "I'll show you" is typical of some elements in Hollywood who take advantage of the desire of production officials for personal publicity. It seems that a lot of people out here aren't very confident of themselves and a man with a piece of paper and a printing press can scare the pants off them. They worry a lot less about what the exhibitors and the general public think of them than they do about this phoney little colony thinks.

Block 15 on the MGM schedule is not very strong, although it is topped by the Technicolor musical, "The Harvey Girls" (Judy Garland-John Hodiak). "Portrait of Maria" (Dolores Del Rio), "Up Goes Maisie" (Ann Sothern-George Murphy), "A Letter for Evie" (Marsha Hunt-John Carroll) and "The Sailor Takes a Wife" (Robert Walker-June Allyson) complete the block.

Apparently the difficulty on "Till The Clouds Roll By" in the directorial department was pretty serious. As reported here, Richard Whorf was assigned to handle the story direction. Henry Koster had been handling the musical chore, but now, it appears that Koster was really perturbed since he has left MGM and entered the free lance field. Talk is that he will join David O. Selznick. This move breaks up the successful team of Pasternak and Koster. Producer Pasternak brought Koster to Metro from Universal shortly after the former came over here as a producer. Koster has been one of the most consistently successful musical directors in Hollywood. His loss will be felt by Metro.

Gregory LaCava has been signed to a long-term directorial contract by this studio and his first assignment will be "Life's For the Living," with Gene Kelly starred in his initial straight dramatic role. Pandro S. Berman, with whom LaCava worked at RKO, will produce. Kelly will be out of the Navy shortly and will commence work immediately upon his release.

Kenneth MacKenna, story editor, has been assigned to take over a new job with Ben Goetz at the MGM British studios. MacKenna will organize a permanent story and scenario department in England and will assume much of the detail that has been left to Goetz since Sir Alexander Korda left the organization sometime ago.

Keenan Wynn, who has built a solid reputation as a comic, will assay a romantic role for the first time in William H. Wright's "Bedtime Factory." He will portray the author of children's books and his secretary will be June Allyson. Butch Jenkins has the third important role.

After several years delay and more than five months of shooting, "The Yearling" has finally been completed. The grapevine (which is sometimes difficult to distinguish from publicity "plants") gives out the promise that Producer Sidney Franklin and Director Clarence Brown have turned out a top-ranking job. It probably will not be available until the early fall season.

Only four in production at this writing which is low for Metro. Two Technicolor features are "Fiesta" (Esther Williams-John Carroll) and "Till The Clouds Roll By" (Judy Garland-Robert Walker). The black-and-whites are "But Not Goodbye" (Frank Morgan-Audrey Totter) and "Faithful In My Fashion" (Donna Reed-Tom Drake).

MONOGRAM

Plans have finally jelled for the first color picture to be made at this studio. President Steve Broidy has set Producer Jeffrey Bernerd to the task of filming a racetrack story called "Black Gold." Bernerd is already arranging to take a crew to Churchill Downs for the Kentucky Derby on May 4 for a complete filming of the race which will be used in the film. No other details have been announced as yet.

The first Roy Del Ruth directorial stint under his new Monogram set-up will be "It Happened On Fifth Avenue." Everett Freeman, staff writer for the Saturday Evening Post, has been signed to write the screenplay. Production is still several months off.

Set for April filming is "Sweetheart of Sigma Chi," a college musical which Lindsley Parsons will produce.

Two films are in production here and one quick in-and-out western was finished since our last report. The completed picture is "Code of the Drifter," a Johnny Mack Brown western. In production are: "West of the Alamo," a Jimmy Wakely musical western, and "The Shadow's Shadow," a mystery with Kane Richmond and Barbara Reed featured.

PARAMOUNT

With Metro out ahead of the field in the atom bomb division,

Paramount has spotted another story angle in an as-yet unexplored field of public interest, the Office of Strategic Services. OSS was widely publicized during the war and much mystery and suspense has surrounded its activity. So with the title, "O. S. S." and Alan Ladd in the top spot, Irving Pichel directing and Geraldine Fitzgerald in the leading feminine role, Paramount seems to have cut itself a potential hunk of boxoffice.

Another Hollywood background story is slated to emanate from this plant. It will be from a screenplay by Sheridan Gibney called "The Royal Family of Hollywood." The picture is slated for an all-star cast utilizing many of Paramount's top names. The story will deal with the inner workings of Hollywood (tempered to suit film audiences) in a comedy-drama vein. No starting date has been set for the production.

Since "Kitty" and the recent independent, "Diary of A Chambermaid," the Goddard stock has risen by leaps and bounds. Critical acclaim on both performances puts Miss Goddard up among the ranking box-office people. Now, she is set for another important role. "Suddenly It's Spring" will be a Mitchell Leisen production with Goddard and Fred MacMurray in the leading roles. Claude Binyon is writing the screenplay from a P. J. Wolfson story. Production should start before the end of the month. On that "Suddenly It's Spring" title there will undoubtedly be difficulty because David O. Selznick owns the same title and has Shirley Temple and Joseph Cotten already set for a Dore Schary production. At last report, Selznick was said to have admitted to Paramount's prior claim to the title.

Ray Milland, who has just had his contract renewed at Paramount, is planning a picture under the Hal Wallis banner to be made in England. The film, already announced as a Wallis summer potential, is "Whenever I Remember." An English actress will be given the feminine lead opposite Milland.

In production on the Paramount lot are the two Hal Wallis productions, "Searching Wind" (Robert Young-Sylvia Sidney) and "The Perfect Marriage" (Loretta Young-David Niven) and Seton I. Miller's Technicolor production, "California" (Ray Milland-Barbara Stanwyck).

PRC

With the increased activities falling to Reeves Espy out of the new Rank-PRC set-up, the president of PRC Productions, Inc., has found it expedient to appoint a six-man board to help him handle the PRC program. Marvin Stahl, Espy's executive assistant; Karl Herzog, vice-president of PRC; Ray Young, studio general manager; Norman Cook, production manager; Arthur Johnson, secretary-treasurer, and Bob Goodfried, studio publicity director, will comprise the board which is to report daily problems and decisions to President Espy in an effort to get this outfit running in high gear.

Pat di Cicco has joined the independent producers' ranks, having organized Imperial Films whose first production will be "Avalanche" starring Bruce Cabot. The di Cicco outfit is an all-veterans organization and its product will be released through PRC. The initial feature is set for immediate starting.

At the present, there is no production in work, but several PRC films as well as the di Cicco independent should be at work within the week.

REPUBLIC

With eight pictures slated to reach the cameras during this month, Republic at the moment has a February schedule in excess of any other studio's. Among the features that will be shooting before the week is out are: "The Inner Circle," "The Ghost Goes Wild," "The Invisible Informer," "Virginia City Raiders," "The El Paso Kid," "Man From Rainbow Valley," "My Pal Trigger," "The Twisted Circle" and "Earl Carroll's Sketchbook."

Frank Borzage has bought an unpublished short story, "Turf Cafe," for a reported $25,000. He plans to star Henry Fonda and Catherine McLeod and to start at an early date. Borzage has also bought "Plain Girl," Catherine McLeod's autobiographical yarn and the producer thinks it's worth a production. Despite this McLeod build-up, she has been seen for only a few quick glimpses in Metro's "The Harvey Girls." The Borzage film starring her. "I've Always Loved You" is still without a release date.

Walter Colmes has set "Snow Cinderella" as his next independent film for Republic release. This is the Vera Caspary novel. No casting has been announced as yet.

One western and one serial continue in production at the ebb just preceding the February peak of production. "Rainbow Over Texas" is the Roy Rogers film and "Daughter of Don Q" is the chapter-film with Adrian Booth and Kirk Allen. Wound up last week were: "Lonely Hearts Club" (Jane Withers-Grant Withers) and "Passkey To Danger" (Stephanie Bachelor-Kane Richmond).

RKO-RADIO

Trouble on the production end of "Christabel Caine," the picture marking Henry Fonda's return to films, has delayed the starting date. First off, Joan Fontaine was taken ill, then Alan Marshal who was thought well enough to return to films after an absence of almost two years, had to relinquish his role because of ill health, and finally, Paul Stewart who had been borrowed from Paramount to direct the film, backed off after a disagreement on script details. John Sutton will replace Marshal, but no director has been named as yet.

Robert Riskin Productions, Inc., is all set up to go on its schedule of three films to be made for RKO release. First to go, sometime in March, is "The Magic City." Then will come "Johnny Appleseed" and "Impact." The three films are budgeted at $5,000,000.

Richard Wallace has been signed to direct "Sinbad the Sailor," a Technicolor fantasy which will star Douglas Fairbanks, Jr. and Maureen O'Hara. Stephen Ames is the executive producer.

As one of the results of ad chief Barrett McCormick's visit to the studio, a pre-selling advertising campaign is being put into effect that will hit 27 national magazines and 14 fan books in the next three months. The campaign covers eight features now in backlog and scheduled for release during or shortly after that period. Included in the campaign will be: "Notorious" (Cary Grant-Ingrid Bergman), "The Spiral Staircase" (Dorothy McGuire-George Brent), "Heartbeat" (Ginger Rogers-Jean Pierre Aumont), "Make Mine Music" (Disney), "From This Day Forward (Joan Fontaine-Mark Stevens), "Till The End of Time" (Dorothy McGuire-Guy Madison), "Badman's Territory" (Randolph Scott-Ann Richards) and "Without Reservations" (Claudette Colbert-John Wayne).

Claire Trevor will be back on the RKO lot for two pictures during this Spring. Her first will be "Deadlier Than the Male" for Sid Rogell. The second has not as yet been named.

The next Leo McCarey venture will be in the light comedy vein with Ingrid Bergman and James Stewart co-starred. It is called "Adam and Eve" and will take precedence over the planned Charles Boyer picture which is having casting trouble.

A shift in the publicity staff at Goldwyn studio, finds Lynn Farnol heading back to New York to resume his duties for Goldwyn there, while veteran Bill Herbert takes over the spot here. Farnol's familiatry with New York should make him more valuable there.

June Haver has been borrowed from 20th Century-Fox for the fem lead in the next Danny Kaye film, "The Secret Life of Walter Mitty."

Samuel Goldwyn has optioned screen rights on the William McLeod Raine novel, "The Broad Arrow." This is an adventure yarn set in Australia 100 years ago and David Niven will be starred.

Three new starters on the lot last week: "Desirable Woman" (Joan Bennett-Robert Ryan), "A Likely Story" (Barbara Hale-Bill Williams) and "Double Trouble" (Jack Haley-Anne Jeffries). Continuing in production are: "Sister Kenny" (Rosalind Russell-Alexander Knox) and "Crack-Up" (Pat O'Brien-Claire Trevor).

20th CENTURY-FOX

Believing that box-office hits do strike twice in the same place, even if lightning reportedly does not, 20th Century-Fox is arranging a sequel to "My Friend Flicka." Mary O'Hara's "Green Grass of Wyoming" has been purchased by the studio and Robert Bassler will produce with Louis King directing the Technicolor production. Roddy MacDowall, Preston Foster and Rita Johnson again will be starred.

"That's For Me" will be one of 20th's big musicals on its Spring schedule. Bryan Foy will produce and thus far Harry James and his orchestra, Vivian Blaine and Carmen Miranda have been set in roles.

An important story property has been added on the early production schedule with the purchase of MacKinlay Kantor's autobiographical novel without a name.

Walter Lang has been set as the director of the forthcoming "Claudia and David" which William Perlberg will produce. Schedule calls for a late Spring start.

Peter Lawford, whose meteoric rise this year is predicted by all MGM executives, may find the first stages of the fast climb at 20th instead of on his home lot. Lawford is currently on loan out from Metro for a role in "Cluny Brown." Now, Joseph Mankewicz, who will direct the remake of "Berkeley Square," is seeking Lawford for the role Leslie Howard made famous. Maureen O'Hara is already set as the feminine lead. Funny to watch the Lawford career develop and recall that not too many years ago he was being introduced to the business by a young English actor, then box-office powerhouse. Today, the ex-star, a few years older and recently out of service, can't get a job in pictures. So, the wheel turns. And, probably, all he needs is one good role to set him back in the running. The young man is Freddie Bartholomew.

Walter Morosco will produce the George Agnew Chamberlain novel, "Scudda Hoo, Scudda Hay," with Lon McCallister already set for the leading role. There's one title that will be changed before very long. McCallister is set to do "The Red House" for Sol Lesser before this "Scudda" business, so it will probably be three or four months before the film gets going.

Rose Stradner, former Viennese actress, and wife of Joseph Manciewicz, has been offered a contract by the studio. Miss Stradner, an able actress, never seemed to hit her stride since she has been in this country. But now she is slated for an important role in Otto Preminger's production of "Daisy Kenyon." She did an outstanding job as her portrayal of the Mother Superior in "Keys of the Kingdom." Mr. Preminger is also readying "Methinks the Lady" in which William Eythe has been set for an important role.

In production on this lot are seven films with one new starter. The new one is "It Shouldn't Happen To a Dog," with Carole Landis and Allen Joslyn in the leading roles. Let us hope it turns out a bit more palatable than a recent piece called "Behind Green Lights" in which Miss Landis (and all other players) were sadly wasted. No studio could easily explain making that one — and certainly no so-called major studio. Others going are: "Three Little Girls in Blue" (June Haver-George Montgomery), "The Shocking Miss Pilgrim" (Betty Grable-Dick Haymes), "Anna and The King of Siam" (Irene Dunne-Rex Harrison), "The Dark Corner" (Lucille Ball-Mark Stevens), "Cluny Brown" (Charles Boyer-Jennifer Jones) and the Sol Wurtzel production of "Rendezvous 24" (William Gargan-Maria Palmer).

UNITED ARTISTS

After nineteen months of production, David O. Selznick has now reached the editing stage on his $5,000,000 Technicolor production, "Duel In The Sun." Already, the Selznick advertising campaign is under way with the same procedure used on other Selznick films, repetition, repetition, repetition. The faces and names of the cast members pop out from many papers and magazines already and by the time the summer release finally comes, the public should either be on titilated tenterhooks or bored with the whole routine. On the basis of past Selznick history, the boredom seems unlikely.

Andrew Stone will set "The Bachelor's Daughters" before the camera early in March with Gail Russell, Claire Trevor and Ann Dvorak already set in roles. Additional casting will be completed within the next week or two.

$200,000 has been set aside by Arnold Pressburger for his advertising campaign on "Scandal in Paris" in which Signe Hasso, George Sanders and Carole Landis are starred. The budget will cover newspapers, magazines and trade publications.

Lester Cowan has fallen heir to a plum property in the form of an unfinished motion picture script of F. Scott Fitzgerald's last novel, "Babylon Revisited." Cowan, who owns full rights to the novel, had unchallenged claim to the finished script when it was found in the effects of the late Mr. Fitzgerald. Production plans will be set shortly after Cowan returns from New York where he is presently arranging his 1946 schedule.

Zoltan Korda has been signed by Benedict Bogeaus to direct "The Short Happy Life of Francis Macomber" in which Gregory Peck will be starred. This is the Hemingway story for which Bogeaus and Casey Robinson paid $80,000. Peck, who belonged to Robinson before he was divided between Metro, 20th, Selznick, et. al., will start the film as soon as a script is prepared.

George Raft will be starred in "Mr. Ace and the Queen," under the Bogeaus banner, with Edwin L. Marin signed as director. Production is scheduled for an early start with the feminine lead still unnamed.

In production on the UA schedule are: "The Sin of Harold Diddlebock" (Harold Lloyd), "Angel On My Shoulder" (Paul Muni-Anne Baxter), the Charles R. Rogers film formerly called "Me and Mr. Satan," and "The Strange Woman" (Hedy Lamarr-George Sanders), a Hunt Stromberg production.

UNIVERSAL

This outfit is hoping to get the product of the new independent company set up by Walter Wanger and Ingrid Bergman. The company will be known as the EN Corporation. Three films are scheduled by the company and although no releasing unit has been named, Universal probably has the inside track. David O. Selznick has now lost all claim to the Bergman name. Meanwhile, Ted Bonnet has joined Wanger as his new publicity director with Mervyn Houser, former Wanger publicist, taking up new duties for the Selznick organization. Busy Mr. Wanger has settled his difficulty with the New York censor board and their objections to "Scarlet Street." Two changes were made in the film: one, the ice pick goes into Edward G. Robinson's victim only once instead of seven times; two, a line of dialogue during the scene when Bennett and Duryea are checking an apartment and Duryea says, "Where is the bedroom?" has been deleted. Now, the censors are happy and nobody was hurt.

Three new producers have been added to the Spitz-Goetz roster undoubtedly in anticipation of the increased activity which will evolve from the recent International-Rank-Universal tieup, called United World Pictures Company. Fred Finklehoffe, former Metro producer, and Chester Erskine will work as co-producers and Leonard Goldstein will serve as executive producer. Meanwhile, Goetz and Spitz are still trying to clean up their arrangements for releasing with RKO. A settlement is expected shortly whereby "The Dark Mirror" will release through the new company rather than RKO.

The next Durbin story has already been set, although production will not be started before July. It is tentatively titled "Josephine," a story based on a Ferenc Molnar play called "Jotundra." Felix Jackson will produce.

The Skirball-Manning unit moves along briskly with "So Goes My Love" (Myrna Loy-Don Ameche) wound up and "For Services Rendered" already set as the next production, although no casting or directorial assignments have been made. The unit has also signed Ginger Rogers to star in "The Magnificent Doll," an original by Irving Stone, author of "Lust For Life." Another film on the schedule is a Technicolor musical production of the Romberg-Hammerstein musical, "Sunny River."

Four in production currently including: "Shahrazad" (T) (Yvonne De Carlo-Brian Donlevy), "Strange Conquest" (Jane Wyatt-Peter Cookson), "Love Takes A Holiday" (Joan Davis-Jack Oakie) and "Prelude to Murder" (Rathbone-Bruce), another Sherlock Holmes yarn.

WARNER BROS.

Mike Curtiz, undoubtedly one of the industry's top directors, has been handed a new producer-director contract by the studio. There will be a general sigh of relief when this contract is signed, sealed and delivered because rumors have been rife that Curtiz might not re-sign with the studio where he has been under contract for 15 years. Curtiz's final chore on the old deal is "Life With Father" for which he has shot endless test footage to show to authors Lindsay and Crouse, who recently arrived from New York to approve the cast selection. On the new contract offered Curtiz, he will have practically his own production unit with final say on all decisions.

Despite stories of Lauren Bacall's retiring from films (which didn't fool anybody), she and Bogart are being sought by Producer Alex Gottlieb who has just been assigned the production of "The Glass Room," a mystery story which will be published early this summer.

James Cagney, ex-badboy of the Warner lot, received $45,250 from his former bosses as his share of his interest in certain films reissued during 1945 by Warner's.

"Night Unto Night," by Philip Wylie, one of the most provocative novels of the current season, has been purchased by Warners and handed to Owen Crump for production. Watch the top stars angle for leading roles in this one!

Charles Hoffman has two assignments on his work sheet for the immediate future. First, he will produce "A Very Rich Man" which will have Sydney Greenstreet, Dane Clark and Martha Vickers cast. Then, comes a musical, "Kiss In The Dark," based on the famous Victor Herbert song. No casting has been set on this one.

Ronald Reagan's first film for Warner Bros. since his return to civilian life, will be "Stallion Road." The film will be done in Technicolor with Alexis Smith assigned the feminine lead. Alex Gottlieb will produce with James Kern directing.

Warner's have done it again with their short, "Hitler Lives." Gordon Hollingshead, who supervised, is to be congratulated for his fearless presentation of the facts that prove that the Nazi menace is not over. For the first time on film, the German people are not exonerated from their bloody history of war and horror. Warners have again proved their statements that they will fight whenever they can, through the medium of film, the ugliness of fascism. The short is a grim horror-filled record of Nazi atrocities ending with a finger pointed at the new danger, the American fascists, who would take up where the Nazi regime left off. It is done honestly and without dramatics, save those true dramatics provided by the factual newsreels incorporated. Knox Manning does a splendid job as narrator and the entire contribution is beyond reckoning. It is strong fare for weak stomachs and indifferent minds, but it should be shown in every motion picture theatre throughout the land and certainly in every junior and senior class of high school social studies.

After a two-year absence from films, due to suspension, vacations and the like, Ann Sheridan is back at work on the Warner lot. The picture is "The Sentence," in which she has Kent Smith and Robert Alda as leading men. The former "oomph" girl is considerably thinner than at her last appearance on film, but the warm charm she evoked seems as active as ever.

Also shooting are: "Escape Me Never" (Ida Lupino-Errol Flynn-Eleanor Parker), "Humoresque" (John Garfield-Joan Crawford) and "Two Guys from Milwaukee" (Dennis Morgan-Jack Carson-Joan Leslie).

PRODUCTION & RELEASE RECORD

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the Running Time in states where there is censorship. All new productions are on 1945-46 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production.

COLUMBIA

1944-45 Features	(48)	Completed (45)	In Production (0)
Westerns	(10)	Completed (10)	In Production (0)
Serials	(3)	Completed (2)	In Production (0)
1945-46 Features	(—)	Completed (31)	In Production (2)
Westerns	(—)	Completed (15)	In Production (0)
Serials	(—)	Completed (2)	In Production (0)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev
IN PRODUCTION					
Story of Al Jolson, The (T)	Parks-Demarest	11-12			
Details under title: The Jolson Story					
Walls Came Tumbling Down, The	Bowman-Chapman	12-24			
COMPLETED — 1944-45 —					
Adventures of Rusty (67)	Donaldson-Nagel	4-30	9-6	6027	11-12
Details under title: Rusty					
Black Arrow (Serial)	Scott-Jergens	9-4	10-13	6120	
Blonde From Brooklyn	Haymes-Merrick	2-19	6-21	6036	
Boston Blackie Booked on Suspicion (67)	Morris-Merrick	2-5	5-10	6031	7-9
Boston Blackie's Rendezvous	Morris-Foch	3-5	7-5	6030	
Details under title: Surprise in the Night					
Both Barrels Blazing	Starrett-Harding	6-26	5-17	6207	
Details under title: Texas Rifles					
Cowboy of Lonesome River	Starrett-Athens	6-14	9-21	6201	
Cyclone Prairie Rangers	Starrett-Worth	7-26	11-9	6202	
Gay Senorita (70)	Bannon-Cochran	4-30	8-9	6020	10-15
Fighting Guardsman, The (84)	Loder-Louise	12-11	5-24	6010	10-29
I Love a Bandleader	Harris-Brooks	5-14	9-13	6015	
Over 21 (103)	Dunne-Knox	1-22	8-23	6001	9-3
Rustlers of the Badlands	Starrett-Bliss	7-24	8-16	6208	
Details under title: Renegade Roundup					
Rhythm Round-Up (66)	Curtis-Walker	3-5	6-7	6223	11-12
She Wouldn't Say Yes (87)	Russell-Bowman	6-11	11-10	6005	2-4
Details under title: Some Call It Love					
Sing Me a Song of Texas	Curtis-Storey	7-23	9-27	6224	
Ten Cents A Dance (60)	Frazee-Lloyd	1-22	6-7	6029	7-9
Thousand and One Nights, A (93)	Wilde-Keyes	11-13	7-12	6005	8-6
You Can't Do Without Love	Lynn-Stewart	For.	7-26	6042	
COMPLETED — 1945-46 —					
Bandit of Sherwood Forest (T)	Wilde-Louise	4-2	2-21		
Blazing the Western Trail	Starrett-Matthews	9-4	10-18	7201	
Details under title: Raiders of Quanti Basin					
Blondie's Lucky Day	Lake-Singleton	10-15			
Boston Blackie's Private Ghost	Morris-Donnell	1-21			
Close Call for Boston Blackie	Morris-Lane	10-29	1-24		
Crime Doctor's Warning	Baxter-Anderson	6-25	9-27	7022	
(Details under title: Paper Doll Murder)					
Talk About A Lady	Falkenburg-Tucker	12-24			
Details under title: Duchess of Broadway					
Just Before Dawn	Baxter-Barrie	11-26	1-31		
Details under title: Exposed by the Crime Doctor					
Frontier Gunlaw	Starrett-Taylor		1-31		
Galloping Thunder	Starrett-Burnette	7-9			
Gentleman Misbehaves, The	Massen-Stanton	11-12	2-28		
Details under title: Lullaby of Broadway					
Gilda	Hayworth-Ford	9-17			
Girl of the Limberlost	Tindall-Clifton	6-25	10-11	7029	
Gunning for Vengeance	Starrett-Adair	6-25			
Details under title: Burning the Trail					
Heading West	Starrett-Houck	10-1			
Details under title: Massacre Mesa					
Hit The Hay	Canova-Hunter	8-20	11-29	7018	
Jungle Raiders (Serial)	Richmond-Borg	8-6	9-14	7120	
Kiss and Tell (90)	Temple-Abel	2-5	10-18		
Landrush	Starrett-Burnette	11-26			
Lawless Empire	Starrett-Law	10-16	11-15	7202	
Life With Blondie	Singleton-Lako	9-3	12-13	7019	
Meet Me On Broadway	Reynolds-Brady	8-20	1-3	7014	
Mysterious Intruder, The	Dix-Blake	12-24			
Details under title: Murder Is Unpredictable					
My Name Is Julia Ross (64)	Foch-Macready	8-6	11-27	7023	11-26
Details under title: The Woman in Red					
Night Editor	Gargan-Carter	1-7			
Notorious Lone Wolf, The	Mohr-Carter	11-12	2-14		
Details under title: Lone Wolf on Broadway					
One Way To Love	Morris-Chapman	8-20	12-20	7012	
Details under title: Hail the Chief					
Out of the Depths	Bannon-Hunter	10-1	12-27	7035	
Details under title: Secret Story					
Outlaws of the Rockies	Starrett-Harding	4-30	9-18		
Perilous Holiday	O'Brien-Warrick	10-15			
Phantom Of The Desert	Starrett-Burnette	9-3			
Prison Ship	Lowery-Foch	8-20	11-15	7036	
Pardon My Past	MacMurray-Chapman	5-14	12-25	7005	
Renegades (T)	Keyes-Parker	6-11			
Details under title: The Kansan					
Roaring Rangers	Starrett-Burnette	6-11	2-14		
Details under title: Powder River					
Smart (82)	Parks-Lloyd	6-25	11-22	7010	1-7
So Dark the Night	Geray-Cheirel	12-10			
Tars and Spars (T)	Drake-Blair	8-6	1-10		
That Texas Jamboree	Curtis-Donnell	12-24			
Terror Trail	Starrett-Burnette	10-29			
Texas Panhandle	Starrett-Parks	5-14	12-20	7203	
Throw a Saddle on a Star	Curtis-Roberts	12-10			
(Details under title: Smoky River Serenade)					
Two-Fisted Stranger	Starrett-Burnette	3-20			
Voice of The Whistler, The (60)	Dix-Merrick	8-6	10-30	7024	1-21
Who's Guilty? (Serial)	Kent-Ward	10-15	12-13	7140	

METRO-GOLDWYN-MAYER

1944-45 Features	Completed (31)	In Production (0)
1945-46 Features	Completed (35)	In Production (4)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev
IN PRODUCTION					
But Not Goodbye	Morgan-Totter	1-7			
Faithful in My Fashion	Reed-Drake	1-7			
Fiesta (T)	Williams-Carroll	12-24			
Till The Clouds Roll By (T)	Garland-Walker	12-24			
COMPLETED — 1944-45 —					
BLOCK NO. TEN					
Blonde Fever (69)	Dorn-Astor	8-21	2-45	516	11-27
Nothing But Trouble (69)	Laurel-Hardy	6-26	3-45	519	12-11
Main St. After Dark (57)	Arnold-Royal	9-4	1-45	514	12-11
Details under title: Telltale Hands					
Thin Man Goes Home (101)	Powell-Loy	515	1-45	513	11-27
Between Two Women (83)	Barrymore-Johnson	8-21	3-45	518	12-23
Tals Man's Navy (100)	Beery-Gleason	5-28	2-45	517	1-8
Keep Your Powder Dry (73)	Turner-Peters	9-4	3-45	520	2-19
Music for Millions (120)	O'Brien-Iturbi	5-29	2-45	515	12-25
Gentle Annie (80)	Craig-Reed	8-21	5-45	523	12-25
Without Love (111)	Tracy-Hepburn	10-31	5-45	522	4-2
Son of Lassie (T) (102)	Lawford-Lanchester	5-29	6-45	526	4-30
Details under title: Women's Army					
Picture of Dorian Gray (108)	Sanders-Hatfield	3-6	6-45	525	3-5
BLOCK NO. TWELVE					
Bewitched (65)	Thaxter-Daniels	11-27		530	6-25
Details under title: Alter Ego					
Thrill of a Romance (T) (105)	Johnson-Williams	8-21		528	5-28
Twice Blessed (77)	Wilde-Craig	12-11		529	6-11
SPECIAL					
Anchors Aweigh (T) (144)	Kelly-Sinatra	6-26		531	7-23
Meet Me In St. Louis (T) (113)	Garland-O'Brien	12-13	1-45	512	11-23
National Velvet (T) (125)	Rooney-Taylor	2-7	4-45	521	12-11
Details under title: The Home Front					
Thirty Seconds Over Tokyo (138)	Tracy-Thaxter	2-21	1-45	511	11-27
Valley of Decision (111)	Garson-Peck	9-18	6-45	527	4-16
COMPLETED — 1945-46 —					
BLOCK NO. THIRTEEN					
Abbott and Costello in Hollywood (83)	A. & C.	4-30	10-45	602	9-3
Dangerous Partners (78)	Craig-Hasso	3-5	10-45	604	8-20
Her Highness and the Bellboy (112)	Lamarr-Walker	12-25	10-45	603	7-23
Hidden Eye, The (68)	Arnold-Rafferty	12-11	9-45	601	8-6
Our Vines Have Tender Grapes (105)	O'Brien-Robinson	10-16	9-45	600	7-23
BLOCK NO. FOURTEEN					
She Went to the Races (86)	Craig-Gifford	5-28	11-45	607	10-29
They Were Expendable (133)	Montgomery-Wayne	3-5		609	11-26
What Next, Corporal Hargrove? (95)	Walker-Porter	8-6		606	11-26
Vacation from Marriage (94)	Donat-Kerr	Foreign		608	12-10
Yolanda and the Thief (T) (108)	Astaire-Bremer	1-22	11-45	610	10-29
BLOCK NO. FIFTEEN					
Letter for Evie, A (89)	Hunt-Carroll	6-11		611	12-10
Harvey Girls, The (T) (101)	Garland-Hodiak	1-22			
Portrait of Maria (76)	Del Rio-Armendariz				1-7
Sailor Takes a Wife (91)	Walker-Allyson	4-2			1-7
Up Goes Maisie (89)	Sothern-Murphy	8-20			1-7
NOT DESIGNATED					
Adventure (129)	Gable-Carson	6-11			12-24
Details under title: This Strange Adventure					
Army Brat	Jenkins-Gifford	10-29			
Bad Bascomb	Beery-O'Brien	8-6			
Black Sheep	Craig-Jenkins	8-6			
Details under title: Boy's Ranch					
Early to Wed (T)	Ball-Johnson	2-19			
Great Morgan, The	Morgan-Powell				
Green Years, The	Coburn-Drake	9-3			
Hold High the Torch (T)	E. Taylor-Lassie	9-18			
Details under title: For Better For Worse					
Holiday in Mexico (T)	Pidgeon-Massey	9-17			
Hoodlum Saint	Powell-Williams	7-9			
Last Chance, The (105)	Foreign				12-10
No Leave, No Love	Johnson-Kirkwood	10-1			
Postman Always Rings Twice, The	Turner-Garfield	6-25			
Star from Heaven (Cinecolor)	Thompson-Tobias	10-29			
Time for Two	Ball-Hodiak	10-1			
Three Wise Fools	O'Brien-Barrymore	11-26			
Two Sisters From Boston	Allyson-Lawford	7-9			
Yearling, The (T)	Peck-Jarman	8-20			

SPECIAL

Weekend at the Waldorf (130)	Turner-Johnson	11-27	10-45	605	7-23
Ziegfeld Follies (T) (110)	Astaire-Ball	5-1			1-21

MONOGRAM

1945-46 Features	(34)	Completed (15)	In Production (1)
Westerns	(12)	Completed (5)	In Production (1)

NEW PRODUCTIONS

CODE OF THE DRIFTER
Western—Started January 14
Cast: Johnny Mack Brown, Raymond Hatton, Reno Blair, Tristan Coffin, Frank LaRue, Jack Rockwell.
Director: Lambert Hillyer Producer supervisor: Charles Bigelow
Story: Cattle rustlers broken up by Brown

WEST OF THE ALAMO
Musical Western—Started January 24
Cast: Jimmy Wakely, Lee "Lasses" White, Iris Clive, Jack Ingram, Eddie Majors.
Producer-director: Oliver Drake Assistant: Eddie Davis
Story: Not available See next issue

THE SHADOW'S SHADOW
Mystery—Started January 23
Cast: Kane Richmond, Barbara Reed, George Chandler, Joe Crehan, Pierre Watkin, Jan Wiley.
Director: Phil Karlson Producer: Joe Kaufman
Story: Columnist is murdered on the eve of the Shadow's wedding. He is suspect, so wedding waits while he solves the crime.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED —— 1944-45 ——					
China's Little Devils (75)	Carey-Kelly	7-10	7-14		8-6
Come Out Fighting	East Side Kids		9-22		10-1
Dillinger (77)	Lowe-Tierney	10-16	5-12		3-19
Divorce (70)	Francis-Cabot	3-5	8-18		11-12
Driftin' Along	Brown-Carver	10-1	1-26		
Details under title: Rollin' Along					
Flame of the West (71)	Brown-Hatton	2-19	6-9		
Forever Yours (83)	Storm-Smith	8-7	3-24		1-22
Frontier Feud	Brown-Hatton	7-23	11-24		
Details under title: Flaming Frontiers					
G. I. Honeymoon (70)	Storm-Cookson	10-2	5-5		
In Old New Mexico	Renaldo-Kenyon	8-21	5-28		
Muggs Rides Again	East Side Kids	2-5	6-16		
Details under title: County Fair					
Lost Trail, The	Brown-Holt	7-9	10-20		
Riders of the Daw	Wakeley-White	8-6	11-3		
Details under title: Rainbow Valley					
Saddle Serenade	Wakeley-White	4-30	8-11		
Details under title: Cowboy Serenade					
Scarlet Clue, The (65)	Toler-Manton	9-18	6-12		
Details under title: Radio Mystery					
Sensation Hunters	Merrick-Lowery	4-16	10-13		
Details under title: Main Street Girl					
Shanghai Cobra, The (64)	Toler-Moreland	6-11	9-29		
South of the Rio Grande	Renaldo-Armida	5-28	9-8		
Details under title: Song of the Border					
Stranger from Santa Fe (56)	Brown-Hatton	1-22	7-21		
Springtime in Texas (55)	Wakley-White	4-2	6-2		
Trouble Chasers	Gilbert-Howard	3-19	6-2		
Details under title. Here Comes Trouble					
COMPLETED —— 1945-46 ——					
Allotment Wives (80)	Francis-Kelly	6-25	12-24	505	12-10
Black Market Babies	Richmond-Hazard	9-3	12-15	508	
Border Bandits	Brown-Hatton	8-20	1-12	565	
Code of The Drifter	Brown-Hatton	2-4			
Face of Marble, The	Carradine-Drake	10-15			
Fatal Fingerprints	Toler-Lorring	12-24			
Details under title: Charlie Chan at Alcatraz					
Fear	Cookson-William	7-23	11-10		
Details under title: Suspense					
Gay Cavalier, The	Roland-Ames	12-24			
Haunted Mine, The	Brown-Hatton	10-29	2-23	552	
Joe Palooka, Champ	Kirkwood-Knox	12-24			
Junior Prom	Stewart-Preisser	11-26		514	
Details under title: High School Kids					
Live Wires	Gorcey-Drake	10-1			
Details under title: Stepping Around					
Lonesome Trail	Wakely-White	9-17	12-8	561	
Details under title: On The Cherokee Trail					
Moon Over Montana	Wakely-Holt	12-10	2-16	572	
Red Dragon, The	Toler-Fong	9-17	2-2	513	
Details under title: Charlie Chan in Mexico					
Strange Mr. Gregory, The	Lowe-Rogers	6-25	1-2	516	
Details under title: Gregory					
Shadow Returns, The	Richmond-Reed	10-29			
Details under title: The Shadow					
Suspense	Belita-Moore	10-29			
Details under title: Glamour Girl					
Sunbonnet Sue (90)	Regan-Storm	5-14	1-10		10-15
Swing Parade	Storm-Reagan	8-6			

PARAMOUNT

1944-45 Features	Completed (26)	In Production (0)	
1945-46 Features	Completed (29)	In Production (3)	

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
California (T)	Stanwyck-Milland	12-10			
Perfect Marriage, The	Young-Niven	1-21			
Searching Wind, The	Sidney-Young	1-21			
COMPLETED —— 1944-45 ——					
BLOCK NO. THREE					
For Whom the Bell Tolls (T) (158)	Cooper-Bergman	7-13		4413	7-20
Dangerous Passage (61)	Lowery-Brooks	8-21		4412	12-24
Double Exposure (64)	Morris-Kelly	7-10		4415	12-25
Here Come the Waves (99)	Crosby-Hutton	5-15		4411	12-25
Practically Yours (90)	Colbert-MacMurray	2-7		4414	12-25
BLOCK NO. FOUR					
Bring On the Girls (T) (92)	Lake-Tufts	1-10		4416	3-5
High Powered (62)	Lowery-Brooks	10-16		4419	3-5
Details under title: The High Man					
Salty O'Rourke (100)	Ladd-Russell	9-4		4418	3-5
Unseen, The (81)	McCrea-Russell	5-15		4417	3-5
Details under title: Fear					
BLOCK NO. FIVE					
A Medal for Benny (80)	Lamour-Cordova	6-26		4424	4-16
Affairs of Susan, The (110)	Fontaine-Brent	11-13		4421	4-2
Murder, He Says (92)	MacMurray-Main	5-1		4422	4-16
Scared Stiff (65)	Haley-Savage	11-27		4423	4-16
BLOCK NO. SIX					
Midnight Manhunt	Gargan-Savage	12-25	7-27	4427	6-11
Details under title: Hard to Handle					
Out of This World (96)	Bracken-Lynn	7-10	7-13	4426	6-11
You Came Along (103)	Cummings-Scott	2-19	9-14	4428	7-9
SPECIAL					
Incendiary Blonde (T) (113)	Hutton-Cordova	11-15	8-31	4431	6-25
REISSUE					
Sign of the Cross (118)	Colbert-March			4432	9-4
Northwest Mounted Police (T) (128)	Cooper-Carroll		8-26	4433	
This Gun For Hire (81)	Ladd-Lake		8-26	4434	
COMPLETED —— 1945-46 ——					
BLOCK NO. ONE					
Duffy's Tavern (97)	Gardner-Reynolds	10-2	9-28	4501	9-3
Follow That Woman (70)	Gargan-Kelly	2-19	12-14	4504	9-3
Lost Weekend, The (101)	Milland-Wyman	10-31	11-16	4503	8-20
Love Letters (101)	Jones-Cotten	10-31	10-26	4502	8-20
BLOCK NO. TWO					
Hold That Blonde (76)	Bracken-Lake	12-11	11-23	4506	10-15
Details under title: Good Intentions					
Kitty (104)	Goddard-Milland	6-12	1-25	4509	10-15
People Are Funny (93)	Haley-Walker	4-2	1-11	4508	10-15
Stork Club (98)	Hutton-Fitzgerald	4-30	12-28	4507	10-15
BLOCK NO. THREE					
Masquerade in Mexico (96)	Lamour-Cordova	1-8	2-22	4512	12-10
Miss Susie Slagle's (87)	Tufts-Lake	9-18	3-8	4513	12-10
Road to Utopia, The (90)	Crosby-Hope-Lamour	12-13	3-22	4531	12-10
Tokyo Rose (66)	Barr-Massen		2-8	4511	12-10
BLOCK NO. FOUR					
Blue Dahlia, The (99)	Ladd-Lake	4-2			
They Made Me A Killer (65)	Lowery-Britton	7-9			
Virginian, The (T) (90)	McCrea-Britton	11-13			
Well-Groomed Bride, The (75)	Milland-deHavilland	2-19			
NOT DESIGNATED					
Big Town	Reed-Brooks	12-24			
Blue Skies (T)	Crosby-Astaire	8-6			
Bride Wore Boots, The	Stanwyck-Cummings	8-6			
Calcutta	Ladd-Russell	7-9			
Cross My Heart	Hutton-Tufts	1-8			
Details under title: Too Good To Be True					
Easy Come, Easy Go	Tufts-Lynn	10-29			
Details under title: Third Avenue					
Imperfect Lady, The	Wright-Milland	10-1			
Details under title: Take This Woman					
Ladies' Man	Bracken-Welles	11-26			
Monsieur Beaucaire (T)	Hope-Caulfield	9-17			
Our Hearts Were Growing Up	Donlevy-Russell	3-5			
Rhythm Ranch	Haley-Hilliard	11-1			
Searching Wind, The	Young-Sidney	12-24			
Strange Life of Martha Ivers	Stanwyck-Heflin	10-15			
Details under title: Love Lies Bleeding					
Swamp Fire	Weissmuller-Grey	11-12			
To Each His Own	deHaviland-Lund	7-9			
Trouble With Women, The	Milland-Wright	6-11			
Details under title: Too Good To Be True					
Two Years Before the Mast	Ladd-Donlevy	5-1			

PRC

1944-45 Features	(24)	Completed (27)	In Production (0)
Westerns	(18)	Completed (18)	In Production (0)
1945-46 Features	(—)	Completed (12)	In Production (0)
Westerns	(—)	Completed (9)	In Production (0)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED —— 1944-45 ——					
Arson Squad (64)	Albertson-Armstrong	4-30	9-11	528	7-23
Apology for Murder (67)	Savage-Beaumont	3-5	8-27	526	10-1
Border Bad Men	Crabbe-St. John		10-10	567	
Crime, Inc. (75)	Neal-Tilton	11-13	4-15	502	3-19
Dangerous Intruder (71)	Arnt-Borg	4-16	8-21	519	9-3
Details under title: The Intruder					
Fighting Bill Carson	Crabbe-St. John	6-11	10-31	568	
Flaming Bullets	Ritter-Knox	6-11	9-22	564	
Frontier Fugitives	O'Brien-Ritter	5-14	9-1	563	
Details under title: Ride, Ranger, Ride					
The Gangster's Den	Crabbe-St. John	1-22	6-14	559	
Missing Corpse (62)	Bromberg-Jenks	2-5	6-1	524	6-11
Details under title: Stranger in the Family					
The Phantom of 42nd Street	O'Brien-Aldrich	1-22	5-2	521	
Shadow of Terror (60)	Fraser-Gillern	5-28	11-5		10-29
Details under title: Checkmate					
Silver Fleet, The (77)	Richardson-Withers	For	7-1	530	5-14
Stagecoach Outlaws	Crabbe-St. John	11-27	8-17	558	
Swing Hostess (76)	Tilton-Collins	6-12	9-8	509	11-13
Three in the Saddle	Ritter-O'Brien	4-16	7-26	562	

Why Girls Leave Home (68)	Lane-Leonard	3-5			111	7-9
White Pongo (73)	Fraser-Wrixon	4-16			222	8-6
COMPLETED — 1945-46 —						
Caravan Trails (Cinecolor)	Dean-Carlin	10-1				
Crub Havana (62)	Lindsay-Neal	5-28	10-23		11-26	
Danny Boy	Henry Johnson	8-6	1-8			
Detour (62)	Savage-Neal	6-25	11-30		12-24	
Devil Bat's Daughter	LaPlanche-James	1-21				
Enchanted Forest (Cinecolor) (80)	Lowe-Joyce	1-22	12-8		10-1	
Flying Serpent	Lewis-Kramer	9-3	2-20			
Gentleman with Guns (Cinecolor)	Dean-Kenyon	1-21				
Gun Smoke	Steele-Saylor	12-10				
How Do You Do? (83)	Gordon-Windsor	8-6	12-24		11-26	
I Ring Doorbells	Shayne-Gwynne	10-2	2-2			
Lightning Raiders	Crabbe-St. John	10-15	1-7			
Mask of Diijon	Von Stroheim-Bates	11-26	3-7			
Murder Is My Business	Beaumont-Walker	12-26				
Navajo Kid	Steele-Saylor	10-15	11-21			
Once and For All	Coleman-Reed	10-29				
Prairie Rustlers	Crabbe-St. John	9-17	11-7			
Details under title: Buster Crabbe No. 1						
Romance of the West	Dean-Barton	8-6	3-20			
Six Gun Man	Steele-Carlin	10-29	2-1			
Details under title: Six-Gun For Hire						
Song of Old Wyoming (Cinecolor) (65)	Dean-Padden	5-14	11-12		10-29	
Strangler of The Swamps	LaPlanche-Edwards	9-3	1-1			
Terrors On Horseback	Crabbe - St. John	1-21				
Wife of Monte Cristo	Loder-Aubert	8-6				

REPUBLIC

1944-45 Features	(32)	Completed (32)	In Production (0)
Westerns	(24)	Completed (24)	In Production (0)
Serials	(4)	Completed (3)	In Production (0)
1945-46 Features	(40)	Completed (24)	In Production (1)
Westerns	(16)	Completed (13)	In Production (0)
Serials	(4)	Completed (2)	In Production (1)

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Daughter of Don Q	Booth-Allen	1-21			
Rainbow Over Texas	Rogers-Evans	1-21			
COMPLETED — 1944-45 —					
Along the Navajo Trail (66)	Rogers-Evans	9-3	12-15	446	12-24
Behind City Lights (68)	Terry-Roberts	1-22	9-10	429	10-1
Details under title: Return at Dawn					
Bells of Rosarita (68)	Rogers-Evans	2-5	6-19	442	5-28
Bordertown Trails	Carson-Burnette	5-15	8-11	451	
Cheaters, The (87)	Schildkraut-Burke	2-19	7-15	421	7-9
Details under title: The Magnificent Mr. M					
Cheyenne Wildcat	Elliott-Fleming	6-12	9-30	3314	
Chicago Kid (68)	Barry-Roberts	10-2	6-29	417	2-19
Corpus Christi Bandits	Lane-Talbot		4-20	465	
Don't Fence Me In (71)	Rogers-Evans	7-23	10-15	445	11-12
Earl Carroll's Vanities (89)	O'Keefe-Moore	11-13	4-5	413	3-19
Fatal Witness	Ankers-Fraser	1-22	9-15	427	
Federal Operator No. 99 (Serial)	Lamont-Talbot	2-5	7-7	483	
Flame of Barbary Coast (91)	Wayne-Dvorak	7-24	5-28	415	4-30
Gangs of the Waterfront	Armstrong-Bachelor	12-25	7-3	422	
The Great Stagecoach Robbery	Elliott-Fleming	9-18	2-15	3317	
Grissly's Millions (72)	Grey-Kelly	9-18	1-16	409	1-22
Hitchhike to Happiness (71)	Pearce-Evans	9-18	7-19	419	5-14
Jealousy (71)	Morley-Asther	11-27	7-23	424	8-20
Identity Unknown (71)	Arlen-Walker	11-27	4-2	414	4-16
Details under title: Johnny March					
Lone Texas Ranger	Elliott-Fleming	12-11	9-15	3318	
Love, Honor and Goodbye (87)	Bruce-Ashley	5-14	9-15	428	9-17
Man From Oklahoma, The (68)	Rogers-Evans	3-19	8-1	443	9-17
Man Hunt of Mystery Island (Serial)	Stirling-Bailey	10-16	3-18	482	
Marshal of Reno	Elliott-Hayes	3-6	7-2	3312	
Mexicana (83)	Guizar-Moore	5-28	11-15	431	11-26
Oregon Trail	Carson-Stewart	4-2	7-14	456	
Phantom Speaks, The (68)	Arlen-Roberts	10-31	5-10	433	5-14
Road To Alcatraz	Lowery-Storey	1-8	7-10	423	
Silver City Kid	Lane-Stewart	4-17	7-20	461	
Details under title: Red Gulch Renegades					
San Antonio Kid	Elliott-Blake	5-29	8-16	3313	
Santa Fe Saddlemates	Carson-Stirling	2-19	6-2	455	
Sheriff of Cimarron	Carson-Stirling	12-25	2-28	454	
Sing, Neighbor, Sing (70)	Terry-Brown	4-17	8-12	401	9-4
Song for Miss Julie, A (69)	Early Clark	10-16	2-19	411	
Sporting Chance (59)	Randolph-O'Malley	12-11	6-4	420	9-3
Details under title: Behind the Ships					
Stagecoach to Monterey	Lane-Stewart	4-17	9-15	462	
Details under title: Marshal of Monterey					
Steppin' In Society (72)	Horton-George	10-16	7-29	418	6-25
Details under title: You'll Remember Me					
Sunset in El Dorado (66)	Rogers-Evans	6-11	9-29	424	10-15
Swingin' on a Rainbow (72)	Taylor-Frazee	11-13	9-1	426	9-17
Tell It To A Star	Livingston-Terry	12-25	8-16	425	
Three's A Crowd (58)	Michael-Gordon	11-27	5-23	416	
Thoroughbreds	Neal-Mara	9-4	12-23	408	
Tiger Woman, The	Richmond-Mara	3-19	11-16	430	
Utah (78)	Rogers-Evans	12-11	3-21	441	4-2
Vampire's Ghost (59)	Abbott-Stewart	10-16	5-10	434	5-14
COMPLETED — 1945-46 —					
Angel Comes to Brooklyn, An	Dowd-Duke	1-8	11-27	503	
Details under title: New Faces of 1945					
Alias Billy The Kid	Carson-Stewart	12-24			
Bandit of Badlands	Carson-Stewart	4-16	9-14	551	
California Gold Rush	Elliott-Fleming	4-30			
Captain Tugboat Annie (70)	Darwell-Kennedy	12-15	11-17	504	1-7
Details under title: Tugboat Annie's Son					
Cat Man of Paris, The	Esmond-Aubert	10-1			
Cherokee Flash	Carson-Stirling	7-9	12-13	553	
Colorado Pioneers	Elliott-Fleming	3-19	11-14	563	
Conquest of Cheyenne	Elliott-Fleming	10-29			
Crime of the Century	Bachelor-Browne	10-29			
Dakota (82)	Ralston-Wayne	8-6	12-25	505	11-26
In Old Sacramento	Moore-Elliott	12-10			
I've Always Loved You (T)	McLeod-Dorn	8-20			
Details under title: Concerto					
Days of Buffalo Bill	Carson-Stewart	10-1			
French Key, The	Dekker-Ankers	10-29			
Gay Blade	Ashley-Rogers	12-10			
Girls of the Big House (68)	Roberts-Powers	3-5	11-2	502	12-24
Guy Could Change, A	Lane-Frazee	6-25	1-27	508	
Glass Alibi, The	Wrixon-Fowley	12-24			
King of the Forest Rangers (Serial)	Thompson-Talbot	10-15			
Last Crooked Mile, The	Barry-Savage	12-10			
Lonely Hearts Club	Withers-Withers	1-21			
Madonna's Secret, The	Lederer-Patrick	10-1			
Marshall of Laredo	Elliott-Blake	3-5	10-7	562	
Murder in the Music Hall	Ralston-Marshall	10-29			
Night Train to Memphis	Acuff-Mara	11-12			
One Exciting Week	Pearce-Harris	12-24			
Passkey to Danger	Bachelor-Livingston	11-26			
Phantom of the Plains	Elliott-Fleming	2-5	9-7	561	
Phantom Rider, The (Serial)	Kent-Stewart	8-6			
Rough Riders of Cheyenne	Carson-Stewart	5-14	11-1	552	
Scotland Yard Investigator (68)	VonSt'heim-Bachelor	2-19	9-30	501	
Song of Mexico	Mara-Barrier		12-28	506	
Sheriff of Redwood Valley	Elliott-Fleming	7-23			
Song of Arizona	Rogers-Evans	12-24			
Spectre of the Rose	Kurov-Essen	11-26			
Strange Impersonation, A	Marshall-Gargan	8-6			
Sun Valley Cyclone	Elliott-Fleming	9-17			
The Valley of the Zombie	Booth-Livingston	9-17			
Wagon Wheels Westward	Elliott-Fleming	4-16	12-21	564	
West of God's Country (Magnacolor)	Hale-Booth	11-26			
Woman Who Came Back, The (68)	Kelly-Loder	4-30	12-13	507	1-21
Details under title: The Web					

RKO-RADIO

1944-45 Features	Completed (31)	In Production (0)
1945-46 Features	Completed (39)	In Production (5)

NEW PRODUCTIONS

DESIRABLE WOMAN

Drama—Started January 22

Cast: Joan Bennett, Robert Ryan, Charles Bickford, Virginia Huston.

Director: Jean Renoir — Producer: Jack J. Gross

Story: A ruthless married woman almost wrecks two families with her selfish desires.

DOUBLE TROUBLE

Comedy—Started January 22

Cast: Jack Haley, Anne Jeffreys, Wally Brown, Alan Carney, Morgan Conway, Myrna Dell.

Producer-director: Leslie Goodwins

Story: A zany inventor who loves his wife almost loses her and his job when he gets involved with bank robbers.

A LIKELY STORY

Comedy-romance—Started January 22

Cast: Bill Williams, Barbara Hale, Lanny Reese, Dan Tobin, Selmer Jackson.

Director: H. C. Potter — Producer: Richard Berger

Story: Ex-newspaperman receives word he has six months to live. Saved from suicide by a girl, he determines to make a playwright of her before he dies. His efforts are crowned with success, topped by the revelation that the diagnosis was wrong and he has a full life ahead of him.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Date/Ls	Rel.	No.	Rev.
Crack-Up	O'Brien-Trevor	1-21			
Sister Kenny	Russell-Knox	11-12			
COMPLETED — 1944-45 —					
BLOCK NO. FOUR					
Body Snatcher, The (78)	Karloff-Lugosi	11-13		517	3-5
China Sky (77)	Scott-Drew	9-4		519	4-30
Tarzan and the Amazons (72)	Weissmuller-Joyce			518	4-30
Those Endearing Young Charms (81)	Day-Young	1-22		520	4-30
Zombies on Broadway (68)	Brown-Carney	9-18		516	4-30
BLOCK NO. FIVE					
Back to Bataan (95)	Wayne-Ahn	11-13		523	6-11
Details under title: Invisible Army					
Brighton Strangler, The (67)	Loder-Duprez	7-10		522	5-14
Two O'Clock Courage (66)	Conway-Rutherford	8-21		521	4-30
West of The Pecos (66)	Mitchum-Hale	10-16		524	6-11
SPECIALS					
Belle of the Yukon (T) (84)	Scott-Lee	4-3		583	12-11
Casanova Brown (93)	Cooper-Wright	2-21		581	8-7
It's a Pleasure (T) (90)	Henie-O'Shea	8-21		584	3-5
Princess and the Pirate (T) (94)	Hope-Mayo	5-15		551	10-16
Three Caballeros (T) (71)	Cartoon Feature			591	12-25
Woman in the Window, The (95)	Robinson-Bennett	4-17		582	10-16
Details under title: Once Off Guard					
COMPLETED — 1945-46 —					
BLOCK NO. ONE					
George White's Scandals (95)	Davis-Haley	2-5		602	8-6
Falcon in San Francisco, The (65)	Conway-Corday	2-19		603	8-6
Johnny Angel (79)	Raft-Trevor	12-11		604	8-6
Momma Loves Poppa (60)	Errol-Risdon	2-19		601	8-6
Radio Stars on Parade (69)	Brown-Carney	4-16		605	8-6
BLOCK NO. TWO					
First Yank Into Tokyo (82)	Neal-Hale	2-19		607	9-17
Isle of the Dead (72)	Karloff-Drew			608	9-17
Man Alive (70)	O'Brien-Drew	2-5		606	10-1
Spanish Main, The (T) (100)	Henreid-O'Hara	11-27		610	10-15
Wanderer of the Wasteland (67)	Warren-Long	6-11		609	10-1

BLOCK NO. THREE

Cornered (102)	Powell-Cheirel	7-9		612	12-24
Hotel Reserve (79)	Mason-Mannheim	Foreign		615	12-24
Dick Tracy (61)	Conway-Jeffreys	6-11		613	12-24
Sing Your Way Home (72)	Haley-Jeffries	12-11		614	12-24
Spiral Staircase, The (83)	McGuire-Brent	9-3		611	1-7
Details under title: Some Must Watch					

NOT DESIGNATED

Badman's Territory	Scott-Richards	10-1			
Bamboo Blonde	Langford-Wade	9-17			
Bedlam	Karloff-Lee	8-6			
Details under title: A Tale of Bedlam					
Deadline at Dawn	Hayward-Williams	5-28			
Ding Dong Williams	Vernon-McGuire	5-14			
Falcon's Alibi, The	Conway-Corday	8-20			
From This Day Forward	Fontaine-Stevens	9-3			
Details under title: All Brides are Beautiful					
Game of Death (70)	Loder-Long	2-19			12-10
Details under title: The Most Dangerous					
Heartbeat	Rogers-Aumont	8-20			
Kid From Brooklyn, The (T)	Kaye-Mayo	6-25			
Lady Luck	Young-Hale	10-29			
Genius At Work	Carney-Brown	9-3			
Details under title: Master Minds					
Notorious	Bergman-Grant	10-29			
Riverboat Rhythm	Errol-Newton	7-9			
Details under title: Follow Your Heart					
Step By Step	Tierney-Jeffreys	1-21			
Stranger, The	Robinson-Young	10-29			
Sunset Pass	Warren-Leslie	12-10			
Tarzan and the Leopard Woman	Weismuller-Joyce	8-20			
Till the End of Time	McGuire-Madison	10-29			
Details under title: The Dream of Home					
Tomorrow Is Forever (105)	Colbert-Welles	4-2			1-21
Truth About Murder, The	Granville-Conway	7-23			
Details under title: The Lie Detector					
Without Reservations	Colbert-Wayne	10-29			
Details under title: Thanks God, I'll Take It From Here)					

REISSUE

Pinocchio (T)	Disney Cartoon Feature			691	

SPECIALS

Along Came Jones (90)	Cooper-Young	11-27		681	6-25
Bells of St. Mary's, The (125)	Crosby-Bergman	3-5		661	11-26
Wonder Man (T) (98)	Kaye-Mayo	7-24		651	4-30

20th CENTURY-FOX

1944-45 Features	Completed (26)	In Production (0)
1945-46 Features	Completed (29)	In Production (7)

NEW PRODUCTIONS

IT SHOULDN'T HAPPEN TO A DOG

Comedy Started January 22

Cast: Carole Landis, Allyn Joslyn, Henry Morgan, Margo Woods, Reed Hadley, John Ireland, Roy Roberts, Patricia Knicht, Charles Tannen.

Director: Herbert I. Leeds Producer: Bryan Foy

Story Newspaper man and girl get involved in a series of inexplainable incidents through an ex-wardog hero

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Anna and The King of Siam	Dunne-Harrison	12-10			
Cluny Brown	Jones-Boyer	12-24			
Dark Corner, The	Ball-Stevens	12-10			
Rendezvous 24	Gargan-Palmer	1-21			
Shocking Miss Pilgrim, The (T)	Grable-Haymes	12-10			
Three Little Girls in Blue (T)	Haver-Mature	11-26			
COMPLETED — 1944-45 —					
BLOCK NO. SIX					
Keys of the Kingdom (137)	Peck-Hardwicke	2-7	Jan.	514	12-25
Fighting Lady, The (61)	Gov't Documentary		Jan.	515	1-22
BLOCK NO. SEVEN					
Hangover Square (77)	Cregar-Darnell	9-4	Feb.	516	1-22
A Tree Grows in Brooklyn (128)	McGuire-Dunn	515	Feb.	517	2-5
BLOCK NO. EIGHT					
Circumstantial Evidence (68)	O'Shea-Marshall	11-13	Mar.	519	2-19
Thunderhead, Son of Flicka (T) (73)	McDowell-Foster	5-15	Mar.	518	2-5
BLOCK NO. NINE					
Molly and Me (77)	Fields-Woolley	11-13	Apr.	522	3-5
Details under title: Molly, Bless Her					
Song of Bernadette (156)	Jones-Price	4-5	April	520	2-7
Royal Scandal, A (90)	Bankhead-Eythe	9-18	April	521	4-12
Details under title: Czarina					
BLOCK NO. TEN					
Diamond Horseshoe (T) (104)	Grable-Haymes	9-4	May	524	4-30
Bull Fighters (62)	Laurel-Hardy	12-11	May	525	4-16
BLOCK NO. ELEVEN					
Don Juan Quilligan (75)	Bendix-Blondell	2-5	June	527	6-25
Details under title: Two-Faced Quilligan					
Where Do We Go From Here? (T) (77)	MacMurray-Leslie	9-4	June	526	5-28
BLOCK NO. TWELVE					
Nob Hill (T) (95)	J. Bennett-Raft	8-21	July	529	6-11
Within These Walls (71)	Mitchell-Anderson	3-5	July	528	6-11
REISSUE					
Call of the Wild (Reissue) (81)	Gable-Young		June	523	
COMPLETED — 1945-46 —					
NOT DESIGNATED					
And Then There Were None (97)	Fitzgerald-Huston	3-19	Nov.	611	7-23
Behind Green Lights	Landis-Gargan	10-1	Feb.		
Details under title: Precinct 33					
Bell for Adano, A (103)	Hodiak-Tierney	11-13	Aug.	601	7-9
Black Beauty	Freeman-Denning	12-10			
Captain Eddie (107)	MacMurray-Bari	12-11	Sept.	604	7-23
Caribbean Mystery (65)	Dunn-Ryan	2-5	Sept.	605	8-6
Details under title: First, Last and Always					
Centennial Summer (T)	Crain-Wilde	9-17			
Colonel Effingham's Raid (70)	Bennett-Eythe	12-25	Feb.	610	10-15
Doll Face (80)	Miranda-O'Keefe	8-20			12-24
Dolly Sisters, The (T) (114)	Grable-Payne	2-5	Nov.	609	10-1
Dragonwyck	Tierney-Eythe	3-5			
Give Me the Simple Life (T)	Payne-Haver	5-14			
Fallen Angel (97)	Faye-Andrews	5-14	Dec.	612	10-29
House on 92nd Street (88)	Eythe-Hasso	4-30	Oct.	608	9-17
Details under title: Now It Can Be Told					
Jesse James	Power-Fonda	Reissue	Feb.		
Junior Miss (94)	Garner-Joslyn	2-19	Aug.	603	6-25
Kitten on the Keys (T)	O'Hara-Haymes	4-30			
Johnny Comes Flying Home	Stewart-Crane	11-26			
Leave Her To Heaven (T) (110)	Tierney-Wilde	5-28	Jan.	614	12-24
Return of Frank James	Fonda-Tierney	Reissue	Feb.		
Shock	Price-Carr	10-15	Feb	515	1-21
Somewhere in the Night	Hodiak-Gould	12-10			
Smoky (T)	MacMurray-Baxter	7-23			
Strange Triangle	Hasso-Shepperd	1-7			
Sentimental Journey	Payne-O'Hara	10-1			
Spider, The (63)	Conte-Marlowe	6-11	Dec.	613	11-12
State Fair (T) (100)	Andrews-Crain	1-22	Oct.	607	9-17
Walk in the Sun (117)	Andrews-Conte	8-11	Jan.	616	12-24
Details under UA Release Chart					
Way Ahead, The (104)	Niven-Huntley	For.	Aug.	606	6-11
Wilson (T) (153)	Hardwicke-Mitchell	11-29	Aug.	602	8-7

UNITED ARTISTS

1944-45 Features	Completed (24)	In Production (0)
1945-46 Features	Completed (22)	In Production (3)

Key to Producers: Small (Sml.); Rogers (Rgs.); Vanguard (Van.); Crosby (Cby.); Sherman (Shm.); Pressburger (Psb.); Wanger (Wgr.); Ripley-Monter (R.M.); Bogeaus (Bog.); Stromberg (Smg.); Levey (Lev.); Cowan (Cow.); Stone (Stn.); Selznick (Szk.); Nebenzahl (Neb.); Lesser Les.); Loew-Hakim (L. H.); Skirball (Skl.); Eagle-Lion (G. F. D.); Cagney (Cgy.); Bronston (Brn.); Hughes (Hug.).

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Angel On My Shoulder	Muni-Baxter	1-21		Rgs	
Details under title: Me and Mr. Satan					
Sin of Harold Diddlebock, The	Lloyd-Walburn	10-1			
Strange Woman, The	Lamarr-Sanders	12-24			
COMPLETED — 1944-45 —					
Bedside Manner (79)	Hussey-Carroll	11-27	6-15	Stn.	6-25
Blood on the Sun (94)	Cagney-Sidney	10-31		Cgy.	4-30
Colonel Blimp (T) (148)	Livesy-Walbrook	Foreign	5-4	G.F.D.	4-2
Great John L, The (96)	Darnell-McClure	7-10	6-29	Crosby	6-11
Guest Wife (88)	Colbert-Ameche	12-11	7-27	Skl.	8-6
Hairy Ape, The (90)	Bendix-Hayward	1-10	6-16	Les.	5-29
Sensations of 1945 (86)	Powell-Fields	12-13	6-30	Stn.	7-10
Song of the Open Road (89)	Bergen-Granville	12-13	6-2	Rgs.	5-1
Southerner, The (91)	Scott-Field	9-18	8-10	L.H.	5-14
Details under title: Hold Autumn in Your Hand					
Story of G. I. Joe (109)	Meredith	11-27	7-13	Cwn.	6-25
COMPLETED — 1945-46 —					
Abilene Town (89)	Scott-Dvorak	8-6	1-11	Lev.	1-21
Details under title: Abilene					
Adventures in Casablanca	Marx Brothers	10-15		L.H.	
Details under title: A Night in Casablanca					
Blithe Spirit (T) (94)	Cummings-Harrison	Foreign	12-14	GFD	10-1
Breakfast in Hollywood (93)	Breneman-Granville	8-20	2-22	Gldn	1-21
Caesar and Cleonatra (T)	Olivier-Leigh	Foreign		G.F.D.	
Captain Kidd (89)	Laughton-Britton	2-5	10-19	Bog	8-20
Diary of A Chambermaid (87)	Goddard-Hatfield	7-23	2-15	Bog-Mer	
Duel In the Sun (T)	Jones-Cotten	3-19		Szk.	
Getting Gertie's Garter (72)	O'Keefe-McDonald	6-25	11-30	Sml	12-10
Fanny by Gaslight	Mason-Calvert	Foreign		GFD.	
Henry V (T)	Olivier-Newton	For.		G.F.D.	
Johnny in the Clouds (88)	Montgomery-Mills	Foreign	3-15	GFD	12-10
Outlaw, The	Russell-Huston		2-8	Hug.	
Paris—Underground (97)	Bennett-Fields	1-22	9-14	Bnt.	10-29
Rebecca (130)	Fontaine-Olivier	Reissue		Szk.	
Scandal in Paris, A	Sanders-Hasso	10-29		Psb.	
Spellbound (113)	Bergman-Peck	7-24	12-28	Szk.	11-12
Details under title: House of Dr. Edwardes					
This Happy Breed (T)	Newton-Johnson	Foreign		G.F.D.	
2000 Women	Robson-Calvert	Foreign		G.F.D.	
Young Widow	Russell-Hayward	3-5	3-1	Smg.	
Whistle Stop (85)	Raft-Gardner	7-23	1-25	Neb.	1-21

UNIVERSAL

1944-45 Features	(48)	Completed (48)	In Production (0)
Westerns	(7)	Completed (7)	In Production (0)
Serials	(4)	Completed (4)	In Production (0)
1945-46 Features	(48)	Completed (38)	In Production (5)
Westerns	(7)	Completed (6)	In Production (0)
Serials	(4)	Completed (3)	In Production (0)

NEW PRODUCTIONS

STRANGE CONQUEST

Mystery—Started January 14

Cast: Jane Wyatt, Lowell Gilmore, Peter Cookson, Julie Bishop, Milburn Stone, Samuel S. Hinds, Abner Biberman.

Director: Jack Rawlins Producer: Marshall Grant

Story Not available

LOVE TAKES A HOLIDAY
Comedy—Started January 15
Cast: Joan Davis, Jack Oakie, Mischa Auer, Jacqueline deWit, Gloria Stuart, John Litel, Lewis J. Russell.
Director: Charles Lamont Producer: Warren Wilson
Exec. Producer: Joseph Gershenson
Story: Small town teacher in New York and is mistaken for author of a sex best seller.

PRELUDE TO MURDER
Mystery—Started January 20
Cast: Basil Rathbone, Nigel Bruce, Patricia Morison, Edmond Breon, Frederic Worlock, Patricia Cameron, Harry Cording
Producer-director: Roy William Neil
Executive Producer: Howard Benedict
Story: Sherlock Holmes Universal and Conan Doyle; accompanied by Dr Watson so on forever

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Shahrazad (T)	DeCarlo-Donlevy	1-21			
COMPLETED — 1945-46 —					
Beautiful Cheat (59)	Granville-Beery	11-27	7-20	9044	8-6
Details under title: It's Never Too Late					
Blonde Ransom (68)	Cook-Grey	12-25	6-15	9042	6-25
East Side of Heaven (Reissue)	Crosby-Blondell		6-15	9097	
Easy To Look At (64)	Jean-Grant	12-25	8-10	9045	9-3
Frozen Ghost, The (61)	Chaney-Ankers	6-26	6-28	9032	7-9
Honeymoon Ahead	Jones-McDonald	11-27	5-11	9028	
Details under title: Romance, Inc.					
I'll Tell the World	Tracy-Joyce	12-11	6-8	9041	
Imitation of Life (Reissue)	Colbert-William		6-15	9096	
Jungle Captive (63)	Lane-Kruger	9-18	6-29	9038	7-9
Lady On A Train (94)	Durbin-Bellamy	2-5	8-24	9001	9-3
Moonlight and Cactus	Andrews-Carrillo	9-6	9-9	9022	
Mystery of the River Boat (Serial)	Lowery-Clements	7-24	10-24	9681	
Naughty Nineties, The (76)	Abbott-Costello	2-5	7-6	9003	6-25
On Stage, Everybdoy (75)	Oakie-Ryan	5-14	7-13	9015	7-23
Patrick the Great (89)	O'Connor-Ryan	11-1	5-4	9011	5-14
Pearl of Death (69)	Rathbone-Bruce	5-1	9-22	9019	9-18
Penthouse Rhythm (60)	Collier-Norris	8-21	6-22	9043	9-3
Raiders of Ghost City	Moore-Atwill	5-29	7-25	9780	
See My Lawyer (69)	Olsen & Johnson	5-1	5-25	9016	7-9
Swing Out, Sister (60)	Cameron-deWit	9-4	5-18	9033	6-11
That's The Spirit (93)	Ryan-Oakie	1-8	6-1	9014	5-28
Uncle Harry (80)	Sanders-Fitzgerald	4-30	8-17	9075	8-20
Under Western Skies (57)	O'Driscoll-Beery	8-21	1-19	9039	2-5
Details under title: Musical Round-up					
Woman in Green (68)	Rathbone-Bruce	5-29	7-27	9025	7-23
Details under title: Invitation to Death					
COMPLETED — 1945-46 —					
Adventure for Two	Olivier-Rutherford	Foreign			
Bad Men of the Border	Grant-Armida	8-6	9-28	1101	
Blondie Alibi	Neal-O'Driscoll	1-21			
Details under title: Design for Death					
Because of Him	Durbin-Tone	9-3	1-18	516	
Brute Man, The	Hatton-Adams	11-26			
Cat Creeps, The	Collier-Brady	1-21			
Canyon Passage (T)	Andrews-Hayward	9-3			
Code of the Lawless	Grant-Knight	7-23	10-19	1102	
Details under title: Law for Pecos					
Crimson Canary (64)	Beery-Collier	4-16	11-9	509	11-26
Details under title: Hear That Trumpet Talk					
Dalton's Ride Again, The (72)	Curtis-O'Driscoll	9-3	11-23	510	12-24
Dead of the Night	Redgrave-Withers	Foreign			
Frontier Gal (T) (84)	deCarlo-Cameron	5-14	12-21	513	12-10
Girl On the Spot	Barker-Collier	3-19	1-11	515	
Details under title: Serenade for Murder					
Gun Town	Grant-Knight	9-3	1-18	1104	
House of Dracula (67)	Chaney-O'Driscoll	10-15	12-7	511	1-21
House of Horrors	Lowery-Grey				
Idea Girl	Barker-Bishop	12-24	2-8	518	
Little Giant	Abbott-Costello	11-12	2-22	519	
(Details under title: On The Carpet)					
Madonna of the Seven Moons	Calvert-Granger	Foreign			
Man in Gray (92)	Lockwood-Mason	Foreign			12-24
Men In Her Diary (73)	Albritton-Hall	2-19	9-14	502	10-1
Murder Mansion	Goodwin-Grey	10-1			
Night In Paradise	Oberon-Bey	1-8			
Notorious Gentleman	Taylor-Grey	1-7			
On The Carpet	Abbott-Costello	11-12			
Outlaws of Twin Forks	Grant-Adams	8-20			
Pillow of Death (66)	Chaney-Joyce	3-19	12-14	512	1-7
Pursuit to Algiers (65)	Rathbone-Bruce	8-20	10-26	507	11-12
Details under title: The Fugitive					
River Gang (64)	Jean-Brasselle	10-2	9-21	503	10-29
Details under title: Fairy Tale Murder					
Rogue's Progress	Harrison-Palmer	Foreign			
Royal Mounted Rides Again (Serial)	Kennedy-Kennedy	7-23			
Scarlet Horseman, The (Serial)	Cookson-Shaw	11-12			
Scarlet Street	Robinson-Bennett	8-6	12-28	514	
Secret Agent X-9 (Serial)	Bridges-Wiley	4-16			
Senorita from the West (63)	Jones-Granville	1-22	10-12	506	10-20
Seventh Veil, The (94)	Mason-Todd	Foreign			1-21
Shady Lady (94)	Coburn-Simms	6-11	9-7	501	9-17
Details under title: Alibi in Ermine					
So Goes My Love	Loy-Ameche	11-12			
Details under title: Genius in the Family					
Spider Woman Strikes Back, The	Sondergaard-Grant	10-15			
Strange Confession (62)	Chaney-Joyce	2-19	10-5	505	12-10
Tangier	Montez-Sabu	10-1	2-1	517	
Terror by Night	Rathbone-Bruce	10-29	3-1	520	
That Night With You (84)	Tone-Foster	6-11	9-28	504	10-15
Details under title: Once Upon a Dream					
This Love of Ours (90)	Oberon-Korvin	6-25	11-2	508	10-20
Details under title: As It Was Before					
Trail to Vengeance	Grant-Knight		11-30		
Wicked Lady	Mason-Lockwood	Foreign			
Wolf of London, The	Haden-Harvey	12-24			

WARNER BROTHERS.

1944-45 Features	Completed (19)	In Production (0)
1945-46 Features	Completed (27)	In Production (4)

THE SENTENCE
Psychological Mystery—Started January 15
Cast: Ann Sheridan, Kent Smith, Robert Alda, Bruce Bennett.
Director: Vincent Sherman Producer: William Jacobs
Story: Night Club Singer and doctor tangle in murder mystery and fall in love.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Escape Me Never	Flynn-Lupino	11-26			
Humoresque	Crawford-Garfield	12-24			
Two Guys From Milwaukee	Morgan-Leslie	12-24			
COMPLETED — 1944-45 —					
Christmas in Connecticut (101)	Stanwyck-Morgan	6-12	8-11	420	7-23
Conflict (86)	Bogart-Hobart	5-17	6-30	418	6-25
Corn Is Green, The (114)	Davis-Dell	8-21	7-21	419	4-2
Crime by Night (72)	Wyman-Cowan	10-19	9-9	402	8-7
Details under title: Forty Whacks					
God Is My Co-Pilot (88)	Morgan-Massey	8-21	4-7	414	4-2
Escape in the Desert (79)	Sullivan-Dorn	6-12	5-19	416	4-30
Details under title: Strangers in Our Midst					
Horn Blows at Midnight, The (78)	Kenny-Smith	11-15	4-28	415	4-16
Hotel Berlin (98)	King-Dantine	11-27	3-17	413	3-19
Janie (106)	Reynolds-Hutton	1-10	9-2	401	8-7
Objective Burma (142)	Flynn-Brown	6-12	2-10	411	2-5
Pillow To Post (92)	Lupino-Greenstreet	8-21	6-9	417	5-28
Roughly Speaking (117)	Russell Carson	6-12	3-3	412	2-5
To Have and Have Not (101)	Bogart-Bacall	2-21	1-20	410	10-16
COMPLETED — 1945-46 —					
Beast With Five Fingers, The	Alda-King	12-10			
Big Sleep, The	Bogart-Bacall	10-31			
Cinderella Jones	Leslie-Aldo	12-13	3-9	512	
Confidential Agent (118)	Boyer-Bacall	6-25	11-10	506	11-12
Danger Signal (78)	Emerson-Scott	4-16	12-15	508	11-26
Devotion	DeHaviland-Lupino	11-16			
Her Kind of Man	Scott-Paige	8-20			
Janie Gets Married	Leslie-Hutton	4-16			
Mildred Pierce (111)	Crawford-Carson	12-25	10-20	505	10-15
My Reputation (94)	Stanwyck-Brent	11-29	1-26	510	1-21
Never Say Goodbye	Flynn-Parker	8-6			
Night and Day (T)	Grant-Smith	6-25			
Nobody Lives Forever	Garfield-Fitzgerald	9-18			
Of Human Bondage	Mendrid-Parker	7-24			
One More Tomorrow	Sheridan-Moran	11-1			
Pride of the Marines (119)	Garfield-Parker	11-27	9-1	501	8-20
Details under title: This Love of Ours					
Rhapsody in Blue (139)	Leslie-Aldo	7-26	9-27	502	7-9
San Antonio (T) (110)	Flynn-Smith	10-16	12-29	509	11-26
Saratoga Trunk (135)	Cooper-Bergman	3-8	1-26		12-10
Shadow of A Woman	King-Prince	2-19			
Stolen Life, A	Davis-Ford	2-19			
Three Strangers (93)	Fitzgerald-Greenstreet	1-22	2-16	511	2-4
Time, The Place and The Girl, The (T)	Morgan-Paige	4-2			
Too Young To Know (86)	Leslie-Hutton	2-19	12-1	507	11-26
Two Mrs. Carrolls, The	Bogart-Stanwyck	5-14			
REISSUES					
Born For Trouble	Johnson-Emerson		10-6	504	
Originally titled: Murder in the Big House					
It All Came True	Bogart-Sheridan		10-6	503	

The Most Complete Production News

AUTHENTIC

ACCURATE

FILM BULLETIN'S Production Section





EXPLOITATION PICTURE of the issue

"THE HARVEY GIRLS"

Metro's Choo-Choo Musical

Not many movies reach theatres pre-sold by a song hit like On the Atchison, Topeka and the Santa Fe, which pounded the air waves relentlessly for months prior to the release of The Harvey Girls. With the flying start given this Metro musical by the choo-too tune, the exhibitor only has to pick it up from there and give a little extra shove to roll in cashier-swamping grosses. There is plenty to sell in addition to the Atchison. There is lyrical Judy Garland as a sweet, little tenderfoot who comes west in quest of a romance that never existed. John Hodiak for the feminine hearts. Technicolor to brighten the great open spaces. Preston Foster as a deep-dyed villain and Hodiak's opponent in a rip-roaring climactic fist fight. There is also a battle royal between the prim and pretty Harvey girls and the wicked can-can dancing girls. Oh, yes, and On the Atchison, Topeka and the Santa Fe. Or did we mention that?

(Continued on Next Page)



EXPLOITATION PICTURE

Continued from Preceding Page

"THE HARVEY GIRLS"

CREDITS

A Metro-Goldwyn-Mayer Picture. Directed by George Sidney. Produced by Arthur Freed. Cast: Judy Garland, John Hodiak, Ray Bolger, Angela Lansbury, Preston Foster, Virginia O'Brien, Kenny Baker, Marjorie Main, Chill Wills, Selena Royle, Ruth Brady, Cyd Charisse. Words and Music by Johnny Mercer and Harry Warren. Screen Play by Edmund Beloin, Nathaniel Curtis, Harry Crane, James O'Hanlon and Samson Raphaelson. Based on the Book by Samuel Hopkins Adams.



1. It's 1890, and Ohio-bred Susan Bradley (Judy Garland) arrives in the tough New Mexico pioneer town of Sandrock in quest of the man who had written her romantic and matrimonial letters. To her dismay, she learns that the letters were written by Ned Trent, proprietor of the town saloon, for an amiable drunkard (Chill Wills). Susan gets a job as a waitress in the new Fred Harvey restaurant which has just opened in Sandrock.



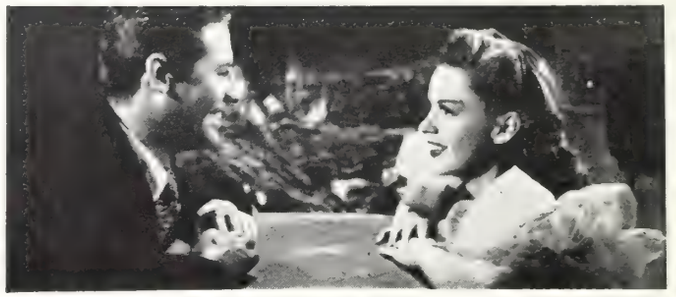
2. Trent (John Hodiak) regrets his practical joke on Susan and warns crooked Judge Purvis (Preston Foster), "boss" of Sandrock who resents the Harvey girls as a dangerous "moral" influence, not to get rough. Looking on with jealousy is dance hall queen Em (Angela Lansbury), in love with Trent.



3. Em and the Alhambra girls sing "Oh You Kid" in the saloon, but Em is worried because Ned Trent has left to dine at the Harvey restaurant.



4. Susan becomes the talk of the town when she marches in on Judge Purvis' henchmen with a pair of six-shooters and demands that they return the steaks they had stolen from the restaurant.



5. Susan's courage stirs Trent's admiration and he realizes that he is falling in love with her.



6. Em and the saloon girls crash a dance given by the Harvey girls and, despite the efforts of Trent to keep harmony, Em's jealousy spurs her on to start a fight between the two factions.



7. Trent and Purvis come to grips when the Judge sets fire to the Harvey place. They battle amid the flames and Trent succeeds in convincing Purvis that the Harvey restaurant is in Sandrock to stay. He gives them the Alhambra to replace their destroyed building and takes Susan for his bride.

THE NEWS DIGEST

(Continued from Page 19)

INDUSTRY TO AID 'BROTHERHOOD WEEK'

A new motion picture industry campaign will be inaugurated the week of February 16 to 24 when all factions of the industry will combine to back "American Brotherhood Week." Sponsored annually by the National Conference of Christians and Jews, the campaign is headed by the Hon. Harold E. Stassen nationally. Spyros P. Skouras, 20th Century-Fox president, is industry chairman.

Highlighting the industry campaign will be a trailer, personally produced by David O. Selznick, with all the major producing companies jointly cooperating by making available raw stock sufficient for 10,000 prints. National Screen will handle the physical distribution of the subject, titled "The American Creed" and featuring such stars as James Stewart, Ingrid Bergman, Van Johnson, Jennifer Jones, Katherine Hepburn, Walter Pidgeon, Shirley Temple, Eddie Cantor and Edward G. Robinson. The trailer is offered gratis to all exhibitors pledging participation.

Serving as executive assistant to Skouras is Sam Shain. Charles Reagan, Paramount, heads the distribution committee. Co-chairmen of the exhibitors committee are Joseph R. Vogel, Harry Brandt and Harold Mirisch. Harry Goldberg, Warner Theatres, will ballyhoo the campaign as chairman of the advertising and publicity committee aided by ad luminaries in all the major distribution companies and several theatre circuits.

* * *

SELECT 'OSCAR' CANDIDATES

"The Bells of St. Mary's," successor to last year's Academy Award winning picture, was one of five films nominated by 9000 members of the industry as a candidate for the annual award of the Academy of Motion Picture Arts and Sciences to be made at Grauman's Chinese Theatre in Hollywood March 7. Stars of "Bells," Bing Crosby and Ingrid Bergman, both of whom received top honors in 1944, were again nominated this year for their performance in the film and the director, Leo McCarey, received one of the five nods in the megaphoner's division.

The others in the "best picture" stretch were: "The Lost Week-end," "Mildred Pierce," "Anchors Aweigh" and "Spellbound." Nominees for best actor were Crosby, Ray Milland for "The Lost Week-end," Gene Kelly for "Anchors Aweigh," Gregory Peck for "Keys of the Kingdom" and Cornel Wilde for "A Song to Remember."

Best Actress

In the best actress group, the winning candidates will be selected from Miss Bergman, Joan Crawford for "Mildred Pierce," Greer Garson for "Valley of Decision," Jennifer Jones for "Love Letters" and Gene Tierney for "Leave Her to Heaven."

* * *

ALLIED UNIT HITS LOCAL CHECKERS

A resolution condemning major distributors for withdrawing the provision in their contracts against the employment of local checkers was adopted at the eighth annual general meeting of Allied of Eastern Pennsylvania in the Warwick Hotel, Philadelphia, last Wednesday (30th). The meeting also expressed its opposition to propaganda in newsreels and to blanket approval of theatre collections by any organizations. Close to 60 members, representing over 200 theatres, were in attendance.

* * *

PROFITS

Profit (no loss) statements of two major film companies were revealed last week. One of the statements showed a record-breaking profit for Universal Pictures, while the net income of Loew's, Inc., parent of Metro-Goldwyn-Mayer, showed a decline of one and a half million. However, there were factors in the Loew's report that indicated no tears need be shed over its plight.

Universal showed net profit of $3,910,928 for the year ended Nov. 3, 1945, after provision for all Federal taxes. This tidy sum is a new high for Universal and compares favorably with the previous fiscal year's $3,412,701. The net per share of stock was lower, $4.86 compared to 1944's $5.15, but this was due to the fact that the outstanding stock had been increased more than 140,000 shares in 1945.

Foreign Revenue Up

Evidence of the importance of the reopened foreign markets was contained in the Universal report which showed revenue from this branch of $22,341,928, another new high in the company's history and an increase of $3,166,945 over the preceding year.

U's annual stockholders' report disclosed a factor which might cause eyebrow-raising among exhibitors, subjected as they are to constant claims of increasing production costs as justification for ever-increasing film prices. Amortization of film costs, royalties, etc., for the 1945 fiscal year totalled $24,881,827 compared to $24,375,518 for 1944 — a minor increase in the face of U's sales pressure for higher rentals.

Metro Drops — Temporarily

Loew's 1945 fiscal year closed August 31 and the net profit was $12,913,369 against a total of $14,517,255 for the preceding year, but the picture for this No. 1 film company is much brighter than this report would seem to indicate.

First of all, the 1945 statement shows that operating revenues increased from $165,939,527 in 1944 to $175,534,918 for the past year. In addition, current and working assets stepped up to $120,835,889 from the previous year's total of $102,205,125. And, adding still more to the rosy tint of Loew's financial position is the declaration of a decrease in current liabilities from $32,021,027 in 1944 to only $28,868,487 in '45.

First Quarter Zooms Up

Simultaneously with the publication of Loew's annual report, the company's profit statement for the first quarter of the new year was made known and it is most encouraging. A net of $4,333,623 for the 12 weeks ended last Nov. 22, served notice that the 1944-45 figure will easily be surpassed this year. It compares with $2,878,242 for the corresponding period in 1944.

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No. 1 **Leading Western Star and One of the Big Five Leading Actors**
in **Showmen's Leaders**

No. 1 **All-American Western Favorite**
in **Boxoffice Barometer**

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WHEN OPINION IS UNANIMOUS, PROFIT IS ENORMOUS

Film BULLETIN

Vol. 14, No. 5 March 4, 1946

REVIEWS

'YOUNG WIDOW' JANE RUSSELL DEBUT A DUD!
'SCARLET STREET' SORDID TALE, BUT SWEET B. O.
'FROM THIS DAY FORWARD' WILL CLICK BIG
'RIVERBOAT RHYTHM' JUST A CASE OF MAL DE MER
'MURDER IN THE MUSIC HALL' MYSTERY & SKATING
'DEADLINE AT DAWN' SLOW-MOVING, TALKY

EDITORIAL

THE JACKSON PARK DECISION
HAS MAJOR FILMCOS REELING

HANNA

DISCUSSES LIBERTY FILMS &
AN AWARD FOR 'DILLINGER'

THE INDEPENDENT MOTION PICTURE TRADE JOURNAL







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"Lady In The Dark" Lavishness...

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starring

DOROTHY LAMOUR and ARTURO DE CORDOVA

with

PATRIC KNOWLES · ANN DVORAK · GEORGE RIGAUD

Natalie Schafer · Mikhail Rasumny · Billy Daniels and The Guadalajara Trio

A MITCHELL LEISEN PRODUCTION

Produced by KARL TUNBERG · Directed by MITCHELL LEISEN

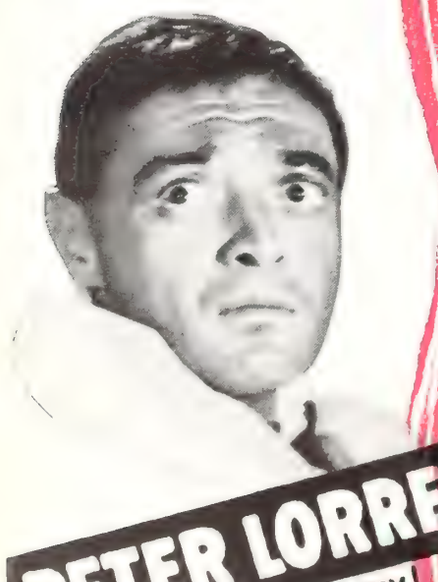
Screen Play by KARL TUNBERG • Based on a Story by EDWIN JUSTUS MAYER and FRANZ SPENCER



SYDNEY
GREENSTREET
The Fat Man of Mystery!



GERALDINE
FITZGERALD
The Dark Woman of Mystery!



PETER LORRE
The Little Man of Mystery!

MYSTERY HISTORY!

3 STRANGERS

AND AN IDOL

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SUPER-TERROR
SENSATION!

Original Screen Play by John Huston & Howard Koch • *Music by* Adolph Deutsch
Directed by JEAN NEGULESCO • *Produced by* WOLFGANG REINHARDT

EDITORIALS

Vol. 14, No. 5 MARCH 4, 1946

MAJORS REEL FROM JACKSON PARK DECISION

The United States Supreme Court last Monday gave the major film companies ample cause to regret that they have allowed their policies to be dictated by lawyers, rather than by what their conscience told them was fair and equitable in dealing with exhibitors. The highest court's reversal of the Chicago Circuit Court ruling in the Jackson Park Theatre case (see News Digest, Page 18) comes as a stunning blow to the majors, opening the flood gates for a barrage of law suits seeking triple damages under the provisions of the Sherman Anti-Trust Act. The precedent may cost them untold millions of dollars.

Abram F. Myers, general counsel of Allied, has analyzed the Supreme Court decision from the viewpoint of its effect on the Government's monopoly case and how it might influence other litigation. We turn the editorial page over to Mr. Myers:

1. **Probable effect on Government Suit.** Our main interest at this time is in the probable effect of the decision on the Government's anti-trust suit against the Big Eight, which is now under advisement by a special statutory court in New York.

Actually, all that the Supreme Court decided was that there was sufficient proof of injury to the Jackson Park Theatre, flowing from the admitted conspiracy to discriminate in the licensing of films, to sustain the verdict for $360,000 in favor of the plaintiffs. The defendants brazenly conceded the illegality of the conspiracy and sought to make capital of it by arguing (1) that the conspiracy was so effective the plaintiffs never had been able to buy in a free market, hence they could not prove actual loss and (2) the conspiracy involved price-fixing (minimum admissions) thereby benefitting rather than injuring the plaintiffs.

2. **Discrimination is illegal.** The gist of the Bigelow's complaint was that by reason of the conspiracy they were prevented from securing pictures until after Balaban & Katz had shown them on the earlier and more desirable runs. The jury returned a general verdict, hence it was necessary for the Court, in order to ascertain the nature and extent of the unlawful conspiracy, to examine the entire record. In doing this the Court was moved to expressions not strictly relevant to the question of damages which unmistakably reveal the Court's attitude toward the system whereby the major companies consistently discriminate in favor of affliated theatres and against independents in the licensing of films.

3. **Proof of damages.** One of the great deterrents to the filing of triple damage suits by independent exhibitors under Sec. 7 of the Sherman Act has been the difficulty of proving losses resulting from the discrimination. In the Jackson Park Case the District Court told the jury, in effect, that there were two theories of determining the amount of plaintiffs' damages: (1) A comparison of the receipts of the Jackson Park Theatre for four years preceding 1937 (when it obtained some films which had not been shown in defendants' theatres) with the receipts during the five years succeeding that year (when it obtained no such films due to the introduction of double features); and (2) A comparison of the earnings of the Jackson Park Theatre, which was held to the first week of general release, with those of the nearby Maryland Theatre (B. & K.) which was allowed to exhibit on "C" pre-release run, one week ahead of the Jackson Park. The Court told the jury they must choose one or the other of these theories. The Circuit Court of Appeals and the Supreme Court both concluded that the jury had based its verdict on theory No. 1.

4. **General effects.** Industry lawyers will interpret the decision according to the interest of their clients. Counsel for the majors will attempt to dismiss it as a mere ruling on damages. Representatives of the independents will stress the general tenor of the opinion. Certainly the majors can derive no comfort from the decision; it strikes at the heart of their discriminatory practices. And as pointed out in the annual report, the case has served to further enlighten the Court concerning conditions in the industry. The Court must have been impressed by the long line of anti-trust cases coming before it involving the major companies.

An immediate effect undoubtedly will be to stimulate the filing of triple damage suits, now that the way has been opened for proving damages based on a comparison of earnings with competing affiliated theatres which have been the beneficiaries of preferential treatment.

Another effect may be to upset the Chicago system of release since it is reported that the Bigelows intend to supplement their victory by applying for injunctive relief. Moreover, the distributors and B. & K. may hesitate to continue a system which has been pronounced illegal and threatens to expose them to a multiplicity of private actions.

Eventually the decision will have repercussions in all situations where discrimination has been systematically practiced.

The distributors would be in a happier situation today if they had heeded Allied's old plea for "The right to buy."

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Film Bulletin is pleased to announce the return to our Editorial Staff of David Hanna, well-known newspaper and trade paper columnist, who will review films and comment on Hollywood's affairs

HOLLYWOOD EDITORIAL

LIBERTY PICTURES

A new production outfit that is going to be watched with extraordinary interest is Liberty Pictures.

Its owners, backers, operators, executives, etc., consist of Frank Capra, Samuel J. Briskin, William Wyler and George Stevens — four film men who share two things in common. All are veterans of World War II and all are veterans of the year's-old campaign for producer-director autonomy in motion picture production.

Long before the war, Messrs. Wyler, Stevens and Capra had beaten down studio front offices to the point where they pretty much enjoyed their own ways. But even this, apparently failed to satisfy their own high notions of how pictures should be turned out.

Liberty Pictures is their post-war answer. Briskin's presence in the outfit corresponds to the post of executive-producer at a major studio — being concerned principally with administrative and financial matters.

Liberty Pictures' contract with RKO calls for nine films, but the company has until 1951 to finish them. This means that if one show needs two years' preparation, it can have it. If it is whipped into shape in less time, that's good, too. But Liberty isn't going to be pressured into meeting release dates.

The emphasis is going to be on story, and budgets will be of secondary consideration. As for name players, Liberty is not anxious to saddle itself with an expensive contract list. Capra and his partners believe that a good yarn will draw the needed top personalities. Their own stature in the industry is also a major consideration. A case in point is the acquisition of Jimmy Stewart for Capra's "It's a Wonderful Life."

As for profits, Liberty will split the melon in equal slices — which means that each member of the firm will have a financial interest in the other's work. But when it comes to the principles of film making, the individual producer is the only one responsible.

From every angle Liberty has the characteristics of a revolutionary outfit. It is not uncommon to find a single top Hollywood creator setting up shop on his own. But when four of the industry's best join hands in a mutual venture, you have a combination of talent and power that should not be stopped.

There is assurance of careful, thoughtful picture making in Liberty's avowed determination to elevate script standards. The names of the men involved instill confidence. And from the exhibitor's point of view, the most commendable aspect of Liberty's plans is its willingness to mark time until a story is fully prepared to start production.

These are standards that haven't been noted during Hollywood's war years, when a boon market scattered greenbacks luxuriantly on all films — regardless of merit. An outfit such as Liberty will serve the twofold purpose of supplying showmen with high calibre product and setting a pace which will have to be met by its competitors in the market.

THE 'DILLINGER' CASE

It is to be doubted seriously that the motion picture writers who nominate and select by ballot the contestants for honors in the annual Academy Awards sweepstakes are impressed by the literary opinions of Louella O. Parsons and Jimmie Fiddler.

Nevertheless, these two motion picture commentators have chosen to make an issue of the choice of Phillip Yordan's scenario for "Dillinger" as a finalist in the best original screenplay category. Their objections to the gangster drama are based simply on its unsavory theme.

They have censured the Motion Picture Academy of Arts and Sciences for even permitting the film's inclusion as a contestant. Yet, in every respect "Dillinger" has fulfilled the requisites for entry by the simple expedient of being produced in the first place and secondly, by its exhibition in Los Angeles within the required period of time.

The same rights of equal opportunity apply both to MGM all-star epics and "Joe Glutz" sex shows. Obviously, Mr. Fiddler and Miss Parsons have not been told the rules of the Academy.

The all-important point is that Hollywood's writers, unlike representatives of other crafts, do not appear to base their opinions on the importance of the personalities or studios involved. "Dillinger" had the disadvantage of a low budget production by an independent studio. It was a controversial effort from the outset. Yet, as a writing job it was superb. It deserved Academy consideration and it has it. It ought to win the Oscar.

If "Dillinger" does nab the honor, it will serve to reinstate in part the Academy as an institution whose awards are not achieved in the manner of a popularity contest — but simply on merit. The recognition of independent production as a major factor in Hollywood's success as the world's film capital would help offset charges of "pressure" and "studio politics."

This may not be the way gossip columnists do business — but it is a sounder approach for an industry whose claims to greatness often are dwarfed by its small-time bickering and lack of self-respect.

DAVID HANNA

'FROM THIS DAY FORWARD' DEEPLY MOVING DRAMA THAT WILL CLICK BIG

Rates ● ● ● generally

RKO Radio
95 minutes
Joan Fontaine, Mark Stevens, Rosemary DeCamp, Henry Morgan, Arline Judge, Wally Brown, Mary Treen, Renny McEvoy, Queenie Smith, Erskine Sanford, Bobby Driscoll, Doreen McCann, Theodore Newton, Ida Moore.
Directed by John Berry.

A deeply moving as well as timely film, "From This Day Forward" is likely to be among the entrants for the best films of 1946. As the first picture to deal with the problems of the discharged serviceman in search of a job, this can be heavily exploited to attract ex-soldier patrons, but it is primarily a love story with a great appeal to the women and, with Joan Fontaine's name strength, it will do good business in all situations. The story, which is developed in a series of flashbacks as the soldier tries to fill out countless Employment Office forms, is intensely human and its characters are true-to-life Americans. Not since "A Tree Grows in Brooklyn" has the camera pictured average hard-working city dwellers and their cramped, dingy quarters with such realism and faithfulness. John Berry's understanding direction adds innumerable heart-warming and amusing touches which make the spectator sympathetic toward even the weaknesses of a young married couple and the wife's many in-laws — the main characters in the plot. George Barnes' camera work rates special mention.

About to get his discharge from the Army, Mark Stevens goes to the U. S Employment Office to see about a job while his wife, Joan Fontaine, goes to the doctor to confirm her hopes about having a baby. As Stevens fills out endless forms, his mind goes back to 1937 when he was engaged to Miss Fontaine and they went to call on her married sister, Rosemary DeCamp. The latter's husband, Henry Morgan, is out of work and she tries to discourage Miss Fontaine from marrying and living in a squalid apartment like theirs. Her arguments are fruitless and, after the marriage, Miss Fontaine goes back to work in a bookstore while Stevens continues at his factory job until he is laid off after six months. Miss Fontaine gets Stevens the job of making sketches for a book which they don't realize is an indecent work. He is arrested when charges are brought against the author, but the sentence is suspended and he later gets a swing-shift job until he is called into the Army. As Stevens finishes filling out his form, he receives an appointment to see about a foreman's job and Miss Fontaine arrives to tell him that they are really going to have a baby.

Joan Fontaine, as the loyal young wife, gives one of her finest performances — her best since "Rebecca." Mark Stevens, a handsome young newcomer, who plays opposite her, also does a splendid acting job which will win favorable word-of-mouth and make him a favorite with the ladies. He is a great prospect. Rosemary DeCamp is outstanding as the heroine's well-meaning, but discouraged sister and Bobby Driscoll turns in a natural and engaging performance as her youngster. Queenie Smith has a rich character role as a skinflint mother-in-law and such dependables as Henry Morgan, Mary Treen, Wally Brown and Erskine Sanford also contribute sterling portrayals.

DENLEY

'DEADLINE AT DAWN' SLOW-MOVING, TALKY MYSTERY

Rates ● ● on name value; can be sold to arty and action audiences

RKO Radio
83 minutes
Susan Hayward, Paul Lukas, Bill Williams, Joseph Calleia, Osa Massen, Jerome Cowan, Lola Lane, Marvin Miller, Roman Bohnen, Steven Geray, Constance Worth, Joseph Sawyer, Joseph Crehan, Jason Robards.
Directed by Harold Clurman.

This grim murder melodrama with an arty approach muffs its logical audience because it is too laden with philosophical dialogue to appeal to action or mystery fans. While the title and name value are fair, this lacks the realism and suspense of two recent RKO melodramas, "Murder, My Sweet" and "Cornered" and it will probably be relegated to the duals where it should be coupled with a comedy or musical. The Clifford Odets screenplay might be a selling angle for class spots, but his high-sounding dialogue sounds strange issuing from the mouths of a wholesome young sailor and a world-weary taxi dancer. Director Harold Clurman's knowledge of stagecraft is discernible in the unusual camera angles and authentically-sordid touches in this tale of a down-at-the-heels segment of Manhattan life, but his pace is far too slow for movie fare. Only the climax has the customary speed and exciting action. The title and theme can be exploited to attract action fans, but they will be disappointed.

Bill Williams, a young sailor on leave in Manhattan, finds a large sum of money in his pocket which he knows must belong to Lola Lane, a loose lady who got him drunk. Wandering into a dancehall, Williams meets Susan Hayward, hard-boiled taxi dancer who gives him the brush-off but, later, is attracted by his simplicity. When he tells her of his predicament, she persuades him to return the money, but upon reaching Miss Lane's apartment, they find her murdered. While following up the meager clues, the two are joined by Paul Lukas, philosophical taxi driver, and the trail leads to Joseph Calleia, Miss Lane's gangster brother. After the latter beats up Williams Lukas intervenes and takes them all to Miss Lane's other haunts in the hope of finding the killer before the sailor is due back on his ship at dawn. When the police enter the case, Williams is forced to admit that he may have killed Miss Lane during a mental "blackout." Lukas finally clears up the mystery by admitting that he killed the girl because she was breaking up his married daughter's home. Williams then persuades Miss Hayward to return to her home in Norfolk, Va., which is also his base.

Susan Hayward does her best acting job to date as the disillusioned time-a-dance girl and her portrayal is convincing except for her philosophical utterances. Bill Williams, who is engaging and natural as the sailor in trouble, also has the handicap of unnatural dialogue. Paul Lukas is outstanding as the sympathetic taxi driver and Osa Massen also contributes a fine dramatic bit. Lola Lane, Joseph Calleia, Constance Worth and Marvin Miller are well cast as underworld characters.

DENLEY

'RIVERBOAT RHYTHM' JUST A CASE OF MAL DE MER

Rates ● + as supporting dualler in rurals and minor nabo-hood spots

RKO Radio
65 minutes
Leon Errol, Glenn Vernon, Walter Catlett, Marc Cramer, Jonathan Hale, Joan Newton, Dorothy Vaughan, Ben Carter, Mantan Moreland, Frankie Carle and His Orchestra.
Directed by Leslie Goodwins.

The inane antics of this silly comedy effort are guaranteed to make the spectator — and the exhibitor — slightly nauseous. If that is the best they can do with six or seven thousand feet of valuable film, Producer Nat Holt, Author Charles Roberts and Director Leslie Goodwins ought to rack up, for not only are they wasting RKO's money, but they are abusing the company's sales staff in requiring them to foist such stuff on theatre owners. "Riverboat Rhythm" might get some laughs from the kiddies as an extra Saturday matinee subject.

The messy stew concerns itself with the tribulations of Leon Errol, a Mississippi showboat operator who is forever being pursued by (a) the sheriff, or (b) the irate brother of a woman he is alleged to have deserted thirty years before. He assumes countless disguises, but none of them are clever enough to hide the fact that he is trying too hard to make you laugh.

Walter Catlett and those Colored comics, Ben Carter and Mantan Moreland, also labor to tickle the spectator — with little success. Frankie Carle and his Orchestra is an added attraction.

WAX

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BOX OFFICE RATING: ● Poor ● ● Average ● ● ● Good ● ● ● ● Excellent

20th CENTURY-FOX . . . 1 March Release

'A YANK IN LONDON' WELL-MADE BRITISH COMEDY-DRAMA

Rates ● ● as dualler; more in class spots

20th Century-Fox Release (Herbert Wilcox)
106 minutes

Anna Neagle, Rex Harrison, Dean Jagger, Robert Morley, Dame Irene Vanbrugh, Pfc. Elliott Arluck, Nancy Price, Francis Pierlot, Jane Darwell, Walter Hudd, Edward Rigby.

Directed by Herbert Wilcox.

This well-made British comedy-drama will aid in improving Anglo-American understanding and good-will, but it seems slightly dated in these post-war times. Dean Jagger's name, added to those of Anna Neagle and Rex Harrison, two of Britain's most popular stars who are fairly well-known here, give "A Yank in London" some mild marquee draw, especially in the first-runs and class spots. However, the picture will seem over-long and lacking in excitement to naborhood audiences and action fans. Produced and directed by Herbert Wilcox early in 1945 and released in England as "I Live in Grosvenor Square," the story is laid in and around war-time London, but is primarily a romantic tale with only one brief combat scene. It deals with the romance between a waist-gunner in the USAAF and a Duke's daughter who had been engaged to a British officer. All three accept the inevitable gracefully and there is no resentment on the Britisher's part, although he wins out in the end due to the American's sacrificial gesture. The numerous human interest and comedy touches showing how the British first resented the American soldiers and later took them to their hearts, are delightful even if they do slow the progress of the main plot. Herbert Wilcox's direction is splendid throughout and his characters are always believable.

After arriving in London, Dean Jagger, a waist-gunner in the USAAF who hails from Arizona, and his Brooklynite pal, Pfc. Elliott Arluck, are billetted in the ancestral home of Robert Morley, an English duke. When Morley invites Jagger to his country estate for a week-end, the American meets Anna Neagle, the Duke's daughter, and Rex Harrison, her fiance, a British officer seeking election to a public office. Jagger and Miss Neagle fall in love, but she refrains from telling Harrison because it might upset him during his election campaign. However, Harrison becomes aware of the growing romance and, following his election defeat, he agrees to bow out of Miss Neagle's life. Jagger's efforts to keep Miss Neagle from learning that he has been trying for active combat duty results in a misunderstanding between them but Harrison brings them together again. In the climax, Jagger, returning from a combat mission in a damaged plane, sacrifices his life in order to prevent his crashing on an English village and Miss Neagle is reunited with Harrison.

Anna Neagle, who resembles Irene Dunne in manner, gives a sympathetic portrayal of the aristocratic heroine. Rex Harrison is suave and likable as the friendly British officer. Dean Jagger is a splendid choice for the role of the American flyer and Pfc. Elliott Arluck gets many laughs as his down-to-earth Brooklynite pal. Two fine British character actresses, Nancy Price and Dame Irene Vanbrugh, stand out and Jane Darwell is seen in a brief American-made scene. Irene Manning plays herself in a London canteen sequence.

DENLEY

'SCARLET STREET' A SORDID TALE, BUT SWEET BOXOFFICE!

Rates ● ● ● or better generally

Universal
100 minutes

Edward G. Robinson, Joan Bennett, Dan Duryea, Rosalind Ivan, Samuel S. Hinds, Margaret Lindsay, Jess Barker, Arthur Loft, Vladimir Sokoloff, Russell Hicks, Charles Kemper, Anita Bolster, Byron Foulger, Cyrus Kendall, Fred Essler, Edgar Dearing,

Directed by Fritz Lang.

The publicity attendant to the New York Censor Board's temporary banning of "Scarlet Street" and its censorial difficulties in other cities will boost this sordid psychological melodrama to a top box-office attraction. And Universal's effective advertising campaign will do it no harm. Despite a few minor cuts, it remains an unedifying tale of weakness, brutality and passion and, as such, it is strictly adult fare. The first of Walter Wanger's Diana productions starring Joan Bennett and the other two stars of "Woman in the Window," this has characters and a general theme similar to that successful grosser, but without the latter's surprise ending. Audiences will be fascinated, by the chief characters of the harlot, her pandering boy friend, the spineless bank cashier and his nagging wife, and interest will be maintained throughout because of Dudley Nichols' tightly-written and realistic script. Based on the French novel and play, "Le Chienne," the locale has been changed to present an unashamed picture of the seamier side of Greenwich Village life and few of the intimate and untidy details in the life of a kept woman are left to the spectator's imagination. Director Fritz Lang stresses shadows and unusual camera angles which do much to create the depressing, tragic mood of the film.

Edward G. Robinson, a mild-mannered bank cashier who has just received a gold watch for 20 years of faithful service to his firm, rescues Joan Bennett from getting a beating from Dan Duryea, who flees. The girl doesn't reveal that Duryea is actually her lover and, when she learns that Robinson dabbles in painting, she takes him for a successful artist. At the urging of Duryea, she persuades Robinson to set her up in an apartment where he can take his paintings away from his nagging wife, Rosalind Ivan. When Duryea needs money, he tries to sell some of the paintings and, when they create a sensation in the art, he forges Miss Bennett's name to them. When Robinson, who has been stealing from his firm to support Miss Bennett, finds out about the paintings, he is not resentful, but delighted that his work is recognized. His wife's former husband turns up unexpectedly, and Robinson rushes to ask Miss Bennett to marry him, only to find her in Duryea's arms. When she taunts him, he kills her with an ice-pick and Duryea is convicted of the murder and electrocuted. In disgrace as an embezzler and unable to cash in on his paintings which are credited to the dead girl, Robinson becomes a derelict, haunted by his guilty conscience.

Joan Bennett, who gives a relentlessly unsympathetic portrayal of a scheming trollop, and Dan Duryea, who specializes in sly, cheap, worthless characters, are both splendid. Edward G. Robinson is inclined to over-do his mousey portrayal, but he is excellent in the film's dramatic climax. Rosalind Ivan is again the shrewish wife to the life and Margaret Lindsay does surprisingly well in a new type of role for her — a cynical room-mate.

LEYENDECKER

'HIT THE HAY' POOR JUDY CANOVA VEHICLE

Rates ● ● — as supporting dualler in naborhoods and rurals

Columbia
62 minutes

Judy Canova, Ross Hunter, Fortunio Bonanova, Doris Merrick, Francis Pierlot, Gloria Holden, Grady Sutton, Clyde Fillmore, Luis Alberni, Paul Stanton, Maurice Cass, Louis Mason, Gertrude Astor.

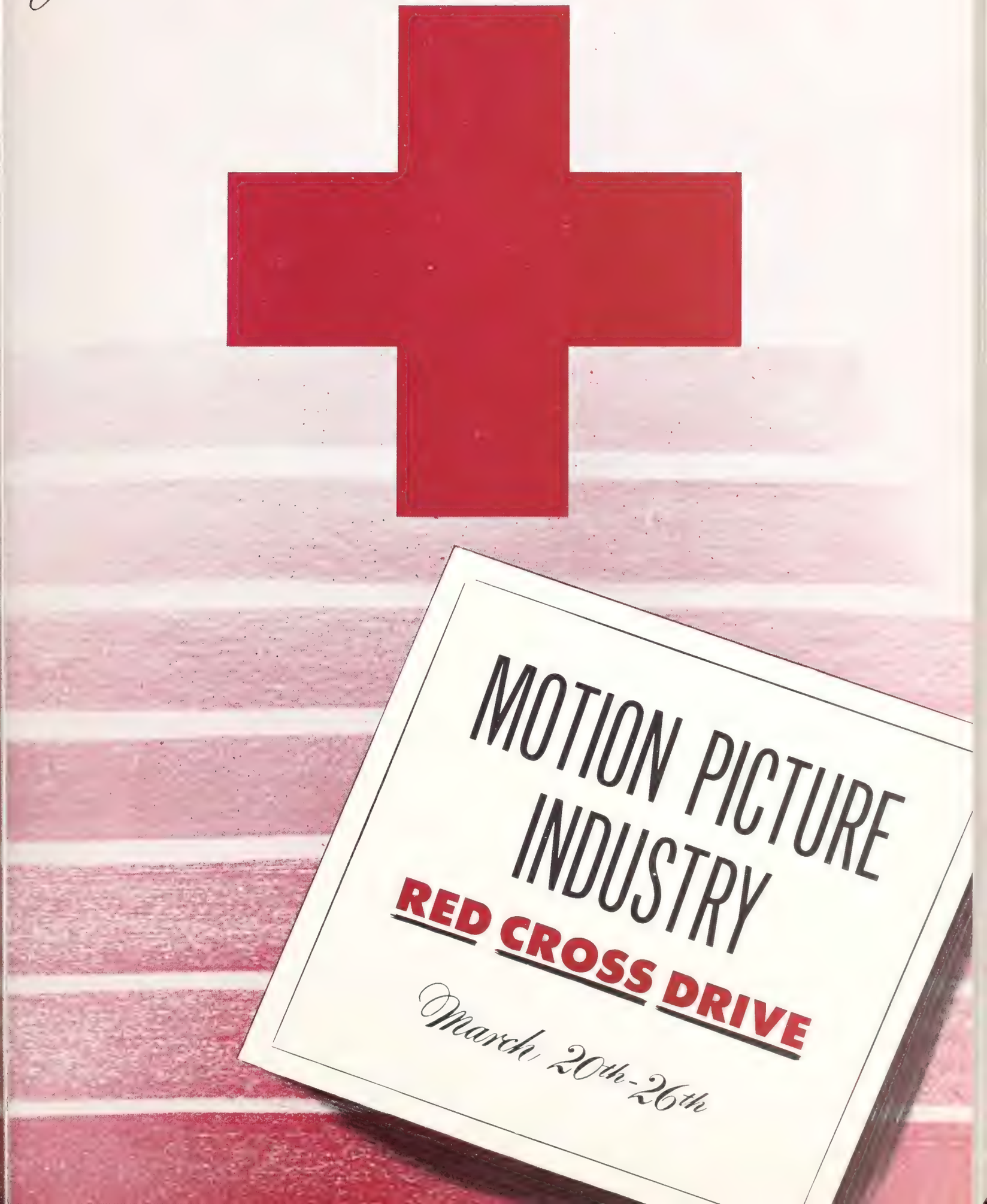
Columbia dishes out a tasteless mess of musical corn in "Hit the Hay," a weak vehicle for Judy Canova whose name value is this programmer's sole asset. The hillbilly star works hard with her mugging and clowning to get mild laugh returns, but, in the picture's operatic excerpts, she demonstrates that she has a voice of unusual power and range. Arias from "Rigoletto" and "Martha" are sung straight, while "William Tell" is hoked up to become "Tillie Tell." But the result is neither fish nor fowl nor bonafide opera and the class music won't attract opera lovers, and Judy's followers will be disappointed to find that she offers only a snatch of her familiar warbling in "Old MacDonald Had a Farm." The story is inane and ridiculous and filled with kick-in-the-pants type of humor and the players act in the broadest possible fashion at all times. Only Miss Canova and Grady Sutton manage to squeeze out a few legitimate laughs. Best response may come in rural locations where Canova has a following.

With the Civic Opera facing ruin because the wealthy Paul Stanton refuses to finance the company any longer, Ross Hunter, son of the owner, finds Judy Canova singing operatic arias while milking a cow. Learning that she is actually the daughter of one of the company's early stars, Hunter exploits her as a discovery from her home town and has the mayor and reporters meet her at the train. In spite of her rigid schedule of study, Judy remains an awkward farm girl and, in desperation, Hunter makes up a young actress to look like Judy and act her part for the opening. Despite the efforts of Gloria Holden, a jealous prima donna, to foil the plan, Judy sings from the wings and is acclaimed by the public. Judy later announces that she refuses to deceive the public further but, to save the opera company, she evolves a new plan. When the second opera opens, the amazed audience hears Judy swinging "William Tell," but Stanton finds it entertaining and the Civic Opera is saved.

LEYENDECKER

MORE REVIEWS ON PAGE 15

Your Most Important Peacetime Job!



A planned campaign to COLL

March 20th-26th

Your First and Foremost Job is to

COLLECT AT EVERY SHOW!

The Red Cross Work Must Go On! Your Heart-Your Showmanship is needed!

- **Sign the Pledge Card and return it to your Area Chairman!**
- **Contact Your Local Red Cross Chapter!**
- **See your Newspaper Editors and Radio Stations at once!**
- **16 Page Pressbook and Campaign Kit with all plans now ready!**
- **FREE TRAILER will be sent you! Use it every show!**
- **Lobby Accessories Going To You!**



RALLY TO THE FLAG OF MERCY!

The American Red Cross again has called on the showmen of the motion picture industry to aid in collecting necessary funds. Never before have the needs of the Red Cross been greater than they are today and all of us must rally to the support of this great humanitarian organization in its vital post-war work. It is a challenge we must meet just as we did during the war. In those dreadful years Exhibitors all over our nation supported every worthy cause with a zeal that won them lasting admiration. They were backed-up by the men and women in our studios and in the distribution departments, and their united efforts brought successful fulfillment to every task set before our industry.

Today we must continue to carry on the patriotic work we are so well equipped to accomplish. At home we face the problem of rehabilitating our returned soldiers and bringing sorely needed help to our wounded men, bed-ridden in hospitals. All over the world millions of men, women and children, who have felt the cruel impact of war, are looking to America for relief and the Red Cross will play a big part in this important job.

If we are to have the peaceful world we so earnestly pray for, we cannot let down the Red Cross now. Its flag is a symbol of mercy to all who behold it and for those who need food and shelter it means life and hope for the future.

Exhibitors, everywhere, organize your forces now to deliver the great sum of money so urgently needed by The American Red Cross!

The motion picture industry will not fail this great cause!

National Chairman

- COLLECT - COLLECT!



A Proclamation

BY THE PRESIDENT OF THE UNITED STATES OF AMERICA

WHEREAS the American National Red Cross, under the provisions of its Congressional charter, continues to fulfill its manifold obligations to extend cheer and aid to our servicemen in distant areas overseas, to provide servicemen and veterans, and wounded and sick in hospitals, with solace and a link with home, and to maintain its traditional services of aiding victims of catastrophe, and of training men and women of our nation to combat sickness and accident and thus to reduce suffering and death; and

WHEREAS new obligations have arisen to assist veterans and their families in the many difficult problems of return to civilian life and resumption of long-interrupted normal peacetime relations, and to contribute to the care of peoples in areas devastated by military operations, whose distress appeals with utmost urgency to every source of help for months ahead; and

WHEREAS at this time when the foundations of peace are being established, the American National Red Cross by its very nature and purpose, and by its long record of humanitarian service, stands both as symbol and as tangible expression of the spirit of universal good will, recognizing no barriers in the unity of human welfare; and

WHEREAS this organization, which represents the solicitude of our people for the care of its servicemen and its lofty ideals for the prevention of suffering, and which is entirely dependent on voluntary contributions to carry out its purposes, is issuing its nation-wide appeal for the contribution of a minimum fund of $100,000,000;

NOW, THEREFORE, I, HARRY S. TRUMAN, President of the United States of America, and President of the American National Red Cross, do hereby designate the month of March 1946 as Red Cross Month, and urge every citizen of this country to respond to the utmost of his ability in support of this indispensable humanitarian cause.

IN WITNESS WHEREOF, I have hereunto set my hand and caused the seal of the United States of America to be affixed.

DONE at the City of Washington this fourteenth day of February, in the year of our Lord nineteen hundred and forty-six, and of the Independence of the United States of America the one hundred and seventieth.

HARRY S. TRUMAN

BY THE PRESIDENT

James F. Byrnes, Secretary of State



Symbol of the

MOTION PICTURE INDUSTRY

–and the Drive! March 20th–26th

THIS DELIVERS
YOUR FILM . . . NOW MAKE
IT DELIVER FOR THE RED CROSS!

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Support

the

RED CROSS DRIVE

March

20-26

INDUSTRY PLEDGES AID TO RED CROSS

Once again, the motion picture industry has given its assurances of unstinted cooperation to the American Red Cross in the 1946 drive for funds, which will be observed March 20 to 26 in the theatres of the nation.

Over one hundred prominent industry figures gathered at the kick-off luncheon held recently at the St. Moritz Hotel, New York, to hear national industry chairman Spyros P. Skouras and other speakers address the assemblage on the needs of the Red Cross in the post-war years. The 4-point R-C program includes: care of American service men abroad; hospital service; the needs of returned service men, and assistance in time of civilian disaster. In addition to Mr. Skouras, the meeting heard Jack Kirsch, Si Fabian, Martin Quigley, Arthur Mayer, Sam Rinzler and Red Cross officials William A. Given and L. C. Boochever.

Below are some scenes of the luncheon meeting.

















'YOUNG WIDOW' JANE RUSSELL DEBUT A DUD

Rates ● ● generally, slightly more if heavily exploited

United Artists (Hunt Stromberg)

101 minutes

Jane Russell, Louis Hayward, Faith Domergue, Kent Taylor, Penny Singleton, Marie Wilson, Norman Lloyd, Connie Gilchrist, Cora Witherspoon, Steve Brodie, Richard Bailey, Robert Holton, Peter Garey, Bill Moss, Bill "Red" Murphy.

Directed by Edwin L. Marin.

The debut of Jane Russell, up to now the most widely publicized girl never to appear on the screen, is a dud. It makes one feel sorry for Howard Hughes, who spent a fortune ballyhooing the girl, only to have his picture, "The Outlaw," banned by the Hays Office. Now, Hunt Stromberg, with a glorious opportunity to capitalize on her fame, delivers this long drawn-out, obvious tear-jerker in which Miss Russell performs with all the talent of a wooden Indian. United Artists' advertising staff undoubtedly will labor the plentitude of sexy photos on the curvaceous young lady, but "Young Widow" will not respond past the very early runs, because word-of-mouth definitely will be unfavorable. Grosses will be only fair, or slightly better where heavily exploited. The story, based on a novel by Clarissa Fairchild Cushman, is one of those radio soap operas that is aimed at feminine tear ducts. But with the frozen-faced, surly and unsympathetic-looking Jane Russell walking through the leading part, the picture never stirs the emotions. Nor does Edwin L. Marin's pedestrian direction lift it. The 100-minute running time is padded with some amusing comic characters who contribute a few laughs, but add nothing to the plot development. Male audiences will find it extremely tiresome.

Jane Russell, young widow of a flyer killed over Berlin, returns to this country from England and makes an unsuccessful try at living with her two widowed aunts on a Virginia farm. Haunting memories of her late husband drive her back to New York and, on the train, she meets Louis Hayward and repels the attempts of the Army flyer to be friendly. In the city, she goes to live with Penny Singleton, who has another roomer Marie Wilson, a dizzy blonde with innumerable servicemen in tow. When Hayward again turns up, his continued attentions annoy Miss Russell until he realizes she is still "carrying the torch" for her late husband. After witnessing a subway accident, Miss Russell writes it up and rejoins the staff of the newspaper where she once worked. She and Hayward fall in love and she almost accepts his proposal of marriage when the strains of her late husband's favorite song convince her she can't forget him. But, later, when Hayward gets his flying orders to go to Tokyo, Miss Russell races out to the field to wave him goodbye.

With her looks and figure, Jane Russell might make good in sophisticated "other woman" roles such as Gail Patrick plays, but she still needs plenty of training as an actress. Although not ideally cast as an audacious young lieutenant, Louis Hayward does good work in his romantic scenes, unreal as they are, and Kent Taylor is adequate as the heroine's faithful friend. Penny Singleton, who sounds as if she were still playing "Blondie," and Marie Wilson, as a nit-wit showgirl, brighten up several scenes and Faith Domergue stands out in a tragic bit.

YORK

'MURDER IN THE MUSIC HALL' MYSTERY AND ICE-SKATING

Rates ● ● + as top dualler generally

Republic

84 minutes

Vera Hruba Ralston, William Marshall, Helen Walker, William Gargan, Nancy Kelly, Jerome Cowan, Ann Rutherford, Edward Norris, Julie Bishop, Jack LaRue, Frank Orth, Fay McKenzie, Paul Hurst, Ilka Gruning, James Craven, Anne Nagel, LeRoy Mason, Mary Field.

Directed by John English.

A formula murder - mystery enacted against lavish ice - skating backgrounds, "Murder in the Music Hall" is entertaining fare for general audiences. Vera Hruba Ralston, who always shows to best advantage on the ice, heads a cast of capable and familiar players, which qualifies this as a top dualler outside of the deluxers. Title and theme will also appeal to action fans. The story, implausible but well-contrived, wastes no time in establishing a motive for murder and the half-dozen suspects include current and former members of an ice-skating troupe. Suspense is neatly maintained throughout and, although eagle-eyed who-dun-it fans will spot Jerome Cowan in his blind man get-up and believe they have the case solved, a surprise twist pins the murder on a totally-unsuspected party. Several spectacular skating routines add production flash and Fay McKenzie warbles two novelty tunes, "Mess Me Up" and "My Pushover Heart," in a cafe sequence. But, although these are pleasing interludes, they merely serve to delay the denouement for the mystery addicts.

Vera Hruba Ralston, featured skating ballerina at the Music Hall, is startled to see Edward Norris watching her during her performance and, later, she goes to his apartment near the theatre. Just returned from a five-year prison stretch, for murdering her former skating partner, Norris attempts to blackmail Vera into starring in a show he plans to produce, but she refuses and leaves. Realizing she has forgotten her purse, she returns to Norris' apartment shortly after to find him murdered, but William Marshall, the orchestra leader who had followed her there, promises to destroy all evidence of her visit. Marshall traces a glove found in the apartment to Nancy Kelly, former ice show star now married to Jerome Cowan, a columnist, and she admits having been there. A blind man who had seen Miss Kelly enter Norris' apartment is traced by Marshall, but he later turns out to be Cowan, who had followed his wife to protect her. William Gargan, police inspector on the case, quizzes several other suspects, including Julie Bishop, who had been in love with Vera's dead partner and had always suspected her of the first murder. When Miss Bishop collapses, Ann Rutherford, the fluttery understudy, goes on and gives a brilliant performance. Later, while Gargan is questioning Vera, the latter hears a woman's voice humming a tune that Norris had played for the first time in his apartment the day he was murdered. When the murderess confesses, Vera is able to renew her romance with Marshall, who loves her.

Miss Ralston is ideally cast as a skating ballerina and she handles her dramatic scenes effectively enough, but she is overshadowed by four attractive and capable leading women — Nancy Kelly, as one of the chief suspects, and Helen Walker, Ann Rutherford and Julie Bishop, all members of the ice show. William Marshall shows promise as the handsome blonde musical director in love with Miss Ralston. William Gargan repeats his matter-of-fact detective characterization and Jerome Cowan and Edward Norris also stand out.

YORK

'IDEA GIRL' LIVELY AND FUNNY MUSICAL PROGRAMMER

Rates ● ● as supporting dualler

Universal

60 minutes

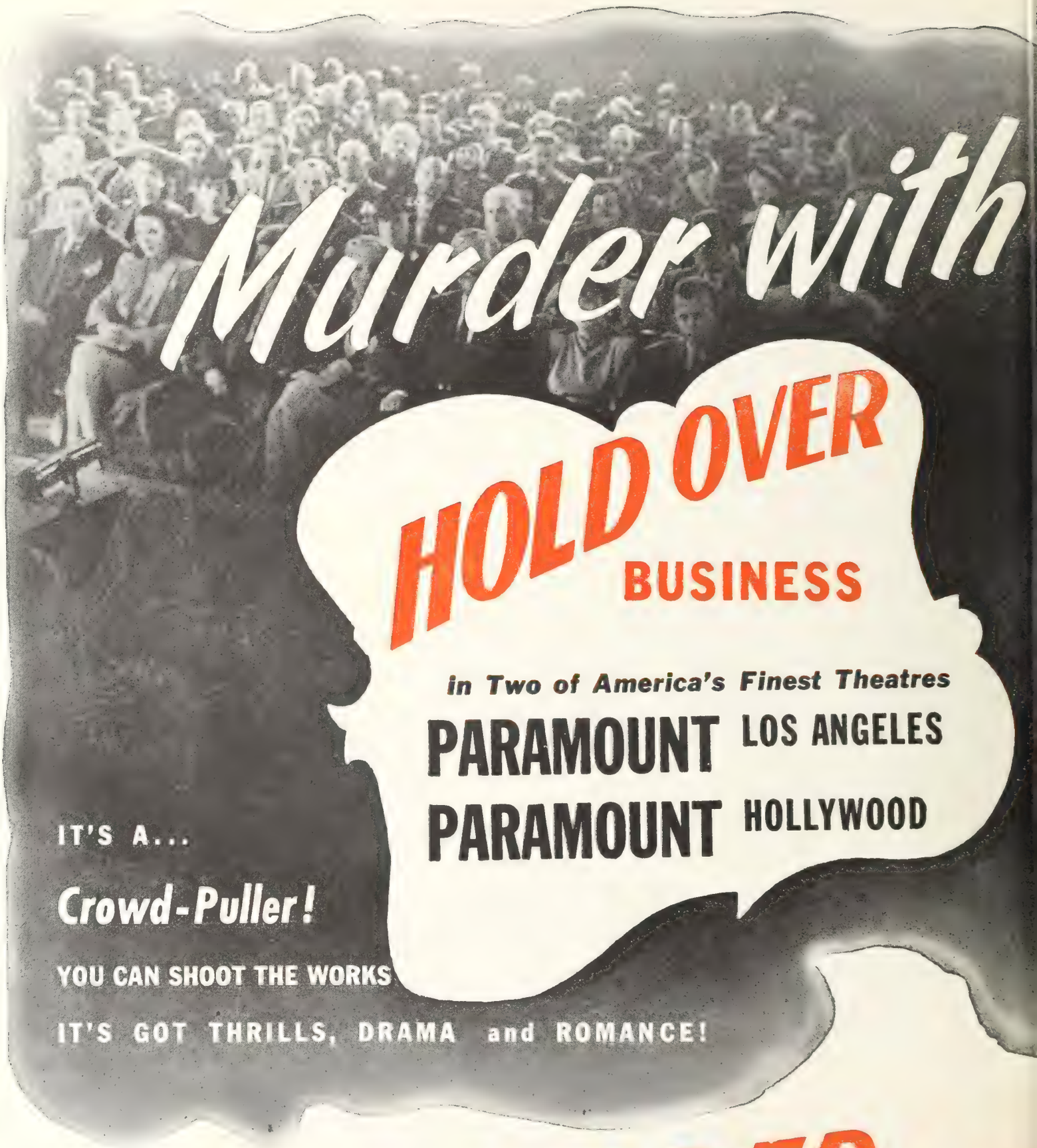
Julie Bishop, Jess Barker, George Dolenz, Alan Mowbray, Joan Fulton, Grady Sutton, Virginia Christine, Arthur Q. Bryan, Laura Deane Dutton, Maurice Cass, Ruth Lee, Lane Chandler, Sarah Padden, Charlie Barnett and His Orchestra.

Directed by Will Jason.

An entertaining musical programmer with several genuinely-funny moments, "Idea Girl" will fit neatly into the supporting spot on almost any dual bill. Although the cast's name value is mild, Charlie Barnett and His Orchestra will attract the 'teen age fans. While the story is nonsensical, the pace is fast, the dialogue amusing and two songs, "I Don't Care If I Never Dream Again" and "I Can't Get You Out of My Mind," warbled by Laura Deane Dutton, are logically introduced during a night club sequence. In addition, Barnett's orchestra puts over "Xango" in lively fashion. Julie Bishop does nicely as a lady song-plugger and Jess Barker is adequate as the frantic song publisher, but it is the supporting players, who add most to the fun. Alan Mowbray, as Barker's roving-eyed partner, and Joan Fulton, as a dumb blonde receptionist, give broadly comic portrayals and Arthur Q. Bryan gets howls as a lisping songwriter intent on warbling his own tunes.
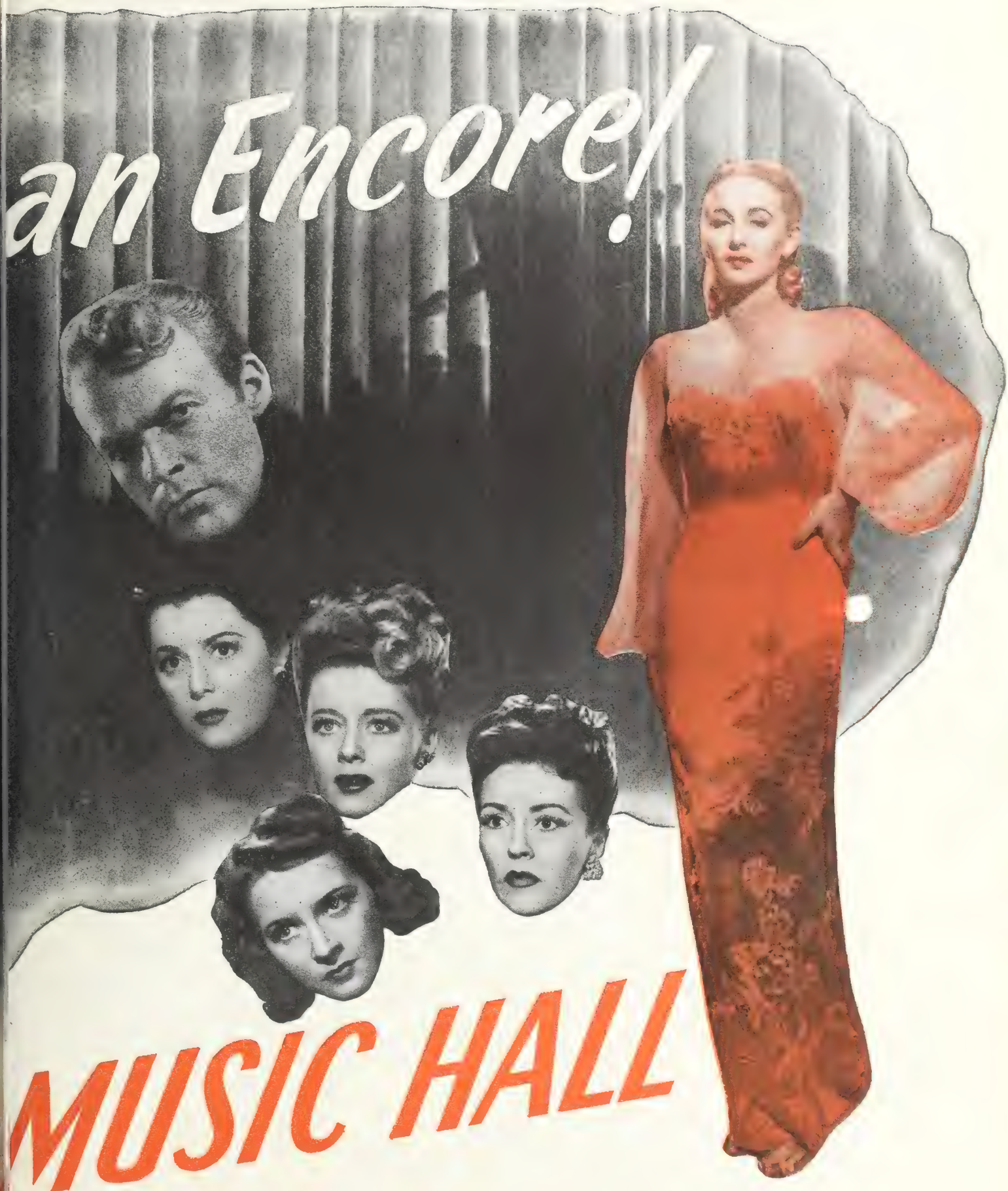
Julie Bishop is hired as a song-plugger for a Broadway music firm by Alan Mowbray while the latter's partner, Jess Barker, is on a road trip. When Barker returns and finds he is unable to fire the girl because of her five-year contract, he grudgingly decides to fall in with her song contest idea. Among the entries is one from George Dolenz, an amateur composer who has tried, without success, to get Mowbray's firm to hear his songs. Meanwhile, Miss Bishop gets back in Barker's good graces by signing two top songwriters, but Barker later learns she has given them outrageous terms that may put the firm into bankruptcy. Dolenz's song, submitted under a pseudonym, is selected winner and the Mayor, himself, agrees to sing it on the air, but the composer fails to call for his prize. The firm then faces charges of using the mails to conduct a fraudulent contest but Dolenz finally is discovered. The publishers are cleared and Barker at last decides that Miss Bishop is necessary to the firm — and to him.

LEYENDECKER



MURDER IN THE

A REPUBLIC PICTURE



arring VERA HRUBA RALSTON · WILLIAM MARSHALL

EN WALKER · NANCY KELLY · WILLIAM GARGAN featuring ANN RUTHERFORD · JULIE BISHOP · JEROME COWAN · JACK LaRUE

d by JOHN ENGLISH · Screen Play by FRANCES HYLAND and LASZLO GOROG · Original Story by ARNOLD PHILLIPS and MARIA MATRAY · Associate Producer HERMAN MILLAKOWSKY

THE NEWS DIGEST

A Bi-Weekly Review of the Trade's Events

SUPREME COURT UPHOLDS TRIPLE DAMAGES FOR CHICAGO EXHIBITOR

In one of the most important legal decisions involving the motion picture industry ever handed down, the United States Supreme Court last Monday (Feb. 25) reversed the U. S. Circuit Court of Appeals in Chicago and ruled that the Jackson Park Theatre in that city is entitled to treble damages of $360,000 from the major distributors and the B. & K. Circuit. The anti-trust case, which has become known in the trade as the Bigelow case (Florence Bigelow is one of the owners of the Jackson Park), was originally decided by a District Court jury in favor of the plaintiffs on the basis of an estimated $120,000 loss due to discriminatory practices by the defendants, but that decision was reversed by the Circuit Court, which, in turn, has now been overruled by the nation's highest tribunal. The 7-1 decision was written by Chief Justice Stone, Justice Frankfurter dissenting and Justice Jackson not participating.

The Supreme Court opinion, which is expected to bear considerable weight on the pending New York monopoly case, confined its specific finding to the question of whether there was sufficient evidence of damages and declared: "We conclude that there was evidence to support a verdict for damages on at least one theory on which the case was submitted to the jury." However, it was added, "We do not imply that the verdict could not be supported on some other theory".

It is likely that the ruling will require Chicago's system of uniform release zoning and price-fixing to be discarded, inasmuch as the Bigelow case was an attack on the practice by which the affiliated circuits monopolized the city's prior runs. The Jackson Park Theatre, plaintiffs contended, has been unable to obtain any product ahead of its B. & K. opposition since 1937 when double features became the general policy in Chicago.

The defendants based their claim of damages on a comparison of the Jackson Park's earnings before and after the conspiracy became effective and also on the comparative earnings of their theatre and a B. & K. competitive house, the Maryland. The District Court jury's decision was arrived at by comparing the Jackson Park's earnings for several years prior to 1937 with the earnings thereafter, when it could no longer secure prior-run films. The $120,000 verdict is trebled under the provisions of Sec. 7 of the Sherman Anti-Trust Act.

In upholding this verdict, Chief Justice Stone declared:

"Upon the evidence in this case, it is indisputable that the jury could have found that during the period in question a first or prior-run theatre possessed competitive advantages over later run theatres because of its greater capacity to attract patronage to pictures which had not been shown elsewhere, and its ability to charge higher admission prices that subsequent-run theatres, and that other things being equal, the establishment of the discriminatory release system was damaging to the petitioners who were relegated by it to a playing position inferior to that of their competitors."

The defendants had not contested the lower court's findings on the conspiracy to control exhibition by the run system and price-fixing, but confined its appeal to the issue of the validity of the computation of damages. The Supreme Court decision, however, had some things to say on those issues:

"The evidence here was ample to support a just and reasonable inference that petitioners were damaged by respondents' action, whose unlawfulness the jury has found, and respondents do not challenge. The comparison of petitioners' receipts before and after respondents' unlawful action impinged on petitioners' business afforded a sufficient basis for the jury's computation of the damage, where the respondents' wrongful action had prevented petitioners from making any more precise proof of the amount of the damage.

"We do not mean to indicate by what we have said that the jury could not, on this record, have found a conspiracy for fixing minimum prices or that the Chicago system of release was not an unreasonable restraint of trade in other respects."

Justice Frankfurter contended that there was not sufficient proof of the extent of damage to the Jackson Park upon which to make an award. He pointed out that the Federal Government can employ preventive and punitive remedies against violators of the anti-trust laws.

Will Seek Injunction

Prompt repercussions to the Supreme Court decision were heard in certain quarters. In Washington, U. S. Attorney General Tom C. Clark expressed the opinion that it helps the Government in its other anti-trust proceedings against the major film companies and large theatre chains. In Chicago, Thomas A. McConnell, attorney for the Jackson Park, announced that he would seek an injunction restraining the major distributors from continuing the Chicago clearance system, which the Supreme Court called "discriminatory". McConnell said he would apply for the injunction of Federal Judge Michael Igoe and, if granted, it would break down the present system by which the B. & K. and Warner chains control most of the favorable runs in the city.

• • •

GOV'T PLAN FOR SCHINE BREAK-UP

A concrete program for reorganization of the Schine Circuit, providing for divestiture of a large number of the chain's theatres, was submitted by the Department of Justice to U. S. District Court, Buffalo, in accordance with Section 3 of Federal Judge John C. Knight's decision of last October in the Government's anti-trust case. The Court had ruled that the circuit, in conspiracy with the major distributors, had "monopolized the business of operating theatres...in various towns and cities" and ordered that its ownership and control be "dissolved, realigned, or reorganized".

The plan suggested by the Government in answer to Judge Knight's order that competition be restored in areas now dominated by Schine provides for the sale of some of the chain's houses in larger cities and in towns where it controls the only theatre. The aim of reorganization, according to assistant U. S. Attorney General Robert L. Wright, is "to insure such restoration of theatre operating competition in the future in the areas involved without eliminating the defendants as a substantial competitive factor in these areas". He pointed out that in Utica, Buffalo, Glens Falls and Norwich, N. Y., and in Salisbury, Md., where there is competition, the Schine holdings would not be disturbed.

Must Drop 'Closed' Towns

However, the defendants will be required to dispose of holdings in each of the following towns having only one theatre: in New York—Bath, Carthage, Dolgeville, E. Rochester, Fairport, Hamilton, Hudson Falls, Newark, Perry, Penn Yan, Saranac Lake and Tupper Lake; in Maryland—St. Michaels; in Delaware—Laurel and Milford.

In the following group of towns, the Schine chain will be required to divest itself of all theatres, except one in each town: in New York—Amsterdam, Auburn, Canandaigua, Corning, Cortland, Geneva, Gloversville, Herkimer, Ilion, Little Falls, Lockport, Ogdensburg, Oneonta, Oswego, Salamanca, Seneca Falls and Watertown; in Delaware—Ashland, Athens, Bellefontaine and Bucyrus; in Ohio—Kent, Piqua, Ravenna, Tiffin and Wooster; in Maryland—Cambridge and Easton; in Kentucky—Lexington, Middlesboro, Maysville, Paris and Richmond. The defendants will have 30 days from the date of approval of the Government's plan to choose the theatre it will keep. In Rochester, the circuit must decide which theatres it desires to retain between the Riviera and the Liberty and between the Monroe and Madison. Again, the Government's plan allows 30 days from the date of approval by the Court for the choice to be made.

Pooling Deals To Go

The Schine interests in the following towns in which it has pooling arrangements are to be disposed of by sale of its stock: in New York—Ballston Spa, Granville, Mechanicville and Whitehall; in Ohio—Fostorio, Medina, Norwalk and Shelby. In Syracuse the pooling arrangement will be dissolved by the sale of its stock in the SKE Operating Company.

(Continued on Page 30)

GALLUP JOINS FILM BULLETIN

Bruce Gallup, prominent industry figure in the advertising and publicity field, last week became associated with Film Bulletin in the capacity of Business Manager.

Mr. Gallup will headquarter at our New York offices in Radio City.



EXPLOITATION PICTURE
of the issue

'THE BLUE DAHLIA'

Ladd As They Love Him!

It was exactly four years ago this month that an unknown film player—slight of physique and not handsome in the usual Hollywood style—flashed across the movie firmament in the role of a steely-eyed, hard-boiled killer in a minor little epic called This Gun for Hire. But Alan Ladd was no flash, for he has remained high in Paramount's particular heaven of stars ever since. Now he returns in the same kind of part that first brought him fame and the notices on The Blue Dahlia sound like it is occasion for huzzahs from both exhibitors and Ladd fans. He's a cold-blooded character again, but a war vet and a bit more sympathetic—which should please the ladies who adore him no end. For added marquee value there is the same Veronica Lake, who helped launch his career in This Gun for Hire. There is William Bendix, too, as Ladd's wounded buddy. And—please note particularly—the cast includes two of the principals from the current click, Lost Week-End, Doris Dowling and Howard da Silva. She's the barroom dame who yearned for Ray Milland and he's the bartender. But the big news here is Ladd.

(*Continued on Next Page*)

Alan Ladd comes back in the kind of role that first zoomed him to movie fame. He's seen as Johnny Morrison, war vet with steely eyes and a steady gat-hand, who knows how to deal with double - crossing dames and guys.

EXPLOITATION PICTURE

(Continued from Preceding Page)

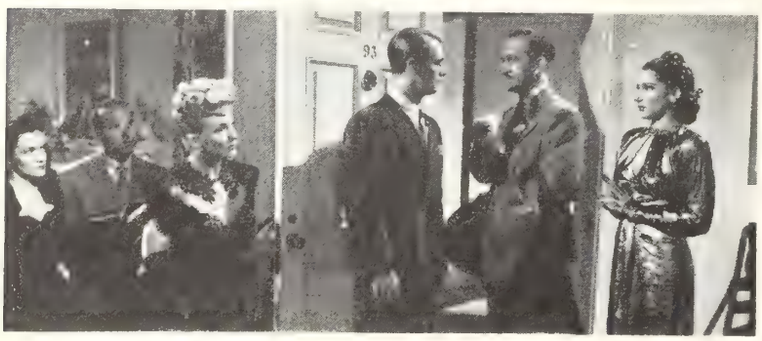
"THE BLUE DAHLIA"

CREDITS

A Paramount Picture. A George Marshall Production. Directed by George Marshall. Produced by John Houseman. Cast: Alan Ladd, Veronica Lake, William Bendix, Howard da Silva, Doris Dowling, Tom Powers, Hugh Beaumont. Written by Raymond Chandler. Director of Photography, Lionel Lindon, A.S.C.



1. Three discharged veterans, Johnny Morrison (Alan Ladd), Buzz Wancheck (William Bendix) and George Copeland (Hugh Beaumont), arrive in Hollywood and go into a bar where they order bourbon — with bourbon chasers. Buzz almost gets into a fight with a marine over the latter's playing the jukebox, until he learns that Buzz has a stell plate in his skull and can't stand the noise.



2. Johnny goes home only to find a wild party in progress and his wife, Helen (Doris Dowling) obviously enamored of Eddie Harwood (Howard da Silva), owner of the Blue Dahlia cafe. When Johnny sees them kissing, he socks Harwood and throws him out.



3. Johnny learns that Helen's negligence was responsible for the death of their young son and leaves her. Later, she is found dead with his .45 near her body.



4. Meanwhile, Johnny, wandering around, is picked up by Joyce (Veronica Lake), who, he later learns, is Harwood's wife. They become attached to each other.



5. Later, Johnny meets a couple of men who offer to find a room for him. He goes along, but when they try to "roll" him, he gives them the works. The hotel proprietor tips off Harwood, who is suspected of Helen's murder, but Johnny gets away before Harwood's thugs arrive to knock him off.



6. He joins Buzz and George at their house and learns that Buzz also is suspected of the murder since he had gone to meet Helen when she phoned to tell him that Johnny left her.



7. With Johnny holding a cigarette as the target, Buzz proves to the police by his marksmanship that he could not have killed Helen in the manner in which she was murdered. Inspector Hendrickson (Tom Powers) solves the case by pinning it on the house detective in Helen's hotel-apartment.

PRODUCTION SECTION

STUDIO SIZE-UPS

BEHIND THE SCENES IN HOLLYWOOD'S STUDIOS

COLUMBIA

"One Life Too Many" was the only new starter on this lot last week, with Leslie Brooks, George Macready (who scores solidly in "Gilda") and Forrest Tucker telling a story about a columnist who is against circumstantial evidence murder convictions.

Aside from this and the Technicolor Jolson picture being rushed to wind up after more than twelve weeks of shooting, the Columbia production cupboard is bare.

Because "The Story of Jolson" is running over schedule, Actress Evelyn Keyes is losing out on another role that might make a great difference in her career. The part has been handed to Janet Blair, the pert young lady who has been submerged by the Hayworth power on the Columbia lot. The picture is "Gallant Journey" which will go almost immediately with Glenn Ford in the male starring role. Reason that Miss Keyes may well gnash her teeth and Janet Blair may bless the delay on the Jolson picture is that Glenn Ford, after the release of "Gilda," will zoom up on the roster of box-office names. Ford had established himself as an actor before he went into service, now he comes back as an actor and a great romantic bet. So, the chances are that Harry Cohn will follow up "Gilda" with another strong vehicle for Ford and likely as not the girl who co-stars with him will find herself in one of Columbia's more successful films.

Speaking of "Gilda," this column predicts that it will be a big click. It is being kept closely under cover until its release next month and it will make the Hayworth name better box-office than ever.

METRO-GOLDWYN-MAYER

Despite generally bad reviews, the Gable-Garson picture, "Adventure," is breaking all house records at the Music Hall in New York. This fact gives or should give pause to the industry from a variety of angles: (1) Is it possible for a studio to build names to a point where story and production values become of minor importance? (2) How much weight do newspaper critics' comments carry with film-goers? (3) Will the pre-selling pressure put into the "Adventure" campaign carry over after the first runs, or will neighborhood and small-town exhibitors find their audiences suddenly remembering that "somebody said it wasn't very good?" Apparently, the answer to the first question is "yes"; to the second — "not very much." But our chief concern is the answer to the third question.

Undoubtedly, the box-office pull of Gable and Garson is carrying "Adventure" in the early runs, helped by a tremendous ad campaign. But the real money on a picture doesn't begin to show till it hits third run. What happens if added to all the bad reviews is the word-of-mouth comment of the citizens who have seen the picture "down town?" There is no question that any Gable-Garson picture will make money for everybody down to the smallest exhibitor in the smallest theatre in the country. But it cannot be taken so for granted by the producers that they can blithely ride over an obviously bad script and say, "It doesn't matter — Gable and Garson will carry it." The day will come when they won't!

Two new starters on the lot this week: "You Were There" brings Robert Taylor back to films and gives him Katharine Hepburn as his co-star. "The Show-Off" will be Red Skelton's first post-war picture, with Marilyn Maxwell as his leading lady.

How quickly all the returned service men are getting back on to sound stages! Almost every one of the top names are either working or assigned, or have completed their first stint. And the industry, with the large number of new names built during the war years, has a roster of talent that should make exhibitors wish for more marquee space.

MONOGRAM

The mid-winter slump has really hit this studio, not one production being on the sound stages. However, a check of the 1945-46 schedule indicates that the product is running along as planned. And the talk is still rampant about the coming "big developments."

Cleaning up the sound stages this week were the wind-ups on: "West of The Alamo," the Jimmy Wakely feature, and "In High Gear," the latest Bowery Boys' epic.

Meanwhile, all concentration is narrowing down to an all-out campaign on the pre-selling of the King Bros. picture, "Suspense," which stars Belita with Barry Sullivan and Albert Dekker, Bonita Granville, Eugene Pallette and George E. Stone.

PARAMOUNT

There is some talk on the Paramount lot that the team of Brackett and Wilder may go independent, maintaining only a release tie-up with the studio. The rumor has them keeping, of course, studio financing, but otherwise working on their own. The duo, since the success of "Lost Week-end," which will bring the studio a return of about $4,000,000, can be fairly certain of having their demands met. But the producers presently deny that they want any change made in their contracts which have more than a year to run. Meanwhile, they are preparing "The Emperor Waltz," which will co-star Bing Crosby and Joan Fontaine. The picture will be shot in Technicolor and will be the first musical from Brackett-Wilder. Production start is set for May.

Hal Wallis has hit again with his "Strange Love of Martha Ivers." The Wallis production acumen shows itself in the judgment that put Van Heflin into the male lead in the film. It is Heflin's picture by reason of a fine performance. Kirk Douglas, a newcomer signed exclusively to Wallis, scores soundly. The two women, Barbara Stanwyck and Mr. Wallis' Lizabeth Scott come off poorly by comparison. But the picture is put together so that, aside from a dragging opening, the audience will be edge-sitting for the run of the entire film. Incidentally, this decisive triumph for Van Heflin should make his Metro bosses much more eager to find him his rightful spot in that studio's plans.

In production here are: "Danger Street," a Pine-Thomas production, with Jane Withers, Robert Lowery and Bill Edwards; "O. S. S.," with Alan Ladd, Geraldine Fitzgerald and Patric Knowles. The latter film is working on a set closed to the press and all visitors.

Wound up last week were: "Perfect Marriage" (Loretta Young-David Niven) and "California" (Barbara Stanwyck-Ray Milland) in Technicolor.

PRC

At long last, the PRC conferences in New York and Miami are ended and Reeves Espy is back at his desk with immediate plans for the studio already in work. According to those plans, six pictures will be in production before March has ended. A new "Philo Vance" series gets its start under James C. Burkett. "Queen of Burlesque" and "Sorority Girl" are on the Alexander-Stern agenda. Joseph Berne, on an independent contract, will start his musical, "Missouri Hayride," and a Buster Crabbe-Michael Shayne series feature will complete the list.

Apparently, none of these productions will vary much from the usual run of PRC product since, despite the definite announcement of pictures to go, castings are at this date not set.

In production on this lot is the Pat de Cicco picture, "Avalanche," with Bruce Cabot, Roscoe Karns and Helen Mowery.

REPUBLIC

No final announcement has been made of the terms arrived at between Herbert J. Yates and Sir Alexander Korda on their tentative deal for an exchange of pictures and talent between Republic and Korda's recently purchased British Lion Film Corporation. The executives have been huddling in New York and a complete and firm denial has been made by the Englishmen representing Korda that J. Arthur Rank is in any way interested in British-Lion. It has even been implied that Korda is looking to build an arrangement which will provide considerable competition for the powerful Rank interests.

Eddie Albert, who recently signed a deal with Hal B. Wallis, has also just taken on a starring contract with Republic. His first picture for this outfit will be "Rendezvous with Annie," which is being scheduled for a mid-March start.

Another March starter will be "The Plainsman and the Lady," with Vera Hruba Ralston and William Elliott in the starring roles. Joseph Kane will produce and direct.

"Earl Carroll's Sketchbook," with Al Rogell directing for Robert North, also gets a start this month. Others slated to go within the next few weeks are a Sunset Carson feature, "Red River Renegades" and another Roy Rogers film, "Under Nevada Skies."

Meanwhile, there is just one in work on the lot and this a Roy Rogers feature, "My Pal Trigger." The usual cast is on hand. Rogers walked off with most of the polls that run "Western" divisions. This should give former Number One Cowboy Autry, who is now back to fulfill his Republic obligation, a big target to shoot at.

RKO-RADIO

With the influx of so many new independents, it has become increasingly apparent that Hollywood would be in the midst of a serious studio shortage. This seems to be coming to pass so definitely that even David O. Selznick may be out of a place to make his pictures. Presently, and for some time past, he has been shooting on the RKO lot in Culver City, but now that RKO has signed agreements with so many independent producers, as well as planning their own expansion program, it may well be that the space leased to Selznick will be needed by the studio itself. No final decision has been made as yet. But should it come, Mr. Selznick will probably go back over to General Service for his shooting.

With the news that Samuel Goldwyn has invited all the independent producers on his lot to leave because he is "launching the heaviest production schedule of his career," the situation is really tight. Affected by the Goldwyn surprise announcement are: Preston Sturges, Mary Pickford, Buddy Rogers' Comet Productions, Hunt Stromberg, Jules Levey, Seymour Nebenzal and William Cagney. International had already made arrangements to move over to Universal under its new Rank-Universal-International tie-up. Most of the companies affected were taken by complete surprise and Mary Pickford, who owns part of the lot, said there must be something wrong. Goldwyn has a lease on the studio until 1948 and owns the equipment. Goldwyn's immediate schedule includes "Glory For Me" and "The Secret Life of Walter Mitty." For two pictures running concurrently he doesn't need the whole lot. Two conjectures are being made: (a) he is making the move in order to force some of the smaller independents to sign with him, or (b) he is making a deal with some other production unit or producer — like, for example, David O. Selznick. Goldwyn and Selznick now have a joint contract on the Astor theatre in New York to show their wares; perhaps they are going in for closer cooperation?

Rumor ran high this week that Victor Fleming, now under contract to MGM, may not re-sign with that studio, but may join forces with Liberty Films. If this should come to pass, this unit, releasing through RKO, will have a quintet of some of the best names in the director-writer-producer division: Frank Capra, William Wyler, George Stevens, Sam Briskin and Victor Fleming. Wow!

In a fast deal, RKO came up with the screen rights to George Abbott's musical, "Beat the Band." Sid Rogell was immediately assigned as associate producer. Leslie Goodwins will be producer-director and Frances Langford will be starred. Gene Krupa will have the co-starring role and his orchestra will also be used. Production will go as quickly as a script can be prepared.

With three films wound up last week, the sound stages are now carrying four productions. Finished were: "Crack-Up" (Pat O'Brien-Ruth Warrick), "Double Trouble" (Jack Haley-Anne Jeffreys) and "Sister Kenny" (Rosalind Russell-Alexander Knox).

Two new starters: "Sinbad, The Sailor," a Technicolor fantasy with Douglas Fairbanks, Jr. and Maureen O'Hara, and "Child of Divorce" with Sharyn Moffett, Madge Meredith and Regis Toomey. Continuing toward wind-up are: "A Likely Story" (Barbara Hale-Bill Williams) and "Desirable Woman" (Joan Bennett-Robert Ryan).

20th CENTURY-FOX

Going into the second quarter of the year, 20th is already started on its 1947 schedule with "Margie," the Technicolor picture now in work, slated as the first on that schedule. Before the month of March is out, the studio will have six new pictures rolling, including the long-heralded "Forever Amber."

Others lined up include: "High Window," with John Payne and Ida Lupino; "Home Sweet Homicide," in Technicolor, with no casting announced as yet; "32 Rue Madeleine;" "Claudia and David," with Robert Young and Dorothy McGuire; "Any Number Can Play," with Charles Boyer, and John Ford's production of "My Darling Clementine."

"Razor's Edge," with Tyrone Power, Gene Tierney, John Payne, and Clifton Webb set will be rolling soon. The powerful second female lead in this film has not as yet been cast. At first the studio was out for a top name like Joan Fontaine. But with most top names unavailable, it may be that they'll try an unknown. The part is such that it could well catapult a newcomer to box-office importance.

Gene Markey has put the Navy behind him and is at work again in his producer's niche at 20th. He is laboring on two original stories for screening shortly. First will come "Until Morning," which is almost ready for casting conferences. Following that, another Markey original, "Wedding Ring," will be made.

Walter Morosco, now working on "Margie," already has his next production assignment on the lot. It is titled "Autumn in Acapulco" and sounds like it might turn into a Betty Grable musical chore.

In production on this lot currently: "Three Little Girls in Blue" (June Haver-George Montgomery), Technicolor; "It Shouldn't Happen To A Dog" (Carole Landis-Allyn Joslyn), and "Margie" (Jeanne Crain-Alan Young), Technicolor.

Finished and ready for editing: "Anna and the King of Siam" (Irene Dunne-Rex Harrison), "The Shocking Miss Pilgrim" (Betty Grable-Dick Haymes), Technicolor, and "Cluny Brown" (Jennifer Jones-Charles Boyer).

UNITED ARTISTS

The rumors rife re the sale of UA to Al Lichtman and/or various other interests has subsided for the moment. Similar reports of UA sales have appeared periodically and everyone gets all excited and then suddenly, they disappear for another six months and we settled down to reports of the usual inter-company bickerings. With the independent picture moving into peak gear, it doesn't seem likely that David O. Selznick will let the UA set-up get too far away from his control. So, let's relax again.

Selznick continues his pre-sale program on "Duel In The Sun," by employing the effective, basic advertising premise that repetition is the key to successful exploitation. Everywhere, by all manners and means, the public is being built up to a wild frenzy of expectation, so that by the time the film hits the road show class along about mid-summer, it should have a tremendous waiting audience.

With "Duel" wound up, Selznick is turning his efforts to three other productions which he plans for the next five months. First will come the Joseph Cotten-Shirley Temple film, which is without a name because Paramount got there first with "Suddenly, It's Spring." Jennifer Jones is already prepping for "Joan of Arc" and Alfred Hitchcock will be striving to turn in one of his suspense masterpieces. "Scarlet Lily" will be the fourth of the group to be completed before the fall season starts. This last will be a Selznick-Rank production and will get the mammoth treatment with part of the film being shot in Palestine.

Benedict Bogeaus is about ready to go with his "Life and Loves of Anna Pavlova," which will star Tamara Toumanova. Casey Robinson is working on this one with Bogeaus. Meanwhile, "Mr. Ace and the Queen" is heading towards wind-up.

Charles R. Rogers, who has yet to turn out what can be counted as top film fare, is upping his production schedule to include another picture this year. As soon as he finishes "Angel On My Shoulder," now in production, he will set work moving on "The Fabulous Dorseys," story of the orchestra brothers.

"Abie's Irish Rose," which Edward Sutherland is producing for Crosby Producer's Inc., will be released through UA. Paul Lukas is the only actor announced for the cast as yet. He will play the Jewish father.

Edward Small has released his hold on "Belladonna." He will still be the producer on the picture, but has sold the whole package to United World (that's the International set-up), including stars and director. Charles Korvin and Merle Oberon are the leading players. Andre de Toth will direct. Small had originally planned to release this one through UA, but that universal problem of studio space has him stymied and the package deal resulted.

Co-incidental with the rumors of a UA sale comes a report from President Edward Raftery that gross income for the 1945 calendar year zoomed to a 27-year record of $7,000,000 over any

(Continued on Page 28)

PRODUCTION & RELEASE RECORD

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the Running Time in states where there is censorship. All new productions are on 1945-46 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production.

COLUMBIA

1945-46 Features	(—)	Completed (33)	In Production (2)
Westerns	(—)	Completed (15)	In Production (0)
Serials	(—)	Completed (3)	In Production (0)

NEW PRODUCTIONS

ONE LIFE TOO MANY
Melodrama—Started February 13
Cast: Leslie Brooks, George Macready, Forrest Tucker.
Director: John Sturges Producer: Leonard Picker
Story: Columnist crusades against murder convictions on circumstantial evidence. Plants crime on himself and is almost convicted until he turns up with the real murderer.

THE DEVIL'S MASK
(Other details in issue of February 18)
Story: Girl traces her father's murder to the wilds of South America. Private detective helps her solve the crime.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Story of Jolson, The (T)	Parks-Demarest	11-12			
Details under title: The Jolson Story					
COMPLETED — 1944-45 —					
Adventures of Rusty (67)	Donaldson-Nagel	4-30	9-6	6027	11-12
Details under title: Rusty					
Black Arrow (Serial)	Scott-Jergens	9-4	10-13	6120	
Blonde From Brooklyn	Haymes-Merrick	2-19	6-21	6036	
Boston Blackie Booked on Suspicion (67)	Morris-Merrick	2-5	5-10	6031	7-9
Boston Blackie's Rendezvous	Morris-Foch	3-5	7-5	6030	
Details under title: Surprise in the Night					
Both Barrels Blazing	Starrett-Harding	6-26	5-17	6207	
Details under title: Texas Rifles					
Cowboy of Lonesome River	Starrett-Athens	6-14	9-21	6201	
Cyclone Prairie Rangers	Starrett-Worth	7-26	11-9	6201	
Gay Senorita (70)	Bannon-Cochran	4-30	8-9	6020	10-15
Fighting Guardsman, The (84)	Loder-Louise	12-11	5-24	6010	10-29
I Love a Bandleader	Harris-Brooks	5-14	9-13	6015	
Over 21 (103)	Dunne-Knox	1-22	8-23	6001	9-3
Rustlers of the Badlands	Starrett-Bliss	7-24	8-16	6208	
Details under title: Renegade Roundup					
Rhythm Round-Up (66)	Curtis-Walker	3-5	6-7	6223	11-12
She Wouldn't Say Yes (87)	Russell-Bowman	6-11	11-10	6005	2-18
Details under title: Some Call It Love					
Sing Me a Song of Texas	Curtis-Storey	7-23	9-27	6224	
Ten Cents A Dance (60)	Frazee-Lloyd	1-22	6-7	6029	7-9
Thousand and One Nights, A (93)	Wilde-Keyes	11-13	7-12	6005	8-6
You Can't Do Without Love	Lynn-Stewart	For	7-26	6042	
COMPLETED — 1945-46 —					
Bandit of Sherwood Forest (T)	Wilde-Louise	4-2	2-21		
Blazing the Western Trail	Starrett-Matthews	9-4	10-18	7201	
Details under title: Raiders of Quanti Basin					
Blondie's Lucky Day	Lake-Singleton	10-15			
Boston Blackie's Private Ghost	Morris-Donnell	1-21			
Close Call for Boston Blackie	Morris-Lane	10-29	1-24		
Crime Doctor's Warning (69)	Baxter-Anderson	6-25	9-27	7022	
(Details under title: Paper Doll Murder)					
Details under title: Duchess of Broadway					
Details under title: Exposed by the Crime Doctor					
Devil's Mask, The	Louise-Bannon	2-18			
Frontier Gunlaw	Starrett-Taylor	1-31			
Galloping Thunder	Starrett-Burnette	7-9			
Gentleman Misbehaves, The	Massen-Stanton	11-12	2-28		
Details under title: Lullaby of Broadway					
Gilda	Hayworth-Ford	9-17			
Girl of the Limberlost	Tindall-Clifton	6-25	10-11	7029	
Gunning for Vengeance	Starrett-Adair	6-25	3-21		
Details under title: Burning the Trail					
Heading West	Starrett-Houck	10-1			
Details under title: Massacre Mesa					
Hit The Hay (62)	Canova-Hunter	8-20	11-29	7018	
Hop Harrigan (Serial)	Bakewell-Holt	2-18			
Jungle Raiders (Serial)	Richmond-Borg	8-6	9-14	7120	
Just Before Dawn	Baxter-Barrie	11-26	3-7		
Kiss and Tell (90)	Temple-Abel	2-5	10-18		
Landrush	Starrett-Burnette	11-26			
Lawless Empire	Starrett-Law	10-16	11-15	7202	
Life With Blondie	Singleton-Lake	9-3	12-13	7019	
Meet Me On Broadway	Reynolds-Brady	8-20	1-3	7014	
Mysterious Intruder, The	Dix-Blake	12-24			
Details under title: Murder Is Unpredictable					
My Name Is Julia Ross (64)	Foch-Macready	8-6	11-27	7023	11-26
Details under title: The Woman In Red					
Night Editor	Gargan-Carter	1-7			
Notorious Lone Wolf, The	Mohr-Carter	11-12	2-14		
Details under title: Lone Wolf on Broadway					
One Way To Love	Morris-Chapman	8-20	12-20	7012	
Details under title: Hail the Chief					
Out of the Depths	Bannon-Hunter	10-1	12-27	7035	
Details under title: Secret Story					
Outlaws of the Rockies	Starrett-Harding	4-30	9-18		
Perilous Holiday	O'Brien-Warrick	10-15	3-21		
Phantom Of The Desert	Starrett-Burnette	9-3			
Prison Ship	Lowery-Foch	8-20	11-15	7036	
Pardon My Past (87)	MacMurray-Chapman	5-14	12-25	7005	2-18
Renegades (T)	Keyes-Parker	6-11			
Details under title: The Kansan					
Roaring Rangers	Starrett-Burnette	6-11	2-14		
Details under title: Powder River					
Snafu (82)	Parks-Lloyd	6-25	11-22	7010	1-7
So Dark the Night	Geray-Cheirel	12-10	3-14		
Tars and Spars (88)	Drake-Blair	8-6	1-10		
Talk About A Lady	Falkenburg-Tucker	12-24	3-28		
That Texas Jamboree	Curtis-Donnell	12-24			
Terror Trail	Starrett-Burnette	10-29			
Texas Panhandle	Starrett-Parks	5-14	12-20	7203	
Throw a Saddle on a Star	Curtis-Roberts	12-10	3-21		
(Details under title: Smoky River Serenade)					
Two-Fisted Stranger	Starrett-Burnette	3-20			
Voice of The Whistler, The (60)	Dix-Merrick	8-6	10-30	7024	1-21
Walls Came Tumbling Down, The	Bowman-Chapman	12-24			
Who's Guilty? (Serial)	Kent-Ward	10-15	12-13	7140	

METRO-GOLDWYN-MAYER

1945-46 Features	Completed (37)	In Production (4)

NEW PRODUCTIONS

YOU WERE THERE
Drama—Started February 11
Cast: Robert Taylor, Katharine Hepburn, Cecil Kellaway.
Director: Vincente Minnelli Producer: Pandro S. Berman
Story: A perfect marriage is wrecked by doubt and suspicion. Murder ensues.

THE SHOW-OFF
Comedy-drama—Started February 11
Cast: Red Skelton, Marilyn Maxwell, Marjorie Main, Marshall Thompson, Jacqueline White.
Director: Harry Beaumont Producer: Al Lewis
Story: A breezy, over-conceited character marries into a subdued family and learns about people.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Fiesta (T)	Williams-Carroll	12-24			
Till The Clouds Roll By (T)	Garland-Walker	12-24			
COMPLETED — 1944-45 —					
BLOCK NO. TEN					
Blonde Fever (69)	Dorn-Astor	8-21	2-45	516	11-27
Nothing But Trouble (69)	Laurel-Hardy	6-26	3-45	519	12-11
Main St. After Dark (57)	Arnold-Royal	9-4	1-45	514	12-11
Details under title: Telltale Hands					
Thin Man Goes Home (101)	Powell-Loy	515	1-45	513	11-27
Between Two Women (83)	Barrymore-Johnson	8-21	3-45	518	12-23
This Man's Navy (100)	Beery-Gleason	5-28	2-45	517	1-8
Keep Your Powder Dry (73)	Turner-Peters	9-4	3-45	520	2-19
Music for Millions (120)	O'Brien-Iturbi	5-29	2-45	515	12-25
Gentle Annie (80)	Craig-Reed	8-21	5-45	523	12-25
Without Love (111)	Tracy-Hepburn	10-31	5-45	522	4-2
Son of Lassie (T) (102)	Lawford-Lanchester	5-29	6-45	526	4-30
Details under title: Women's Army					
Picture of Dorian Gray (108)	Sanders-Hatfield	3-6	6-45	525	3-5
BLOCK NO. TWELVE					
Bewitched (65)	Thaxter-Daniels	11-27		530	6-25
Details under title: Alter Ego					
Thrill of a Romance (T) (105)	Johnson-Williams	8-21		528	5-28
Twice Blessed (77)	Wilde-Craig	12-11		529	6-11
SPECIAL					
Anchors Aweigh (T) (144)	Kelly-Sinatra	6-26		531	7-23
Meet Me In St. Louis (T) (113)	Garland-O'Brien	12-13	1-45	512	11-23
National Velvet (T) (125)	Rooney-Taylor	2-7	4-45	521	12-11
Details under title: The Home Front					
Thirty Seconds Over Tokyo (138)	Tracy-Thaxter	2-21	1-45	511	11-27
Valley of Decision (111)	Garson-Peck	9-18	6-45	527	4-15
COMPLETED — 1945-46 —					
BLOCK NO. THIRTEEN					
Abbott and Costello in Hollywood (83)	A. & C.	4-30	10-45	602	9-3
Dangerous Partners (78)	Craig-Hasso	3-5	10-45	604	8-20
Her Highness and the Bellboy (112)	Lamarr-Walker	12-25	10-45	603	7-23
Hidden Eye, The (68)	Arnold-Rafferty	12-11	9-45	601	8-6
Our Vines Have Tender Grapes (105)	O'Brien-Robinson	10-16	9-45	600	7-23
BLOCK NO. FOURTEEN					
She Went to the Races (86)	Craig-Gifford	5-28	11-45	607	10-29
They Were Expendable (133)	Montgomery-Wayne	3-5	11-45	609	11-26
What Next, Corporal Hargrove? (95)	Walker-Porter	8-6	11-45	606	11-26
Vacation from Marriage (94)	Donat-Kerr	Foreign	11-45	608	12-10
Yolanda and the Thief (T) (108)	Astaire-Bremer	1-22	11-45	610	10-29

BLOCK NO. FIFTEEN

Letter for Evie, A (89)	Hunt-Carroll	6-11	614	12-10
Harvey Girls, The (T) (101)	Garland-Hodiak	1-22	611	1-7
Portrait of Maria (76)	Del Rio-Armendariz		612	1-7
Sailor Takes a Wife (91)	Walker-Allyson	4-2	615	1-7
Up Goes Maisie (89)	Sothern-Murphy	8-20	613	1-7

BLOCK NO. SIXTEEN

Bad Bascomb (110)	Beery-O'Brien	8-6		2-18
Hoodlum Saint (91)	Powell-Williams	7-9		2-18
Last Chance, The (105)	Foreign			12-10
Postman Always Rings Twice, The	Turner-Garfield	6-25		
Two Sisters From Boston	Allyson-Lawford	7-9		

SPECIALS

Weekend at the Waldorf (130)	Turner-Johnson	11-27	10-45	605	7-23
Ziegfeld Follies (T) (110)	Astaire-Ball	5-1			1-21

NOT DESIGNATED

Adventure (129)	Gable-Carson	6-11			12-24
Details under title: This Strange Adventure					
Army Brat	Jenkins-Gifford	10-29			
Black Sheep	Craig-Jenkins	8-6			
But Not Goodbye	Morgan-Totter	1-7			
Details under title: Boy's Ranch					
Early to Wed (T)	Ball-Johnson	2-19			
Faithful in My Fashion	Reed-Drake	1-7			
Great Morgan, The	Morgan-Powell				
Green Years, The	Coburn-Drake	9-3			
Hold High the Torch (T)	E. Taylor-Lassie	9-18			
Details under title: For Better For Worse					
Holiday In Mexico (T)	Pidgeon-Massey	9-17			
It Happened at the Inn	Foreign				
No Leave, No Love	Johnson-Kirkwood	10-1			
Star from Heaven (Cinecolor)	Thompson-Tobias	10-29			
Time for Two	Ball-Hodiak	10-1			
Three Wise Fools	O'Brien-Barrymore	11-26			
Yearling, The (T)	Peck-Jarman	8-20			

MONOGRAM

1945-46 Features (34) Completed (17) In Production (0)
Westerns (12) Completed (6) In Production (0)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED —— 1944-45 ——					
China's Little Devils (75)	Carey-Kelly	7-10	7-14		8-6
Come Out Fighting	East Side Kids		9-22		10-1
Dillinger (77)	Lowe-Tierney	10-16	5-12		3-19
Divorce (70)	Francis-Cabot	3-5	8-18		11-12
Driftin' Along	Brown-Carver	10-1	1-26		
Details under title: Rollin' Along					
Flame of the West (71)	Brown-Hatton	2-19	6-9		
Forever Yours (83)	Storm-Smith	8-7	3-24		1-22
Frontier Feud	Brown-Hatton	7-23	11-24		
Details under title: Flaming Frontiers					
G. I. Honeymoon (70)	Storm-Cookson	10-2	5-5		
In Old New Mexico	Renaldo-Kenyon	8-21	5-28		
Muggs Rides Again	East Side Kids	2-5	6-16		
Details under title: County Fair					
Lost Trail, The	Brown-Holt	7-9	10-20		
Riders of the Daw	Wakeley-White	8-6	11-3		
Details under title: Rainbow Valley					
Saddle Serenade	Wakeley-White	4-30	8-11		
Details under title: Cowboy Serenade					
Scarlet Clue, The (65)	Toler-Manton	9-18	6-12		
Details under title: Radio Mystery					
Sensation Hunters	Merrick-Lowery	4-16	10-13		
Details under title: Main Street Girl					
Shanghai Cobra, The (64)	Toler-Moreland	6-11	9-29		
South of the Rio Grande	Renaldo-Armida	5-28	9-8		
Details under title: Song of the Border					
Stranger from Santa Fe (56)	Brown-Hatton	1-22	7-21		
Springtime in Texas (55)	Wakley-White	4-2	6-2		
Trouble Chasers	Gilbert-Howard	3-19	6-2		
Details under title. Here Comes Trouble					
COMPLETED —— 1945-46 ——					
Allotment Wives (80)	Francis-Kelly	6-25	12-24	505	12-10
Black Market Babies	Richmond-Hazard	9-3	12-15	508	
Border Bandits	Brown-Hatton	8-20	1-12	565	
Code of The Drifter	Brown-Hatton	2-4			
Face of Marble, The	Carradine-Drake	10-15			
Dark Alibi	Toler-Lorring	12-24			
Details under title: Charlie Chan at Alcatraz					
Fear	Cookson-William	7-23	11-10		
Details under title: Suspense					
Gay Cavalier, The	Roland-Ames	12-24			
Haunted Mine, The	Brown-Hatton	10-29	2-23	552	
In High Gear	Gorcey-Hall	2-18			
Joe Palooka, Champ	Kirkwood-Knox	12-24			
Junior Prom	Stewart-Preisser	11-26		514	
Details under title: High School Kids					
Live Wires	Gorcey-Drake	10-1	2-28		
Details under title: Stepping Around					
Lonesome Trail	Wakely-White	9-17	12-8	561	
Details under title: On The Cherokee Trail					
Moon Over Montana	Wakely-Holt	12-10	2-16	572	
Red Dragon, The	Toler-Fong	9-17	2-9	513	
Details under title: Charlie Chan in Mexico					
The Shadow's Shadow	Richmond-Reed	2-4			
Strange Mr. Gregory, The	Lowe-Rogers	6-25	1-2	516	
Details under title: Gregory					
Shadow Returns, The	Richmond-Reed	10-29			
Details under title: The Shadow					
Suspense	Belita-Moore	10-29			
Details under title: Glamour Girl					
Sunbonnet Sue (90)	Regan-Storm	5-14	1-10		10-15
Swing Parade of 1946	Storm-Reagan	8-6	2-2		
West of The Alamo	Wakely-White	2-4			

PARAMOUNT

1945-46 Features Completed (32) In Production (2)

NEW PRODUCTIONS

DANGER STREET
Mystery-drama—Started February 19
Cast: Jane Withers, Robert Lowery, Bill Edwards, Audrey Young, Lyle Talbot, Lucia Carroll.
Director: Lew Landers Producer: Pine-Thomas
Story: Magazine editors try to buy their book from publishers. Raising money, they become involved in murders which they ultimately solve.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
O. S. S.	Ladd-Fitzgerald	2-18			
COMPLETED —— 1944-45 ——					
BLOCK NO. THREE					
For Whom the Bell Tolls (T) (158)	Cooper-Bergman	7-13		4413	7-20
Dangerous Passage (61)	Lowery-Brooks	8-21		4412	12-25
Double Exposure (64)	Morris-Kelly	7-10		4415	12-25
Here Come the Waves (99)	Crosby-Hutton	5-15		4411	12-25
Practically Yours (90)	Colbert-MacMurray	2-7		4414	12-25
BLOCK NO. FOUR					
Bring On the Girls (T) (92)	Lake-Tufts	1-10		4416	3-5
High Powered (62)	Lowery-Brooks	10-16		4419	3-5
Details under title: The High Man					
Salty O'Rourke (100)	Ladd-Russell	9-4		4418	3-5
Unseen, The (81)	McCrea-Russell	5-15		4417	3-5
Details under title: Fear					
BLOCK NO. FIVE					
A Medal for Benny (80)	Lamour-Cordova	6-26		4424	4-16
Affairs of Susan, The (110)	Fontaine-Brent	11-13		4421	4-2
Murder, He Says (92)	MacMurray-Main	5-1		4422	4-16
Scared Stiff (65)	Haley-Savage	11-27		4423	4-16
BLOCK NO. SIX					
Midnight Manhunt	Gargan-Savage	12-25	7-27	4427	6-11
Details under title: Hard to Handle					
Out of This World (96)	Bracken-Lynn	7-10	7-13	4426	6-11
You Came Along (103)	Cummings-Scott	2-19	9-14	4428	7-9
SPECIAL					
Incendiary Blonde (T) (113)	Hutton-Cordova	11-15	8-31	4431	6-25
REISSUE					
Sign of the Cross (118)	Colbert-March			4432	9-4
Northwest Mounted Police (T) (128)	Cooper-Carroll		8-26	4433	
This Gun For Hire (81)	Ladd-Lake		8-26	4434	
COMPLETED —— 1945-46 ——					
BLOCK NO. ONE					
Duffy's Tavern (97)	Gardner-Reynolds	10-2	9-28	4501	9-3
Follow That Woman (70)	Gargan-Kelly	2-19	12-14	4504	9-3
Lost Weekend, The (101)	Milland-Wyman	10-31	11-16	4503	8-20
Love Letters (101)	Jones-Cotten	10-31	10-26	4502	8-20
BLOCK NO. TWO					
Hold That Blonde (76)	Bracken-Lake	12-11	11-23	4506	10-15
Details under title: Good Intentions					
Kitty (104)	Goddard-Milland	6-12	1-25	4509	10-15
People Are Funny (93)	Haley-Walker	4-2	1-11	4508	10-15
Stork Club (98)	Hutton-Fitzgerald	4-30	12-28	4507	10-15
BLOCK NO. THREE					
Masquerade in Mexico (96)	Lamour-Cordova	1-8	2-22	4512	12-10
Miss Susie Slagle's (87)	Tufts-Lake	9-18	3-8	4513	12-10
Tokyo Rose (66)	Barr-Massen		2-8	4511	12-10
BLOCK NO. FOUR					
Blue Dahlia, The (99)	Ladd-Lake	4-2		4518	
They Made Me A Killer (65)	Lowery-Britton	7-9		4517	
Virginian, The (T) (90)	McCrea-Britton	11-13		4516	
Well-Groomed Bride, The (75)	Milland-deHavilland	2-19		4519	
BLOCK NO. FIVE					
Hot Cargo	Rogers-Reed				
Our Hearts Were Growing Up	Donlevy-Russell	3-5			
Strange Life of Martha Ivers	Stanwyck-Heflin	10-15			
Details under title: Love Lies Bleeding					
To Each His Own	deHaviland-Lund	7-9			
SPECIALS					
Road to Utopia, The (90)	Crosby-Hope-Lamour	12-13	3-22	4531	12-10
NOT DESIGNATED					
Big Town	Reed-Brooks	12-24			
Blue Skies (T)	Crosby-Astaire	8-6			
Bride Wore Boots, The	Stanwyck-Cummings	8-6			
Calcutta	Ladd-Russell	7-9			
California (T)	Stanwyck-Milland	12-10			
Cross My Heart	Hutton-Tufts	1-8			
Details under title: Too Good To Be True					
Easy Come, Easy Go	Tufts-Lynn	10-29			
Details under title: Third Avenue					
Imperfect Lady, The	Wright-Milland	10-1			
Details under title: Take This Woman					
Ladies' Man	Bracken-Welles	11-26			
Monsieur Beaucaire (T)	Hope-Caulfield	9-17			
Perfect Marriage, The	Young-Niven	1-21			
Rhythm Ranch	Haley-Hilliard	11-1			
Searching Wind, The	Young-Sidney	1-21			
Swamp Fire	Weissmuller-Grey	11-12			
Trouble With Women, The	Milland-Wright	6-11			
Details under title: Too Good To Be True					
Two Years Before the Mast	Ladd-Donlevy	5-1			

PRC

1945-46 Features (—) Completed (12) In Production (1)
Westerns (—) Completed (9) In Production (0)

NEW PRODUCTIONS

AVALANCHE
Drama—Started February 12
Cast: Bruce Cabot, Roscoe Karns, Helen Mowery, Veda Ann Borg, Phil Van Zandt, Regina Wallace, Eddie Parks.
Director: Irving Allen Producer: Pat De Cicco
Story: Treasury Agent out to get Income Tax evader finds him murdered.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED —— 1944-45 ——					
Arson Squad (64)	Albertson-Armstrong	4-30	9-11	528	7-23
Apology for Murder (67)	Savage-Beaumont	3-5	8-27	526	10-1
Border Bad Men	Crabbe-St. John		10-10	567	
Crime, Inc. (75)	Neal-Tilton	11-13	4-15	502	3-19
Dangerous Intruder (71)	Arnt-Borg	4-16	8-21	519	9-3
Details under title: The Intruder					
Fighting Bill Carson	Crabbe-St. John	6-11	10-31	568	
Flaming Bullets	Ritter-Knox	6-11	9-22	564	
Frontier Fugitives	O'Brien-Ritter	5-14	9-1	563	
Details under title: Ride, Ranger, Ride					
The Gangster's Den	Crabbe-St. John	1-22	6-14	559	
Missing Corpse (62)	Bromberg-Jenks	2-5	6-1	524	6-11
Details under title: Stranger in the Family					
The Phantom of 42nd Street	O'Brien-Aldrich	1-22	5-2	521	
Shadow of Terror (60)	Fraser-Gillern	5-28	11-5		10-29
Details under title: Checkmate					
Silver Fleet, The (77)	Richardson-Withers	For	7-1	530	5-14
Stagecoach Outlaws	Crabbe-St. John	11-27	8-17	558	
Swing Hostess (76)	Tilton-Collins	6-12	9-8	509	11-15
Three in the Saddle	Ritter-O'Brien	4-16	7-26	562	
Why Girls Leave Home (68)	Lane-Leonard	3-5		111	7-9
White Pongo (73)	Fraser-Wrixon	4-16		222	8-6
COMPLETED —— 1945-46 ——					
Caravan Trails (Cinecolor)	Dean-Carlin	10-1			
Club Havana (62)	Lindsay-Neal	5-28	10-23		11-26
Danny Boy	Henry-Johnson	8-6	1-8		
Detour (69)	Savage-Neal	6-25	11-30		12-24
Devil Bat's Daughter	LaPlanche-James	1-21			
Enchanted Forest (Cinecolor) (80)	Lowe-Joyce	1-22	12-8		10-1
Flying Serpent	Lewis-Kramer	9-3	2-20		2-18
Gentlemen with Guns (Cinecolor)	Dean-Kenyon	1-21			
Gun Smoke	Steele-Saylor	12-10			
How Do You Do? (83)	Gordon-Windsor	8-6	12-24		11-26
I Ring Doorbells	Shayne-Gwynne	10-2	2-25		
Lightning Raiders	Crabbe-St. John	10-15	1-7		
Mask of Diijon	Von Stroheim-Bates	11-26	3-7		
Murder Is My Business	Beaumont-Walker	12-26			
Navajo Kid	Steele-Saylor	10-15	11-21		
Once and For All	Coleman-Reed	10-29			
Prairie Rustlers	Crabbe-St. John	9-17	11-7		
Details under title: Buster Crabbe No. 1					
Romance of the West	Dean-Barton	8-6	3-20		
Six Gun Man	Steele-Carlin	10-29	2-1		
Details under title: Six-Gun For Hire					
Song of Old Wyoming (Cinecolor) (65)	Dean-Padden	5-14	11-12		10-29
Strangler of The Swamps	LaPlanche-Edwards	9-3	1-1		
Terrors On Horseback	Crabbe - St. John	1-21			
Wife of Monte Cristo	Loder-Aubert	8-6			

REPUBLIC

1945-46 Features (40) Completed (27) In Production (1)
Westerns (16) Completed (14) In Production (0)
Serials (4) Completed (3) In Production (0)

NEW PRODUCTIONS

MY PAL TRIGGER
Musical Western—Started February 15
Cast: Roy Rogers, "Trigger," Dale Evans, George (Gabby) Hayes, Sons of the Pioneers, Jack Holt, Roy Barcroft, Leroy Mason.
Director: Frank McDonald Producer: Armand Schaefer
Story: Rogers is accused of murdering a stallion. Real killer races its colt and Rogers clears the situation.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED —— 1944-45 ——					
Along the Navajo Trail (66)	Rogers-Evans	9-3	12-15	446	12-24
Behind City Lights (68)	Terry-Roberts	1-22	9-10	429	10-1
Details under title: Return at Dawn					
Bells of Rosarita (68)	Rogers-Evans	2-5	6-19	442	5-28
Bordertown Trails	Carson-Bernette	5-15	8-11	451	
Cheaters, The (87)	Schildkraut-Burke	2-19	7-15	421	7-9
Details under title: The Magnificent Mr. M					
Cheyenne Wildcat	Elliott-Fleming	6-12	9-30	3314	
Chicago Kid (68)	Barry-Roberts	10-2	6-29	417	2-19
Corpus Christi Bandits	Lane-Talbot		4-20	465	
Don't Fence Me In (71)	Rogers-Evans	7-23	10-15	445	11-12
Earl Carroll's Vanities (89)	O'Keefe-Moore	11-13	4-5	413	3-19
Fatal Witness	Ankers-Fraser	1-22	9-15	427	
Federal Operator No. 99 (Serial)	Lamont-Talbot	2-5	7-7	483	
Flame of Barbary Coast (91)	Wayne-Dvorak	7-24	5-28	415	4-30
Gangs of the Waterfront	Armstrong-Bachelor	12-25	7-3	422	
The Great Stagecoach Robbery	Elliott-Fleming	9-18	2-15	3317	
Grissly's Millions (72)	Grey-Kelly	9-18	1-16	409	1-22
Hitchhike to Happiness (71)	Pearce-Evans	9-18	7-19	419	5-14
Jealousy (71)	Morley-Asther	11-27	7-23	424	8-20
Identity Unknown (71)	Arlen-Walker	11-27	4-2	414	4-16
Details under title: Johnny March					
Lone Texas Ranger	Elliott-Fleming	12-11	9-15	3318	
Love, Honor and Goodbye (87)	Bruce-Ashley	5-14	9-15	428	9-17
Man From Oklahoma, The (68)	Rogers-Evans	3-19	8-1	443	9-17
Man Hunt of Mystery Island (Serial)	Stirling-Bailey	10-16	3-18	482	
Marshal of Reno	Elliott-Hayes	3-6	7-2	3312	
Mexicana (83)	Guizar-Moore	5-28	11-15	431	11-26
Oregon Trail	Carson-Stewart	4-2	7-14	456	
Phantom Speaks, The (68)	Arlen-Roberts	10-31	5-10	433	5-14
Road To Alcatraz	Lowery-Storey	1-8	7-10	423	
Silver City Kid	Lane-Stewart	4-17	7-20	461	
Details under title: Red Gulch Renegades					
San Antonio Kid	Elliott-Blake	5-29	8-16	3313	
Santa Fe Saddlemates	Carson-Stirling	2-19	6-2	455	
Sheriff of Cimarron	Carson-Stirling	12-25	2-28	454	
Sing, Neighbor, Sing (70)	Terry-Brown	4-17	8-12	401	9-4
Song for Miss Julie, A (69)	Early-Clark	10-16	2-19	411	
Sporting Chance (59)	Randolph-O'Malley	12-11	6-4	420	9-3
Details under title: Behind the Ships					
Stagecoach to Monterey	Lane-Stewart	4-17	9-15	462	
Details under title: Marshal of Monterey					
Steppin' In Society (72)	Horton-George	10-16	7-29	418	6-25
Details under title: You'll Remember Me					
Sunset In El Dorado (66)	Rogers-Evans	6-11	9-29	424	10-15
Swingin' on a Rainbow (72)	Taylor-Frazee	11-13	9-1	426	9-17
Tell It To A Star	Livingston-Terry	12-25	8-16	425	
Three's A Crowd (58)	Michael-Gordon	11-27	5-23	416	
Thoroughbreds	Neal-Mara	9-4	12-23	408	
Tiger Woman, The	Richmond-Mara	3-19	11-16	430	
Utah (78)	Rogers-Evans	12-11	3-21	441	4-2
Vampire's Ghost (59)	Abbott-Stewart	10-16	5-10	434	5-14
COMPLETED —— 1945-46 ——					
Angel Comes to Brooklyn, An	Dowd-Duke	1-8	11-27	503	
Details under title: New Faces of 1945					
Alias Billy The Kid	Carson-Stewart	12-24			
Bandit of Badlands	Carson-Stewart	4-16	9-14	551	
California Gold Rush	Elliott-Fleming	4-30	2-4	565	
Captain Tugboat Annie (70)	Darwell-Kennedy	12-15	11-17	504	1-7
Details under title: Tugboat Annie's Son					
Cat Man of Paris, The	Esmond-Aubert	10-1			
Cherokee Flash	Carson-Stirling	7-9	12-13	553	
Colorado Pioneers	Elliott-Fleming	3-19	11-14	563	
Conquest of Cheyenne	Elliott-Fleming	10-29			
Crime of the Century	Bachelor-Browne	10-29	2-28	511	
Dakota (82)	Ralston-Wayne	8-6	12-25	505	11-26
In Old Sacramento	Moore-Elliott	12-10			
I've Always Loved You (T)	McLeod-Dorn	8-20			
Details under title: Concerto					
Daughter of Don Q (Serial)	Booth-Allen	1-21			
Days of Buffalo Bill	Carson-Stewart	10-1	2-8	554	
French Key, The	Dekker-Ankers	10-29			
Gay Blade	Ashley-Rogers	12-10	1-25	509	
Girls of the Big House (68)	Roberts-Powers	3-5	11-2	502	12-24
Guy Could Change, A (65)	Lane-Frazee	6-25	1-27	508	2-4
Glass Alibi, The	Wrixon-Fowley	12-24			
Invisible Informer	Stirling-Henry	2-18			
Inner Circle, The	Douglas-Roberts	2-18			
King of the Forest Rangers (Serial)	Thompson-Talbot	10-15			
Last Crooked Mile, The	Barry-Savage	12-10			
Lonely Hearts Club	Withers-Withers	1-21			
Madonna's Secret, The (79)	Lederer-Patrick	10-1	2-16	510	
Man from Rainbow Valley (M)	Hale-Booth	2-18			
Marshall of Laredo	Elliott-Blake	3-5	10-7	562	
Murder in the Music Hall (84)	Ralston-Marshall	10-29		512	3-4
Night Train to Memphis	Acuff-Mara	11-12			
One Exciting Week	Pearce-Harris	12-24			
Passkey to Danger	Bachelor-Livingston	11-26			
Phantom of the Plains	Elliott-Fleming	2-5	9-7	561	
Phantom Rider, The (Serial)	Kent-Stewart	8-6			
Rainbow Over Texas	Rogers-Evans	1-21			
Rough Riders of Cheyenne	Carson-Stewart	5-14	11-1	552	
Scotland Yard Investigator (68)	VonSt'helm-Bachelor	2-19	9-30	501	
Song of Mexico	Mara-Barrier		12-28	506	
Sheriff of Redwood Valley	Elliott-Fleming	7-23			
Song of Arizona	Rogers-Evans	12-24			
Spectre of the Rose	Kurov-Essen	11-26			
Strange Impersonation, A	Marshall-Gargan	8-6			
Sun Valley Cyclone	Elliott-Fleming	9-17			
The Valley of the Zombie	Booth-Livingston	9-17			
Wagon Wheels Westward	Elliott-Fleming	4-16	12-21	564	
West of God's Country (Magnacolor)	Hale-Booth	11-26			
Woman Who Came Back, The (68)	Kelly-Loder	4-30	12-13	507	1-21
Details under title: The Web					

RKO-RADIO

1945-46 Features Completed (42) In Production (4)

NEW PRODUCTIONS

SINBAD THE SAILOR (T)
Romantic Comedy—Started February 17
Cast: Douglas Fairbanks, Jr., Maureen O'Hara, Walter Slezak, Jane Greer, George Tobias, Mike Mazurki.
Director: Richard Wallace Producer: Stephen Ames
Story: From the fairy tale of the same name.

CHILD OF DIVORCE
Drama—Started February 19
Cast: Sharyn Moffett, Madge Meredith, Regis Toomey, Walter Reed.
Director: Richard Fleischer Producer: Sid Rogell
Story: Child's life is torn by divorce.

RELEASE CHART

Title—Running Time	Cast	Dets/Ts	Rel.	No.	Rev.
IN PRODUCTION					
Desirable Woman	Bennett-Ryan	2-4			
Likely Story, A	Williams-Hale	2-4			
COMPLETED —— 1944-45 ——					
BLOCK NO. FOUR					
Body Snatcher, The (78)	Karloff-Lugosi	11-13		517	3-5

China Sky (77) ..... Scott-Drew ..... 9-4 ..... 519...4-30
Tarzan and the Amazons (72) ..... Weissmuller-Joyce ..... 518...4-30
Those Endearing Young Charms (81) ..... Day-Young ..... 1-22 ..... 520...4-30
Zombies on Broadway (68) ..... Brown-Carney ..... 9-18 ..... 516...4-30

BLOCK NO. FIVE

Back to Bataan (95) ..... Wayne-Ahn ..... 11-13 ..... 523...6-11
Details under title: Invisible Army
Brighton Strangler, The (67) ..... Loder-Duprez ..... 7-10 ..... 522...5-14
Two O'Clock Courage (66) ..... Conway-Rutherford ..... 8-21 ..... 521...4-30
West of The Pecos (66) ..... Mitchum-Hale ..... 10-16 ..... 524...6-11

SPECIALS

Belle of the Yukon (T) (84) ..... Scott-Lee ..... 4-3 ..... 583..12-11
Cabanova Brown (93) ..... Cooper-Wright ..... 2-21 ..... 581....8-7
It's a Pleasure (T) (90) ..... Henie-O'Shea ..... 8-21 ..... 584....3-5
Princess and the Pirate (T) (94) ..... Hope-Mayo ..... 5-15 ..... 551..10-16
Three Caballeros (T) (71) ..... Cartoon Feature ..... 591..12-25
Woman in the Window, The (95) ..... Robinson-Bennett ..... 4-17 ..... 582..10-16
Details under title: Once Off Guard

COMPLETED —— 1945-46 ——

BLOCK NO. ONE

George White's Scandals (95) ..... Davis-Haley ..... 2-5 ..... 602....8-6
Falcon in San Francisco, The (65) ..... Conway-Corday ..... 2-19 ..... 603....8-6
Johnny Angel (79) ..... Raft-Trevor ..... 12-11 ..... 604....8-6
Momma Loves Poppa (60) ..... Errol-Risdon ..... 2-19 ..... 601....8-6
Radio Stars on Parade (69) ..... Brown-Carney ..... 4-16 ..... 605....8-6

BLOCK NO. TWO

First Yank Into Tokyo (82) ..... Neal-Hale ..... 2-19 ..... 607...9-17
Isle of the Dead (72) ..... Karloff-Drew ..... 608..9-17
Man Alive (70) ..... O'Brien-Drew ..... 2-5 ..... 606...10-1
Spanish Main, The (T) (100) ..... Henreid-O'Hara ..... 11-27 ..... 610..10-15
Wanderer of the Wasteland (67) ..... Warren-Long ..... 6-11 ..... 609...10-1

BLOCK NO. THREE

Cornered (102) ..... Powell-Cheirel ..... 7-9 ..... 612..12-24
Hotel Reserve (79) ..... Mason-Mannheim ..... Foreign ..... 615..12-24
Dick Tracy (61) ..... Conway-Jeffreys ..... 6-11 ..... 613..12-24
Sing Your Way Home (72) ..... Haley-Jeffries ..... 12-11 ..... 614..12-24
Spiral Staircase, The (83) ..... McGuire-Brent ..... 9-3 ..... 611....1-7
Details under title: Some Must Watch

BLOCK NO. FOUR

Deadline at Dawn (83) ..... Hayward-Williams ..... 5-28 ..... 617.....
From This Day Forward ..... Fontaine-Stevens ..... 9-3 ..... 616.....
Details under title: All Brides are Beautiful
Game of Death (70) ..... Loder-Long ..... 2-19 ..... 619.....
Details under title: The Most Dangerous
Riverboat Rhythm (64) ..... Errol-Newton ..... 7-9 ..... 620.....
Tarzan and the Leopard Woman (72) ..... Weismuller-Joyce ..... 8-20 ..... 618...2-18

SPECIALS

Along Came Jones (90) ..... Cooper-Young ..... 11-27 ..... 681...6-25
Bells of St. Mary's, The (125) ..... Crosby-Bergman ..... 3-5 ..... 661..11-26
Tomorrow Is Forever (105) ..... Colbert-Welles ..... 4-2 ..... 682...1-21
Wonder Man (T) (98) ..... Kaye-Mayo ..... 7-24 ..... 651...4-30

NOT DESIGNATED

Badman's Territory ..... Scott-Richards ..... 10-1.....
Bamboo Blonde ..... Langford-Wade ..... 9-17.....
Bedlam ..... Karloff-Lee ..... 8-6.....
Details under title: A Tale of Bedlam
Crack-Up ..... O'Brien-Trevor ..... 1-21.....
Ding Dong Williams ..... Vernon-McGuire ..... 5-14.....
Double Trouble ..... Haley-Jeffreys ..... 2-4.....
Falcon's Alibi, The ..... Conway-Corday ..... 8-20.....
Heartbeat ..... Rogers-Aumont ..... 8-20.....
Kid From Brooklyn, The (T) ..... Kaye-Mayo ..... 6-25.....
Lady Luck ..... Young-Hale ..... 10-29.....
Genius At Work ..... Carney-Brown ..... 9-3.....
Details under title: Master Minds
Notorious ..... Bergman-Grant ..... 10-29.....
Details under title: Follow Your Heart
Sister Kenny ..... Russell-Knox ..... 11-12.....
Step By Step ..... Tierney-Jeffreys ..... 1-21.....
Stranger, The ..... Robinson-Young ..... 10-29.....
Sunset Pass ..... Warren-Leslie ..... 12-10.....
Till the End of Time ..... McGuire-Madison ..... 10-29.....
Details under title: The Dream of Home
Truth About Murder, The ..... Granville-Conway ..... 7-23.....
Details under title: The Lie Detector
Without Reservations ..... Colbert-Wayne ..... 10-29.....
Details under title: Thanks God, I'll Take It From Here)

REISSUE

Pinocchio (T) ..... Disney Cartoon Feature ..... 691.....

20th CENTURY FOX

1945-46 Features **Completed (34)** **In Production (3)**

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
It Shouldn't Happen To A Dog	Landis-Joslyn	2-4			
Margie (T)	Craine-Young	2-18			
Three Little Girls in Blue (T)	Haver-Mature	11-26			
COMPLETED —— 1944-45 ——					
BLOCK NO. NINE					
Molly and Me (77)	Fields-Woolley	11-13	Apr.	522	3-5
Details under title: Molly, Bless Her					
Song of Bernadette (156)	Jones-Price	4-5	April	520	2-7
Royal Scandal, A (90)	Bankhead-Eythe	9-18	April	521	4-2
Details under title: Czarina					
BLOCK NO. TEN					
Diamond Horseshoe (T) (104)	Grable-Haymes	9-4	May	524	4-30
Bull Fighters (62)	Laurel-Hardy	12-11	May	525	4-16
BLOCK NO. ELEVEN					
Don Juan Quilligan (75)	Bendix-Blondell	2-5	June	527	6-25
Details under title: Two-Faced Quilligan					
Where Do We Go From Here? (T) (77)	MacMurray-Leslie	9-4	June	526	5-28
BLOCK NO. TWELVE					
Nob Hill (T) (95)	J. Bennett-Raft	8-21	July	529	6-11
Within These Walls (71)	Mitchell-Andersen	3-5	July	528	6-11
REISSUE					
Call of the Wild (Reissue) (81)	Gable-Young		June	523	
COMPLETED —— 1945-46 ——					
NOT DESIGNATED					
Anna and The King of Siam	Dunne-Harrison	12-10			
And Then There Were None (97)	Fitzgerald-Huston	3-19	Nov.	611	7-23
Behind Green Lights (64)	Landis-Gargan	10-1	Feb.	620	2-4
Details under title: Precinct 33					
Bell for Adano, A (103)	Hodiak-Tierney	11-13	Aug.	601	7-9
Black Beauty	Freeman-Denning	12-10			
Captain Eddie (107)	MacMurray-Bari	12-11	Sept.	604	7-23
Caribbean Mystery (65)	Donn-Ryan	2-5	Sept.	605	8-6
Details under title: First, Last and Always					
Centennial Summer (T)	Crain-Wilde	9-17			
Cluny Brown	Jones-Boyer	12-24			
Colonel Effingham's Raid (70)	Bennett-Eythe	12-25	Feb.	610	10-15
Dark Corner, The	Ball-Stevens	12-10			
Doll Face (80)	Miranda-O'Keefe	8-20			12-24
Dolly Sisters, The (T) (114)	Grable-Payne	2-5	Nov.	609	10-1
Dragonwyck	Tierney-Eythe	3-5			
Wake Up and Dream (T)	Payne-Haver	5-14			
Fallen Angel (97)	Faye-Andrews	5-14	Dec.	612	10-29
House on 92nd Street (88)	Eythe-Hasso	4-30	Oct.	608	9-17
Details under title: Now It Can Be Told					
Jesse James (106)	Power-Fonda	Reissue	Feb.	618	
Junior Miss (94)	Garner-Joslyn	2-19	Aug.	603	6-25
Kitten on the Keys (T)	O'Hara-Haymes	4-30			
Johnny Comes Flying Home	Stewart-Crane	11-26			
Leave Her To Heaven (T) (110)	Tierney-Wilde	5-28	Jan.	614	12-24
Rendezvous 24	Gargan-Palmer	1-21			
Return of Frank James (92)	Fonda-Tierney	Reissue	Feb.	619	
Shock (70)	Price-Bari	10-15	Feb.	615	1-21
Shocking Miss Pilgrim, The (T)	Grable-Haymes	12-10			
Somewhere in the Night	Hodiak-Gallu	12-10			
Smoky (T)	MacMurray-Baxter	7-23			
Strange Triangle	Hasso-Sheppard	1-7			
Sentimental Journey (94)	Payne-O'Hara	10-1	Mar.	621	2-18
Spider, The (63)	Conte-Marlowe	6-11	Dec.	613	11-12
State Fair (T) (100)	Andrews-Crain	1-22	Oct.	607	9-17
Walk in the Sun (117)	Andrews-Conte	8-11	Mar.	616	12-24
Details under UA Release Chart					
Way Ahead, The (104)	Niven-Huntley	For.	Aug.	606	6-11
Wilson (T) (153)	Hardwicke-Mitchell	11-29	Aug.	602	8-7
Yank in London, A	Neagle-Harrison	Foreign	Mar.	622	

UNITED ARTISTS

1945-46 Features **Completed (23)** **In Production (3)**

Key to Producers: Small (Sml.); Rogers (Rgs.); Vanguard (Van.); Crosby (Cby.); Sherman (Shm.); Pressburger (Psb.); Wanger (Wgr.); Ripley-Monter (R.M.); Bogeaus (Bog.); Stromberg (Smg.); Levey (Lev.); Cowan (Cow.); Stone (Stn.); Selznick (Szk.); Nebenzahl (Neb.); Lesser Les.); Loew-Hakim (L. H.); Skirball (Skl.); Eagle-Lion (G. F. D.); Cagney (Cgy.); Bronston (Brn.); Hughes (Hug.).

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Angel On My Shoulder	Muni-Baxter	1-21		Rgs.	
Details under title: Me and Mr. Satan					
Mr. Ace and the Queen	Raft-Sidney	2-18			
Strange Woman, The	Lamarr-Sanders	12-24			
COMPLETED —— 1944-45 ——					
Bedside Manner (79)	Hussey-Carroll	11-27	6-15	Stn.	6-25
Blood on the Sun (94)	Cagney-Sidney	10-31		Cgy.	4-30
Colonel Blimp (T) (148)	Livesy-Walbrook	Foreign	5-4	G.F.D.	4-2
Great John L, The (96)	Darnell-McClure	7-10	6-29	Crosby	6-11
Guest Wife (88)	Colbert-Ameche	12-11	7-27	Skl.	8-6
Hairy Ape, The (90)	Bendix-Hayward	1-10	6-16	Lev.	5-29
Sensations of 1945 (86)	Powell-Fields	12-13	6-30	Stn.	7-10
Song of the Open Road (89)	Bergon-Granville	12-13	6-2	Rgs.	5-15
Southerner, The (91)	Scott-Field	9-18	8-10	L.H.	5-14
Details under title: Hold Autumn in Your Hand					
Story of G. I. Joe (109)	Meredith	11-27	7-13	Cwn.	6-25
COMPLETED —— 1945-46 ——					
Abilene Town (89)	Scott-Dvorak	8-6	1-11	Lev.	1-21
Details under title: Abilene					
Adventures in Casablanca	Marx Brothers	10-15		L.H.	
Details under title: A Night in Casablanca					
Blithe Spirit (T) (94)	Cummings-Harrison	Foreign	12-14	GFD	10-1
Breakfast in Hollywood (93)	Breneman-Granville	8-20	2-22	Gldn.	1-21
Caesar and Cleopatra (T)	Olivier-Leigh	Foreign		G.F.D.	
Captain Kidd (89)	Laughton-Britton	2-5	10-19	Bog.	8-20
Diary of A Chambermaid (87)	Goddard-Hatfield	7-23	2-15	Bog-Mer.	2-16
Duel In the Sun (T)	Jones-Cotten	3-19		Szk.	
Getting Gertie's Garter (72)	O'Keefe-McDonald	6-25	11-30	Sml.	12-10
Fanny by Gaslight	Mason-Calvert	Foreign		GFD.	
Henry V (T)	Olivier-Newton	For.		G.F.D.	
Johnny In the Clouds (88)	Montgomery-Mills	Foreign	9-15	GFD.	12-10
Outlaw, The	Russell-Huston	2-8		Hug.	
Paris—Underground (97)	Bennett-Fields	1-22	9-14	Bnt.	10-29
Rebecca (130)	Fontaine-Olivier	Reissue		Szk.	
Scandal in Paris, A	Sanders-Hasso	10-29		Psb.	
Sin of Harold Diddlebock, The	Lloyd-Walburn	10-1			
Spellbound (113)	Bergman-Peck	7-24	12-28	Szk.	11-12
Details under title: House of Dr. Edwardes					
This Happy Breed (T)	Newton-Johnson	Foreign		G.F.D.	
2000 Women	Robson-Calvert	Foreign		G.F.D.	
Young Widow	Russell-Hayward	3-5	3-1	Smg.	
Whistle Stop (85)	Raft-Gardner	7-23	1-25	Neb.	1-21

UNIVERSAL

1945-46 Features	**(48)**	**Completed (39)**	**In Production (4)**
Westerns	**(7)**	**Completed (6)**	**In Production (0)**
Serials	**(4)**	**Completed (4)**	**In Production (0)**

NEW PRODUCTIONS

LITTLE MISS BIG

Comedy—Started February 13

Cast: Fay Holden, Beverly Simmons, Mary Morris, Fred Brady, Frank McHugh, Milburn Stone, Samuel S. Hinds, John Eldredge, Jeff York.

Director: Erle Kenton — Producer: Marshall Grant

Story: Not available. See next issue.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Dressed To Kill	Rathbone-Bruce	2-4			
Details under title: Prelude to Murder					
Love Takes A Holiday	Davis-Oakie	2-4			
Fandango (T)	DeCarlo-Donlevy	1-21			
Details under title: Schahrazad					

COMPLETED — 1945-46 —

Adventure for Two	Olivier-Rutherford	Foreign			
Bad Men of the Border	Grant-Armida	8-6	9-28	1101	
Blondie Alibi	Neal-O'Driscoll	1-21	4-12		
Details under title: Design for Death					
Because of Him	Durbin-Tone	9-3	1-18	516	2-4
Brute Man, The	Hatton-Adams	11-26			
Cat Creeps, The	Collier-Brady	1-21			
Canyon Passage (T)	Andrews-Hayward	9-3			
Code of the Lawless	Grant-Knight	7-23	10-19	1102	
Details under title: Law for Pecos					
Crimson Canary (64)	Beery-Collier	4-16	11-9	509	11-26
Details under title: Hear That Trumpet Talk					
Dalton's Ride Again, The (72)	Curtis-O'Driscoll	9-3	11-23	510	12-24
Dead of the Night	Redgrave-Withers	Foreign			
Frontier Gal (T) (84)	deCarlo-Cameron	5-14	12-21	513	12-10
Girl On the Spot (75)	Barker-Collier	3-19	1-11	515	2-18
Details under title: Serenade for Murder					
Gun Town	Grant-Knight	9-3	1-18	1104	
House of Dracula (67)	Chaney-O'Driscoll	10-15	12-7	511	1-21
House of Horrors	Lowery-Grey	3-29		525	
Idea Girl (64)	Barker-Bishop	12-24	2-8	518	
Little Giant	Abbott-Costello	11-12	2-22	520	
(Details under title: On The Carpet)					
Lost City of the Jungle (Serial)	Adams-Haydn	2-18			
Madonna of the Seven Moons	Calvert-Granger	Foreign			
Man in Gray (92)	Lockwood-Mason	Foreign	3-15	523	
Men In Her Diary (73)	Albritton-Hall	2-19	9-14	502	10-1
Murder Mansion	Goodwin-Grey	10-1			
Night In Paradise	Oberon-Bey	1-8			
Smooth as Silk	Taylor-Grey	1-7	3-1	521	
Details under title: Notorious Gentlemen					
On the Carpet	Abbott-Costello	11-12			
Outlaws of Twin Forks	Grant-Adams	8-20			
Pillow of Death (66)	Chaney-Joyce	3-19	12-14	512	1-7
Pursuit to Algiers (65)	Rathbone-Bruce	8-20	10-26	507	11-12
Details under title: The Fugitive					
River Gang (64)	Jean-Brasselle	10-2	9-21	503	10-29
Details under title: Fairy Tale Murder					
Rogue's Progress	Harrison-Palmer	Foreign			
Royal Mounted Rides Again (Serial)	Kennedy-Kennedy	7-23	10-23	1681	
Scarlet Horseman, The (Serial)	Cookson-Shaw	11-12	1-22	1781	
Scarlet Street (102)	Robinson-Bennett	8-6	12-28	514	
Secret Agent X-9 (Serial)	Bridges-Wiley	4-16			
Senorita from the West (63)	Jones-Granville	1-22	10-12	506	10-20
Seventh Veil, The (94)	Mason-Todd	Foreign	2-15	519	
Shady Lady (94)	Coburn-Simms	6-11	9-7	501	9-17
She Wolf of London, The	Haden-Harvey	12-24			
Details under title: Alibi in Ermine					
So Goes My Love	Loy-Ameche	11-12			
Details under title: Genius in the Family					
Spider Woman Strikes Back, The	Sondergaard-Grant	10-15	3-22	524	
Strange Confession (62)	Chaney-Joyce	2-19	10-5	505	12-10
Strange Conquest	Wyatt-Cookson	2-4			
Tangier	Montez-Sabu	10-1	3-8	522	
Terror By Night (60)	Rathbone-Bruce	10-29	3-1	517	2-18
That Night With You (84)	Tone-Foster	6-11	9-28	504	10-15
Details under title: Once Upon a Dream					
This Love of Ours (90)	Oberon-Korvin	6-25	11-2	508	10-20
Details under title: As It Was Before					
Trail to Vengeance	Grant-Knight	11-30			
Wicked Lady	Mason-Lockwood	Foreign			

WARNER BROTHERS

1945-46 Features	**Completed (29)**	**In Production (3)**

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Humoresque	Crawford-Garfield	12-24			
Sentence, The	Sheridan-Smith	1-21			
Very Rich Man, A	Greenstreet-Vickers	2-18			

COMPLETED — 1944-45 —

Christmas in Connecticut (101)	Stanwyck-Morgan	6-12	8-11	420	7-23
Conflict (86)	Bogart-Hobart	5-17	6-30	418	6-25
Corn Is Green, The (114)	Davis-Dell	8-21	7-21	419	4-2
Crime by Night (72)	Wyman-Cowan	10-19	9-9	402	8-7
Details under title: Forty Whacks					
God Is My Co-Pilot (88)	Morgan-Massey	8-21	4-7	414	4-2
Escape in the Desert (79)	Sullivan-Dorn	6-12	5-19	416	4-30
Details under title: Strangers in Our Midst					
Horn Blows at Midnight, The (78)	Kenny-Smith	11-15	4-28	415	4-16
Hotel Berlin (98)	King-Deatine	11-27	3-17	413	3-19
Janie (106)	Reynolds-Hutton	1-10	9-2	401	8-7
Objective Burma (142)	Flynn-Brown	6-12	2-10	411	2-5
Pillow To Post (92)	Lupino-Greenstreet	8-21	6-9	417	5-28
Roughly Speaking (117)	Russell-Carson	6-12	3-3	412	2-5
To Have and Have Not (101)	Bogart-Bacall	2-21	1-20	410	10-16

COMPLETED — 1945-46 —

Beast With Five Fingers, The	Alda-King	12-10			
Big Sleep, The	Bogart-Bacall	10-31			
Burma Victory (63)	Documentary	2-16		512	
Cinderella Jones (88)	Leslie-Aldo	12-13	3-9	512	2-18
Confidential Agent (118)	Boyer-Bacall	6-25	11-10	506	11-12
Danger Signal (78)	Emerson-Scott	4-16	12-15	508	11-26
Devotion	DeHaviland-Lupino	11-16			
Escape Me Never	Flynn-Lupino	11-26			
Her Kind of Man	Scott-Paige	8-20			
Janie Gets Married	Leslie-Hutton	4-16			
Mildred Pierce (111)	Crawford-Carson	12-25	10-20	505	10-15
My Reputation (94)	Stanwyck-Brent	11-29	1-26	510	1-21
Never Say Goodbye	Flynn-Parker	8-6			
Night and Day (T)	Grant-Smith	6-25			
Nobody Lives Forever	Garfield-Fitzgerald	9-18			
Of Human Bondage	Henreid-Parker	7-24			
One More Tomorrow	Sheridan-Moran	11-1			
Pride of the Marines (119)	Garfield-Parker	11-27	9-1	501	8-20
Details under title. This Love of Ours					
Rhapsody in Blue (139)	Leslie-Aldo	7-26	9-27	502	7-9
San Antonio (T) (110)	Flynn-Smith	10-16	12-29	509	11-26
Saratoga Trunk (135)	Cooper-Bergman	3-8	3-30	514	12-10
Shadow of A Woman	King-Prince	2-19			
Stolen Life, A	Davis-Ford	2-19			
Three Strangers (93)	Fitzgerald-Greenstreet	1-22	2-16	511	2-4
Time, The Place and The Girl, The (T)	Morgan-Paige	4-2			
Too Young To Know (86)	Leslie-Hutton	2-19	12-1	507	11-26
Two Guys From Milwaukee	Morgan-Leslie	12-24			
Two Mrs. Carrolls, The	Bogart-Stanwyck	5-14			

REISSUES

Born For Trouble	Johnson-Emerson	10-6		504	
Originally titled: Murder in the Big House					
It All Came True	Bogart-Sheridan	10-6		503	

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F-B's Famous PRODUCTION SECTION

STUDIO SIZE-UPS

(*Continued from Page 22*)

other year's record. The 1946-47 schedule will have 26 features, including the two $5,000,000 films already completed: Selznick's "Duel In The Sun" and Rank's "Caesar and Cleopatra." Mr. Raftery was firm in his denial of any pending sale of the company either to "persons already established in the industry or to Wall Street investment houses."

In production are three: "Mr. Ace and The Queen" (George Raft-Sylvia Sidney), "Angel On My Shoulder" (Paul Muni-Anne Baxter) and "The Strange Woman" (Hedy Lamarr-George Sanders).

Lester Cowan is going ahead fast with his production of "The Life of Sun Yat Sen." He has the approval of Chiang Kai-Shek for this undertaking and is presently huddling with the Chinese Embassy in Washington to assure all the technical details being in order.

UNIVERSAL

Walter Wanger broke the news this week with his plans for future production. Wanger's 1946-47 season will include ten features at $14,000,000 with a national advertising program to cost $1,000,000. Five of the pictures are set for Universal release. "Scarlet Street," "Night in Paradise," and "Canyon Passage" are already completed. "Mystery in Mauve" and an untitled film will complete the Universal quintet. Also on the Wanger list, with no distribution deal set yet, is "Ballad and the Source," which may or may not have Bergman in the top role; "Angelica," which will star Susan Hayward, and two for Joan Bennett.

Construction is already under way for the new Goetz-Spitz quarters at the Universal studio. Meanwhile, Universal is started on its two million dollar building program with first of all, a writers' building. Despite the Goldwyn edict that all independents will have to find other space, the International unit will continue to work there until the new space is ready, which is certain to be several months with present construction problems. "Countess of Monte Cristo," the Sonja Henie film, will be ready for starting in April.

In addition to the present working schedule, three more films will be going before the end of March. Michael Fessier is set to start his "Lesson in Love," with George Brent and Lucille Ball (before she goes back on her new contract to Metro), Joseph Gershenson will roll "The Runaround," with Ella Raines and Rod Cameron and Abbott-Costello, and "The Ghost Steps Out" will also be on the March program.

"Up in Central Park," which scored so soundly on Broadway, has been purchased by Universal for a Deanna Durbin starrer, which Felix Jackson will produce. Before this one will come "Josephine."

In production now: "Dressed To Kill" (Basil Rathbone-Nigel Bruce), "Love Takes A Holiday" (Joan Davis-Jack Oakie) and "Fandango" (Yvonne DeCarlo-Brian Donlevy), formerly called "Shahrazad."

WARNER BROS.

Joseph M. Bernhard and Milton Sperling are proceeding with the building of a top-class independent unit, with their United States Picture. The partners plan to have a contract list of at least 40 actors, writers and technicians. To complete their plans, the men will investigate talent possibilities in Europe. Both producers feel that new talent is an essential in a new company in order to break the spiraling salaries now being paid and to look to European talents, untouched for the war period to supply some useful new abilities.

Jerry Wald, who may win the Academy Award this year as the outstanding producer, has a heavy schedule ahead of himself. "The Secret," "The Silver Lining" and "Serenade," the James M. Cain story, will all go through before late Spring. Meanwhile, Wald is working on three biographies which he will have before the cameras within the next six months: "The Life of Will Rogers," in which the junior Will Rogers will carry the title role; "The Life of Jack Benny" and "Mr. Broadway," the Sime Silverman Variety story.

Warner's other "white-haired boy," Michael Curtiz, is being offered every possible enticement to off-set the many intriguing deals that have been presented to him as his contract comes up for renewal. Latest plum from the Warner front office is a cut in the profits on all of his pictures, his own title, "Michael Curtiz Productions" and a maximum overhead on all of his films. Of course, he gets a flat direction fee on a new seven-year termer.

Ronald Reagan has been signed to a co-star role with Humphrey Bogart and Lauren Bacall in "Stallion Road," which goes into production shortly. Reagan was first named for the Will Rogers role, but when young Rogers accepted the job, Reagan was shifted to "Stallion Road."

In production on the Warner lot are three hold-overs: "Humoresque" (Joan Crawford-John Garfield), "The Sentence" (Ann Sheridan-Kent Smith) and "A Very Rich Man" (Sydney Greenstreet-Martha Vickers).

BROADWAY NEWSREEL

The jam-packed Washington's Birthday business gave many of the Broadway first-run film palaces near-record grosses for the final week in February — in contrast to the below-average second week with its near-zero business on Lincoln's Birthday due to Mayor O'Dwyer's enforced 18-hour shut-down.

Outstanding among the newer stage and screen attractions is the Strand's "Three Strangers" and Jack Carson heading the stage show, with the latter mainly responsible for the new all-time house record for the three-day holiday week-end, topping the previous record-holder, "San Antonio," by several thousand dollars. Now in its second week, the bill will remain until "Cinderella Jones" opens on March 15th.

At the Paramount, the sure-fire combination of "The Road to Utopia" and Benny Goodman and His Orchestra had a smash opening day February 27th, following three terrific weeks of Danny Kaye in person and the also-ran "Miss Susie Slagle's." Bobby-sox fans packed the Paramount to the rafters, screaming approval for Kaye and frequently applauding his kidding suggestion that he remain on the stage and not run the picture.

A third terrific in-person draw is Carmen Miranda at the Roxy, where "Fallen Angel" is on the screen. The Brazilian Bombshell drew $100,000 for a third week and is now in a fourth and final stanza with "Sentimental Journey" set to open on March 6th.

At the Capitol, "The Harvey Girls" and Glenn Miller's Orchestra on the stage were an equally-strong draw and gave the house four smash weeks with the final holiday one beating the third stanza and giving the house the best Washington's Birthday in its 26-year history. "The Sailor Takes a Wife" and Sammy Kaye's Orchestra opened on February 28th.

At Radio City Music Hall, Clark Gable and Greer Garson (the Music Hall's queen) must take the credit for the terrific total of over $400,000 taken in during the initial three weeks of "Adventure," at the world's largest theatre, which has a stage revue without names. The picture starts a fifth week on March 7th and will continue indefinitely with no successor set.

Loew's State just completed two highly-profitable weeks with the first run "Tars and Spars" and the usual vaudeville bill, which draws most of the trade.

"Tomorrow Is Forever," despite some weak notices, created a new attendance record and a new high mark for total receipts at the Winter Garden, although these figures compare only with those of the mild-drawing British films, which have played the theatre since J. Arthur Rank took it over on October 1st. Only the opening picture, "Blithe Spirit," and the recent "Seventh Veil," which benefited by word-of-mouth and magazine breaks, did better than average business, the others were weak sisters.

"Scarlet Street," which benefited by the Censor Board's temporary banning, smashed the Criterion's week-end record during the first week of its run and also broke the box-office record for the second week. The Universal picture starts a fourth week on March 7th and will be followed by Columbia's "Bandit of Sherwood Forest" later in the month.

Second and third weeks for "The Spiral Staircase" at the Palace outgrossed the same company's "Spanish Main," which formerly held the house record, and the RKO Radio thriller is now in its fourth week and will continue until mid-March when "Deadline at Dawn" comes in.

Way up ahead of all the long-run pictures is "Lost Week-End," which finished its first 12 weeks at the Rivoli with a total gross of close to $700,000, a new record for the 2,092 seat theatre which has played only 14 films (divided between Paramount and 20th-Fox) in the past 2½ years. "Week-End" started a 14th week on March 2nd and still shows no signs of giving way to "Kitty," scheduled to follow.

The two Ingrid Bergman pictures, "Spellbound" and "Saratoga Trunk," are running along profitably with no signs of a let-up. The latter even jumped its gross considerably for its 14th week at the Hollywood, while the U.A. release is still strong in its eighteenth week and may hold until Easter.

Another U.A. release, "Abilene Town," opened at the Globe on March 2nd, following three weeks for "Tarzan and the Leopard Woman."

A third U.A. film, "Getting Gertie's Garter," was weak for its fourth and last stanza at the Gotham.

"A Walk in the Sun" has slipped badly at the Victoria, but is being held for an eighth and final stanza before giving way to the re-issue of "Rebecca" on March 8th.

The Rialto is doing well enough to hold over "House of Horrors," a natural for its horror-hungry patrons.

PEOPLE IN PICTURES



ALL SMILES. Herbert J. Yates, Sr., president of Republic, and Gene Autry seem elated over the fact that the cowboy crooner, just out of service, has signed a new pact calling for a series of high-budget westerns, which are to get under way shortly.



LAUDS PUBLICITY. Claude Lee, Paramount public relations expert, speaks on the virtues of publicity at a joint AMPA-Publicity Club luncheon in New York. The attentive listeners are Dave Bader, left, and Will Yolen, presidents of AMPA and the Publicity Club, respectively.





AT 'TOMORROW' PREMIERE. Orson Welles, himself an ex-child prodigy, and 6-year-old Natalie Wood, at the N. Y. premiere of RKO's "Tomorrow Is Forever". Welles is one of the picture's stars and Natalie has a prominent supporting role. Robert Mochrie, RKO vice-president and sales chief, right, also attended the gala affair at the Winter Garden Theatre.



R-C BIG 2. Spyros P. Skouras, national industry chairman of the Red Cross Drive, and Harold J. Fitzgerald, national campaign director, deep in conversation during the kick-off luncheon at the St. Moritz Hotel, N. Y.



CONTEST JUDGES. S. Barret McCormick, RKO director of advertising-publicity, talks it over with several of the judges in the "Falcon" contest for best campaign tie-in with radio program. Seated: Arthur Brilant, Charles Solomen. Standing: Hal Coulter, Lou D. Straus.



STUNT. Lester Stallman, of the Astor, Reading, Pa., has Mrs. Rosalind Heinley, British war bride, phone her mother in England to extol merits of "Seventh Veil", while hubby Heinley watches.



BALLY. Robert Retzer, Wilson, Fresno, Cal., had this Sinatra cut-out in the lobby for girls to embrace.

THE NEWS DIGEST

Continued from Page 18)

The Government's plan also provides that in nine areas where Schine operates in two or more towns within approximately 25 miles of each other, the circuit will be required to elect one town in each area where it will be allowed to continue to operate. It will have to divest itself of theatres in the other towns within those areas. These areas are: in New York—Amsterdam and Glamersville; Ilion, Herkimer and Little Falls; Auburn and Seneca Falls; Geneva and Canandaigua; in Ohio—Kent and Ravenna; Ashland and Wooster; Bucyrus and Tiffin; in Maryland—Cambridge and Easton; in Kentucky—Lexington and Paris.

Trustee Asked

The Department of Justice in its proposal asked the Court to appoint a trustee to sell the interests which are to be divested "as rapidly as possible by public advertisement for bids, private negotiations and employment of real estate or business brokers whenever necessary. All records of the theatres involved shall be made available to the trustee and he is to have access to the premises at all times to show them to prospective buyers.

It is stipulated in the Government plan that preference shall be given, when choice is possible, to purchasers having the least circuit buying power. No person connected with film companies is eligible to purchase any of the divested interests.

While Government counsel Wright was filing the divestiture program, Judge Knight was hearing an attack on the court's findings by Edward F. McClennon, counsel for the Schine circuit. The judge set April 16 for a hearing on the reorganization plan and for further arguments on the decision.

* * *

KIRSCH ACCEPTS R-C POST

Jack Kirsch, recently elected president of national Allied, has agreed to take the post of associate national campaign director for the Red Cross campaign, March 20-26, it was announced by the industry's R-C national chairman, Spyros P. Skouras.

The 1946 Red Cross drive will be the last audience collection campaign having the official support of Allied States Association, which passed a resolution at the recent board meeting ratifying the C. I. E. A. action opposing all future drives involving collections from theatre audiences.

Kirsch will work with Harold J. Fitzgerald, national R-C campaign director.

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GOLDMAN DENIED JURY

The U. S. Circuit Court of Appeals in Philadelphia last Monday (Feb. 25) rejected the mandamus petition of William Goldman, independent circuit operator, to require District Judge William H. Kirkpatrick to allow a jury to fix the amount of damages to be awarded Goldman in his anti-trust suit against the major distributors and the Warner Circuit. The Circuit Court previously had reversed Judge Kirkpatrick's decision for the defendants in the case.

The petitioner's assertion that the litigation "has already been excessively delayed" and that there might be further unwarranted delays by court proceedings "lacking the salutary presence of a jury" was declared by the Court to be "unjustified" on the basis of the time-table of the case. The ruling said, in conclusion, "We are of the opinion that the issue of damage may be disposed of more efficiently and more expeditiously by a trial by the court, rather than by a trial by jury. Consequently, we conclude that the learned District Judge did not commit a breach of discretion in denying the petitioner's application for a jury trial."

William A. Gray, counsel for Goldman, promptly filed a petition for special listing to expedite hearings on the extent of the damages.

The original case was instigated by Goldman's inability to obtain first-run films for his Erlanger Theatre in central city Philadelphia.

* * *

5% ADMISSION TAX FOR N. Y.?

New York City exhibitors are up in arms over the proposal of Mayor William O'Dwyer to levy a five percent tax on theatre admissions as part of his program to overcome the municipal deficit, but late last week there still existed a possibility that the pressure of politics might come to the rescue of the big town theatremen.

The choice of the city appears to be between taxes on gas, electric, phone and amusements, or an increase in the transit fare. Faced with the dire political implications in levying a number of unpopular taxes, the city politicos might prefer to gamble on hiking up the transit fare.

* * *

PEOPLE

David A. Bader resigned as trade paper contact for 20th Century-Fox to enter the 16 mm. field. He is president of AMPA and was once executive assistant to the late Carl Laemmle at Universal.

Charles Reed Jones, former advertising and publicity director of Republic Pictures, has issued the first edition of his new monthly movie fan magazine, "Movie Songs". A 10c seller, it contains personality stories, studio news, fashion and beauty sections and other features of interest to film fans. Jones is editor-in-chief of the publication.

James M. Brennan, 59, in charge of RKO's New York City and New Jersey theatres, died of a heart attack last week.

Charles Skouras, national industry chairman of American Cancer Week, April 21-28, addressed a group of theatremen and trade paper representatives at the St. Moritz Hotel last Tuesday (Feb. 26) urging them to sponsor the campaign of warning against the dread disease through the nation's theatres. Red Kann was chairman of the meeting.

Walter E. Mitchell has been re-elected president of the Independent Exhibitors of New England. Other officers elected by the inde organization were: **E. Harold Stoneman,** vice-president; **Warren Nichols,** second v. p.; **Kenneth Forkey,** secretary; **W. Leslie Bendsley,** treasurer; **Ray E. Feeley,** business manager. **Nathan Yamins** was re-elected to the executive committee.

President Ernest Schwartz and all other officers of the Cleveland Motion Picture Exhibitors' Ass'n were re-elected at a recent meeting of the organization. The other incumbents are: **Albert E. Ptak,** vice-president; **George W. Erdmann,** secretary; **James E. Scoville,** treasurer.

AMERICAN BROTHERHOOD WEEK

FEBRUARY 16 - 24

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HIGHLIGHTS FROM REVIEWS OF NEW PICTURES BY FOREMOST CRITICS

'SCARLET STREET' CONTROVERSIAL MELLER GETS MIXED NOTICES

(UNIVERSAL)

"...**Rather absurd** that 'Scarlet Street' had to go over the censorship hurdles...As moral as a jermiad. It makes its physical and spiritual melodramatic points with sense and considerable artistry ...Joan Bennett, Edward G. Robinson and Dan Duryea play the leading roles with all the exactitude of mood and action that make a thriller satisfying. If anything, very moral and a bit confused...Story is simple, but it has all sorts of overtones... Strong fare, but it in no way violates common decency. With a bit more cohesion, it would prove one of the pictures of the year." BARNES, N. Y. HERALD TRIBUNE.

"...**Despite title** and all the lurid implications of the censors' ban, is a painfully moral picture and, in the light of modern candor, rather tame...If it hadn't been tagged by the censors it would have passed as an average thriller job." CROWTHER, N. Y. TIMES.

"...**For adults** and it will leave them full of enthusiasm for what a good movie can do to an audience. This is the good kind of melodrama, baffling, breath-taking and evil. Its people have you talking about their problems long after the picture is over... Hard-boiled story told in harsh tones . All the way through, you wonder why the censors dared monkey. The couple of little cuts they did insist on leave the picture in just about its original state." COOK, N. Y. WORLD-TELEGRAM.

"...**Everything is** all right. At least to this observer, who saw the picture before and after, nothing has been detracted...Story is still one that is accurately described as sordid, and the people are no better than their story." WINSTEN, N. Y. POST.

'TOMORROW IS FOREVER' FAILS TO IMPRESS THE CRITICS

(RKO)

"...**Orson Welles** has a chance to run wild, and you people who like ham acting unrestrained had better get around to the Winter Garden without loss of time...Does not contain much except Mr. Welles' exhibition of just how odd an actor can get. There are other players working, but they might as well be competing with a juggler or a tight rope walker. The arts differ." COOK, N. Y. WORLD-TELEGRAM.

"...**Straight piece** of Hollywood taffy, slightly saline and gooey clear through. The best way to view the performance of Orson Welles, who dominates the show, is as a studied display of overacting calculated to disguise an empty script...Tomorrow seems forever coming after an hour and a half of what goes on." CROWTHER, N. Y. TIMES.

"...**Topheavy with stars,** footage and fanfare, it remains an artificial and trivial tear-jerker...Takes up a number of serious wartime emotional problems without managing to give them a semblance of dramatic reality...Takes bigger and bigger doses for weaker and weaker reasons until the drug is everything and its vehicle nothing." GUERNSEY, N. Y. HERALD TRIBUNE.

"...**For a certain** valiance in outlook and for its considerable attention to good casting and production detail, 'Tomorrow Is Forever' most certainly warrants a patter of applause. Beyond those attributes, however, it is another in the seemingly endless cycle of slick-paper improbabilities which the Hollywood screen seems bound to perpetuate...Orson Welles does an extremely sensitive and always impressive job." JOHN T. McMANUS, PM.

"...**Pure meller;** a tale of two generations given a timely touch, an abundance of beautiful backgrounds and tastefully decorated interiors...It is wordy, lengthy, sometimes unbelievably hammy, considering how many expert technicians were concerned with it ...Full of the tear-jerking ingredients which make men label it a woman's picture." THIRER, N. Y. POST.

'THREE STRANGERS' TIMES' REVIEWER FINDS IT 'EFFICIENTLY INTRIGUING'

(WARNER)

"...**Action is full-bodied** melodrama of a shrewd and sophisticated sort. Never so far away from reason that it is wholly incredible but obviously manufactured fiction, it makes a tolerably tantalizing show, reaching some points of fascination in a few of its critical scenes...Plotting and writing have style...Efficiently intriguing show." CROWTHER, N. Y. TIMES.

"...**One of those** jig-saw puzzle melodramas, ornamented by excellent acting...It is thanks to Sydney Greenstreet, Geraldine Fitzgerald and Peter Lorre that it retains some semblance of suspense and terror in the confusion of the continuity. Murders, curious pacts, embezzlement and criss-cross love affairs are the ingredients...Should be seen for its acting rather than its script." BARNES, N. Y. HERALD TRIBUNE.

"...**An elaborate** contrivance of melodramatic claptrap, done so extremely well it is stirring up first rate excitement...Pretty good entertainment in this wildly incredible story...Played in the elaborately flamboyant style of acting appropriate to such an extravagant tale...You may have trouble recalling anything about this picture a day after you have seen it — but it is fun while it lasts." COOK, N. Y. WORLD-TELEGRAM.

"...**Provocative screen drama** — a good example of how a plot can be complex but not complicated...Thrill-packed story...Script winds on to an unusual climax, and the conclusion is one which rates such ad copy as: Please do not tell what happened to the winning sweepstake ticket and its co-holders! So we won't tell." THIRER, N. Y. POST.

'TARS AND SPARS' SOUNDLY PANNED, WITH ONE EXCEPTION

(COLUMBIA)

"...**Mighty lucky** that it has a fellow named Sid Caesar to break the monotony of ninety minutes of juvenile romantic misunderstanding, listless songs and commonplace dance routines...Alfred E. Green keeps the show going with a mechanical rather than a rhythmical pace...Few scenes of action at sea are sandwiched in between the musical and love-in-bloom interludes." T.M.P., N. Y. TIMES.

"...**The Coast Guard** is not quite up to its best tradition in 'Tars and Spars,' an oddly incoherent little musical movie...The inspiration that made this a lively session in its stage days evaporated completely during the ordeal by camera." COOK, N. Y. WORLD-TELEGRAM.

"...**Proves very little** in the way of entertainment or service salesmanship...Some good dancing by Marc Platt, and there is one very bright spot when Sid Caesar as a comic Coast Guardsman acts out a delightful satire on aviation motion pictures. This comedy routine would be something to see were not 'Tars and Spars' so difficult to take along with it." GUERNSEY, N. Y. HERALD TRIBUNE.

"...**The story you** could put in your eye if indeed you can find a story at all...Specialties in the show have a rather pleasing, impromptu style...Most impromptu stuff the fertile inventiveness of Seaman Sid Caesar." J.T.M., PM.

"...**All very merry**...Not Technicolored, nor super-colossal in construction, it displays imaginative skill in ensemble routines, and incidental humor galore. Positively overloaded with hummable ballads and trick-lyric tunes. You'll have a right good time at 'Tars and Spars'." THIRER, N. Y. POST.

'BEHIND GREEN LIGHTS' MADE TO GET PEOPLE OUT OF RAIN — COOK

(FOX)

"...**A rambling and** complicated little mystery...Evidently it was made to give people somewhere to go to get in out of the rain... The mystery and suspense is built from the old device of throwing dust in the eyes of the audience...Nothing much develops in the picture's setting." COOK, N. Y. WORLD-TELEGRAM.

"...**A clean-cut** detective story makes good entertainment sense ...Depends more on pique of curiosity and a close interplay between characters than on florid melodrama; as a result it is an interesting, if not boldly thrilling murder mystery...More sensible and real than most extravagant fictional crime dramas." GUERNSEY, N. Y. HERALD TRIBUNE.

"...**Shades of the** silent cinedramas, with a thrilload of blackmail, murder, theft (of a corpse!); with press, politicians and police all stirred up, to solve one hour-long movie mess!...Won't win any prizes for anybody—but let nobody allow that it is short on action ...There's no acting involved." THIRER, N. Y. POST.

"...* * * **Stars**...A lot of suspense engendered with very little obvious effort...Where most writers are painfully laborious, however, or sloppily indifferent, W. Scott Darling and Charles G. Booth have done it with an offhand skill rarely found in low budget films...Direction is knowing and players, even to the last bit role, are all effective." MASTERS, N. Y. DAILY NEWS.

"...**In 'Behind Green Lights,'** the murdered man is delivered right at the door of Police Headquarters...Turns out to have been a political murder, but by the time that's proved you will be too bored to care." B.C., N. Y. TIMES.

There is only ONE Independent Exhibitors' trade paper

Film
BULLETIN

. . . and 85 percent of the theatres in th e U. S. are INDEPENDENTS!

Film BULLETIN

Vol. 14, No. 6 March 18, 1946

FREEDOM OF THE TRADE PRESS

"...The editor or publisher of a motion picture trade paper occasionally encounters unilateral 'I do and I judge' thinking among film people... The basic purpose and the ultimate duty of the critic must be — to bring about improvement ...Big men know how to accept criticism and seek to profit by it...Small-minded men view anyone's right to criticize as a threat to their right to continue being stupid — or avaricious."

From Editorial by MO WAX

Page Three

THE INDEPENDENT MOTION PICTURE TRADE JOURNAL

THE SHORTEST REVIEW HE EVER WROTE!



HOW DID YOU LIKE THE PREVIEW OF M-G-M's

"TWO SISTERS FROM BOSTON"

(The Producers would appreciate your opinion. They realize that the public is the final judge. Thank you.—THE MANAGEMENT)

Excellent —

X Red Kann

PLEASE WRITE YOUR OPINION AND MAIL CARD





Dear Red Kann—Thanks for mailing the card back to us. You'll be interested in knowing that there were hundreds of replies from the audience and they were all RAVES.

Sincerely, Leo of M-G-M

"TWO SISTERS FROM BOSTON" • Kathryn Grayson • June Allyson • with Lauritz Melchior • Jimmy Durante • Peter Lawford • A Henry Koster Production • Original Screen Play by Myles Connolly • Additional Dialogue by James O'Hanlon and Harry Crane • Directed by Henry Koster Produced by Joe Pasternak • A Metro-Goldwyn-Mayer Picture

Your Help Needed! Red Cross Drive—Mar. 20-26

THE FLAG OF MERCY

The American Red Cross again has called on the showmen of the motion picture industry to aid in collecting necessary funds. Never before have the needs of the Red Cross been greater than they are today and all of us must rally to the support of this great humanitarian organization in its vital post-war work.

If we are to have the peaceful world we so earnestly pray for, we cannot let down the Red Cross now. Its flag is a symbol of mercy to all who behold it and for those who need food and shelter it means life and hope for the future.

Exhibitors, everywhere, organize your forces now to deliver the great sum of money so urgently needed by The American Red Cross!

The motion picture industry will not fail this great cause!

—SPYROS P. SKOURAS.

EDITORIALS

FREEDOM OF THE (TRADE) PRESS

The producers and the author of a flop play recently created a furore in New York theatre circles by buying space in the newspapers to advertise their plaint that the show's failure was due, not to its own inadequacies, but to the ignorance of the critics who panned it. And, in the nature of concrete proof of the validity of their claim, producers and author expressed the opinion that it was really a very excellent play!

There is a lesson to be gleaned from this incident. It quickly becomes apparent to anyone who undertakes the task of being a critic that he is invariably right to those with whom his opinion agrees and always wrong to those with whom he disagrees. Thus, he faces the simple alternatives of having only friends, or making a few enemies. Any critic worth his salt has plenty of the latter.

The editor or publisher of a motion picture trade paper occasionally encounters among film people the same sort of unilateral "I do and I judge" thinking exhibited by that play's producer-protagonists. It isn't common, thank goodness, but the trade paper that speaks its mind (as Film Bulletin does) every so often runs afoul of an executive who believes that he, alone, is qualified to judge the quality of his product, or his sales policies.

We do not regard it as a revolutionary notion that a trade paper has the right, and owes it as a duty to its readers, to speak out honestly and forcefully about the product and the actions of the people who produce, distribute and exhibit films. There are men in high positions, in Hollywood particularly, who seem to believe that they are above criticism — least of all in the pages of the trade press. We disagree.

What is the function of a critic? Whether it be one who criticizes the conduct of the country's President, or international policies, or the verdict of a court, or the practices of an industry, or a legitimate play, or a motion picture; whether the medium be newspaper, radio, screen, public forum, soap box or trade paper, the basic purpose and the ultimate duty of the critic must be the same — to bring about improvement.

The idea of expressing opinions about people and their deeds is so inextricably linked with the ideals of democracy that any attack on the right of a person to criticize — barring deliberate mischief-making — must be viewed as a blow against the very principles of our system of a free people and a free government.

The incident of the New York play confirms that we have learned about criticizing the pictures and policies of people in our industry. Big men know how to accept criticism and seek to profit by it, because they have the capacity to understand and the talent to correct their faults. Small-minded men, on the other hand, cannot take it, because they are either too stupid to realize their mistakes, or because they view anyone's right to criticize as a threat to their right to continue being stupid — or avaricious.

MO WAX

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Film Bulletin is pleased to announce the return to our Editorial Staff of David Hanna, well-known newspaper and trade paper columnist, who will review films and comment on Hollywood's affairs

HOLLYWOOD EDITORIAL

SIGNIFICANT OSCARS

The most significant point of this year's academy award winners is the fact that for once in the recent history of the annual Oscar giveaway the motion picture industry has chosen to honor its own.

That is to say the major winners are more representative of the motion picture art than those of previous seasons. "The Lost Weekend," for instance, reflects a more mature decision than that which accorded the honor in 1945 to "Going My Way"' in the face of such a formidable opponent as "Wilson,"

Both "The Lost Weekend" and "Wilson" are subjects which demonstrate the great heights the screen is capable of achieving. Both are stories uniquely suited to the motion picture medium—dramas whose effectiveness would be lessened in other forms.

Joan Crawford and Ray Milland, are both gifted, consistent screen performers—artists whose major experience has been in films. Neither, in any sense of the phrase, could be classified as being among those "one shot" personalities who have been honored by the Academy on the basis of a single spectacular performance.

Their present eminence has been achieved in the face of hard, determined work—a fact not often appreciated by their studios, especially in the case of Miss Crawford. Jimmy Dunn belongs in the same category. His Oscar for Johnny Nolan in "A Tree Grows in Brooklyn" is belated recognition of a performer who deserved it years ago when he played in "Bad Girl."

Billy Wilder and Charles Brackett who nabbed the writing, direction and production awards are two of the cleverest men the film business has produced in years. They are fresh, imaginative, resourceful. Their pictures have avoided the stereotyped. Their level of consistency has been high.

Generally, the impression is that the voters thought twice before marking their ballots. Instead of making the academy event take on the character of a popularity contest, they gave it meaning. First, by acknowledging strictly motion picture craftsmanship; secondly, by affirming their faith in an intelligent, adult postwar screen

'SCARLET STREET' CENSORSHIP

The enormous public appetite for news of the motion picture industry is sometimes capable of boomeranging. And it looks as though exactly that has happened in the case of Scarlet Street," which has received an abnormal amount of publicity thanks to its censorship problems in various states.

What might have passed as just a single incident susddenly has assumed the proportions of a vital controversy. Gossiper Jimmie Fidler, for example, is in the vanguard of a new crusade urging stricter controls over the motion picture screen. Forums on the subject have been broadcast on the air and any number of writers have contributed their particular views on the screen's standards of decency.

Whether the affair grows into a big headache remains to be seen. But if it does, one can hope that the producers (and the distributors and exhibitors) will put up a stronger fight against arbitrary censorship of moving pictures than has been noted in the past.

The habit of acquiescing in every trivial demand has no place in the operation of an industry which learned, through the war, of its tremendous impact, not only as an entertainment but as a social force.

One can go along with conventional ideas of decency for the screen—checks that are wise and necessary. But such restrictions cannot include the theory that movies are produced exclusively for children. And that narrow viewpoint seems to be the one usually employed by the Carrie Nations.

If the screen is to remain an independent force it is going to have to fight back against the pressure groups. It's going to have to make concessions in the way of arranging double bills, in the manner of separating juvenile and adult subjects. It will have to battle in the courts just as Walter Wanger is doing now.

It's a fight that cannot be lost.

DAVID HANNA

M-G-M . . . 2 in Block No. 16 (Total 5)

'TWO SISTERS FROM BOSTON' ANOTHER PASTERNAK-KOSTER CLICK

Rates ● ● ● generally

M-G-M
112 minutes
Kathryn Grayson, June Allyson, Jimmy Durante, Lauritz Melchior, Peter Lawford, Ben Blue, Isobel Elsom, Thurston Hall, Nella Walker, Harry Hayden, Chester Clute, Gino Corrado, Byron Foulger, Andrew Tombes, Tim Ryan, Ralph Sanford, Maurice Cass.
Directed by Henry Koster.

Here is a thoroughly entertaining blend of hokum comedy and operatic music with something to please every type of audience. Although not likely to attain the smash grosses of "Thrill of a Romance" or "Two Girls and a Sailor" (both of which had Van Johnson), this M-G-M hit is a fast-moving backstage musical with the low-brow antics of Jimmy Durante for the masses plus the operatic warbling of Lauritz Melchior to attract high-brow patrons. Durante, who contributes an honest and engaging characterization as well as indulging in his customary clowning, and Melchior, who gets laughs with his temperamental outbursts, in addition to giving several magnificent vocal renditions of arias by Liszt and Mendelssohn, wrap up the picture and overshadow Kathryn Grayson and June Allyson, who play the title roles. While the story, which switches back and forth between a staid society home, a Bowery beer hall and the stage of the Metropolitan, is familiar stuff and more ridiculous than most, it always keeps the audience amused enough to forget its implausibilities. The sure-fire combination of Producer Joe Pasternak and Director Henry Koster has injected many human interest touches, including a superb bit which purports to show how the Victor phonograph trademark, "His Master's Voice," came into being. The turn-of-the-century costumes and settings add to the hilarity of the Bowery sequences, especially during the straight-laced Miss Allyson's mortified rendition of a rowdy number. One new song, "Take a Chance with Romance," has hit possibilities. Grosses will be strong everywhere.

In 1900 Kathryn Grayson leaves Boston to study voice in New York where she finds her allowance is too small for her to coach with the best teachers. Under an assumed name, she sings at a Bowery beer hall where she becomes friendly with Jimmy Durante, the piano player. When rumor reaches Boston that she was seen in the Bowery spot, her uncle and aunt and her sister, June Allyson, come to New York to investigate. Miss Grayson tells them she sings in the chorus at the Metropolitan but they insist on seeing her, so Durante helps her bluff her way into a performance. She arouses the ire of Lauritz Melchior by interrupting his aria but her uncle and aunt are satisfied and leave for Boston while Miss Allyson stays behind. The latter tries to further her sister's operatic career by seeking help from Thurston Hall, influential patron of the Met but, instead, she meets his son, Peter Lawford, and they fall in love. Lawford gets Miss Grayson a chance to sing at a society function and the guests are impressed but the butler tells them she sings on the Bowery. Miss Allyson tells them it is she who sings there and she goes through with it when Hall comes down to see for himself. The prim Miss Allyson's rowdy number with Durante is a fiasco but Hall gets Miss Grayson into the Met. Although Melchior is infuriated at first, he, too, is finally impressed with her lovely voice.

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Kathryn Grayson and June Allyson make an attractive and nicely-contrasted pair of sisters, but the former has a better chance to demonstrate her lovely soprano voice and pert comedy manner. However, Miss Allyson does a satisfactory acting job and also takes care of the romantic interest with Peter Lawford. Ben Blue also has his comic innings in a funny drunk sequence and Isobel Elsom is perfectly cast as a prim Bostonian.

LEYENDECKER

'THE POSTMAN ALWAYS RINGS TWICE' WEAKENED BY CENSORSHIP FEAR

Rates ● ● ●— in first-runs on name value; less in subsequents

M-G-M
113 minutes
Lana Turner, John Garfield, Cecil Kellaway, Hume Cronyn, Leon Ames, Audrey Totter, Alan Reed, Jeff York, Edward Earle.
Directed by Tay Garnett.

What Billy Wilder, the Academy Award director, accomplished with one James M. Cain story, "Double Indemnity," Tay Garnett failed to accomplish with this one. "The Postman Always Rings Twice" is also a sordid tale of two weak-willed people who team up in infidelity and murder, but it lacks the realism, the conviction and the dramatic force of the other film. It has been debilitated by Metro's desire to avoid offending anyone. From a box-office standpoint, it should enjoy considerable success in the early runs, where the two topflight stars and the fame of the book will bring them in. But, because of its length, repetitive sequences and anti-climaxes, both the critical and public reaction is likely to be unfavorable and business will not hold up in most subsequent runs. However, action houses should find it strong. In this cleaned-up version of Cain's powerful story of two conscienceless humans who respond to their baser emotions and get away with murder — but pay for it when "the postman rings again" — the characters' motivation and actions are not always clear. Director Tay Garnett seems too conscious of the threat of censor trouble and his attempts to win sympathy for the frustrated young wife and the swaggering gas station attendant who helps her plan the murder of her middle-aged husband never ring true. The final death house scene, in which the convicted man turns philosopher, is especially phoney. There are only a few lighter touches in this grim picture and most of these are provided by the amusing, if entirely unethical, tactics of an unpleasant, chiseling lawyer. It is strictly adult fare.

John Garfield, a hitch-hiking gas station attendant, goes to work for Cecil Kellaway, a hamburger stand proprietor in California. Kellaway's young wife, Lana Turner, first resents and then falls in love with Garfield and together they plan to get rid of the husband. Their first attempt, to fake an accident in the home, seriously injures him, but he returns to the stand not realizing that Garfield and his wife are passionately in love. When Kellaway plans to sell out and take his wife away, Garfield gets him drunk and drives him in his car over a cliff. Miss Turner manages to scramble out, but Garfield is injured and, during her murder trial their conniving lawyer gets them working against each other until she is freed of manslaughter and put on probation. Although they hate and are suspicious of each other, the two continue at the hamburger stand and are finally married to stop scandalous talk. Garfield finally convinces his wife that he really loves her, but when they embrace during an auto ride, the car crashes and she is killed. Garfield is then tried and sent to the electric chair for a murder he didn't commit.

Garfield makes the most of one of his typical sneering, self-confident parts, but Lana Turner is rarely convincing in a role which Barbara Stanwyck, or perhaps Ann Sheridan, could have played to perfection. Cecil Kellaway is excellent as the easy-going husband and Hume Cronyn again gives a stand-out portrayal — this time as a slick lawyer. Except for Leon Ames and Alan Reed, the others are only bit parts in a long-drawn-out film.

DENLEY

BOX OFFICE RATING: ● Poor ● ● Average ● ● ● Good ● ● ● ● Excellent

M-G-M . . . 1 Not Set

'THE GREEN YEARS' SLOW-MOVING CRONIN DRAMA LACKS NAMES

Rates ● ● - generally

HOLLYWOOD PREVIEW

M-G-M

128 minutes

Charles Coburn, Tom Drake, Beverly Tyler, Hume Cronyn, Gladys Cooper, Dean Stockwell, Richard Hayden, Selena Royle, Jessica Tandy, Andy Clyde, Norman Lloyd, Robert North, Wallace Ford, Eilene Janssen, Hank Daniels, Richard Lydon, Henry O'Neill, Henry Stephenson, Norman Varden.

Directed by Victor Saville.

A. J. Cronin's novel, "The Green Years," comes to the screen with the double handicap of a nameless cast and more than two hours of running time. Outside of metropolitan first-runs where the author's name may carry weight and where the production will earn the accolade "artistic," it is doubtful that the drama will materialize as anything more than a moderate box-office success. Word-of-mouth advertising could be counted as an aid were it not for the picture's length and the fact that quite often the too leisurely pace is downright boring.

Yet, for all its faults, "The Green Years" is a heartwarming, poignant story of an orphan boy who, on the death of his parents, is taken into a strict, straight-laced home where only the presence of a kindly great-grandfather makes it bearable. The background might have been torn from a page of Dickens, bringing on an assortment of characters, ranging from the penny-pinching uncle who begrudges the lad even the slightest pleasures to the usual matron with a heart of gold whose kindliness is tempered by others' disapproval. The story is told in two parts — much of it being given over to the boy's youth and his associations with a best pal and childhood sweetheart. The second section recounts their grown-up experiences with the romance, of course, culminating successfully.

Charles Coburn nabs most of the honors with a crusty portrayal of the old man. Tom Drake is the boy grown up and Beverly Tyler, the girl. The lady is definitely a find, showing a very good voice in a pair of numbers. Hume Cronyn is superb as the skinflint uncle and Selena Royle etches a gentle portrait of his wife. The youngsters are portrayed convincingly by Eilene Janssen, Richard Lydon and Dean Stockwell.

Victor Saville's direction emphasizes the heart-tugs, but generally it is slow, stodgy direction.

HANNA

PARAMOUNT . . . 2 in Block No. 5 (Total 4)

'TO EACH HIS OWN' FANCY B. O. FIGURES FOR ACE WOMAN'S DRAMA

Rates ● ● ● generally

HOLLYWOOD PREVIEW

Paramount

122 minutes

Olivia De Havilland, John Lund, Mary Anderson, Roland Culver, Phillip Terry, Bill Goodwin, Virginia Welles, Victoria Horne, Griff Barnett, Alma Macrorie, Bill Ward, Frank Faylen, Willard Robertson, Arthur Loft, Virginia Farmer, Doris Lloyd, Clyde Cook, Ida Moore, Mary Young.

Directed by Mitchell Leisen.

Paced by the best performance Olivia De Havilland has given in her checkered film career, "To Each His Own" emerges as a strong entry in that box-office bracket known as the "woman's picture." Geared to the ladies trade with the same smoothness as a pair of nylons, the theater rush, in all but the action spots, will approximate a stockings sale. The story is frankly sentimental, but when it is whipped out of the typewriter of a craftsman such as Charles Brackett, you can depend on it being something more than a mawkish mother-love tale or "Stella Dallas" done to the tune of "Pass the Ammunition." The yarn encompasses two eras, World Wars I and II, yet there's nothing of the period piece about it. Rather the effect is of a timeless, realistic drama, excellent in its production values, the quality of performances and caliber of the direction. If Miss De Havilland is not the box-office lure she once was, this show will put her on top again. As it stands, word-of-mouth advertising will do the job, since, heaven knows, that title, "To Each His Own," is something for the exhibitor to overcome.

The plot introduces its heroine during a blitz which recalls the memory of an earlier war in which she falls in love with an aviator. After his death in France, she brings into the world their child. Circumstances take the youngster away from her — depriving her of a normal mother-son relationship. It is this self-effacement of the woman which accounts for much of the story's dramatic impact climaxing in the traditional reunion when she finds her boy has followed in his father's footsteps. He, too, is flying and fighting for the promise of a better world.

Olivia De Havilland's authentic, restrained portrait of mother love is the most commendable feature of the picture's histrionic accomplishments — a tour de force which unseats all other competitors. Nevertheless, newcomer John Lund shines in the dual role of her lover and son. Mary Anderson expertly delineates a vixen and there are good supporting performances by Philip Terry and Roland Culver.

Mitchell Leisen's direction is effective, sensitive and dramatic throughout.

HANNA (Hollywood)

'HOT CARGO' SUB-PAR PINE-THOMAS ACTIONER

Rates ● ● — as dualler in action spots

HOLLYWOOD PREVIEW

Paramount (Pine-Thomas)

57 minutes

William Gargan, Jean Rogers, Philip Reed, Larry Young, Harry Cording, Will Wright, Elaine Riley, Virginia Brissac, Dick Elliott

Directed by Lew Landers.

Those enterprising masters of the action piece, William Pine and William Thomas, have missed the boat in their newest offering. "Hot Cargo," for all the value of its basic plot idea, is simply a hodge-podge dualler which is hard pressed to maintain the spectator's interest even in the face of its brief running time. The fault lies in an inadequate script, redundant in cliches and about as pat and stereotyped in its dialogue as the lowest of the B's. With only Bill Gargan as mild box-office bait, this will find its level as a dualler in the lesser action spots.

The plot recounts the adventures of a pair of ex-G-I's who return home determined to fulfill some of the things a dead buddy promised to do when he landed again on native soil. These include socking a cop and the like. They also discover that the fellow's business is going to pot. They step in, whip the business into shape and, of course, vie for the affection of Jean Rogers, who plays the head of a lumber company.

Gargan and Philip Reed do their best as the former soldiers, although Reed sometimes doesn't quite live up to the ruggedness of the character. Miss Rogers is easy on the eyes but hard to take as a business woman. Supporting players are about as competent as their parts allow. And that about sums up Lew Landers' direction as well. Usually a resourceful fellow in action matters, in this instance the script has him winded by the end of the first reel.

HANNA (Hollywood)

20th CENTURY-FOX . . . 1 in Block No. 7 (Total 2)

'DRAGONWYCK' HEAVY, GLOOMY AND DISAPPOINTING

Rates ● ● — on name value, less in action spots

20th Century-Fox
103 minutes

Gene Tierney, Walter Huston, Vincent Price, Glenn Langan, Ann Revere, Connie Marshall, Spring Byington, Henry Morgan, Jessica Tandy, Reinhold Schunzel, Vivienne Osborne, Scott Elliott, Jane Nigh, Boyd Irwin, Trudy Marshall, Charles Waldron, Ruth Ford, David Ballard, Maya Van Horn, Grady Sutton, Francis Pierlot.

Directed by Joseph L. Mankiewicz.

"Dragonwyck" will disappoint those who read the novel — and those who didn't. A gloomy, tragic period melodrama in the "Jane Eyre" tradition, this must depend on the name value of its star, Gene Tierney, and the famed best-selling book from which it was adapted. 20th Century-Fox wisely held this costume piece until after the release of "Leave Her to Heaven," filmed earlier. Now, Miss Tierney's increased name value will be a box-office factor in the early runs, but business will fall off in subsequents. It is not for action spots. Directed in slow, heavy-handed fashion and embodying too much of the flowery dialogue of the original novel, the film is a pretentious, long-drawn-out tale of Dutch imperialism in the America of 1844. While many scenes are theatrically effective, the psychological plot is so buried in stuffy costumes and 19th Century dramatics, that the characters rarely emerge as flesh-and-blood figures. As an example, Connie Marshall, who scored in "Sentimental Journey," is neither appealing nor believable as the hysterical youngster of the Dragonwyck household. The settings are elaborate, the costumes striking and authentic and the production is Grade A. The musical score by Alfred Newman is outstanding.

Gene Tierney, daughter of a Connecticut farmer, Walter Huston, and Anne Revere, goes to Dragonwyck, the estate of her mother's wealthy cousin, Vincent Price, whose land grants inherited from his Dutch ancestors are worked by tenant farmers. Miss Tierney becomes governess to Connie Marshall, Price's daughter, and soon learns that he has no love for his wife, Vivienne Osborne, a spoiled woman, and that he makes unreasonable demands on his tenant farmers. Miss Tierney meets and is attracted to Glenn Langan, a young doctor who is inciting the farmers to rebel against Price. Soon after, Price is called to attend Miss Osborne for a cold and, later, is puzzled to find that she died. Miss Tierney is frightened at Price's confession of love for her and leaves for home, but when he follows her and asks her to marry him, she accepts. As mistress of Dragonwyck, Miss Tierney beats Price a son who dies soon after. Price's attitude toward her changes and he spends all his time in his attic room where, she learns, he takes drugs to dull his resentment at not having a son to inherit his vast estates. Meanwhile, Langan, who suspects that Price killed his first wife by placing a poisonous plant in her room, becomes worried over Miss Tierney's failing health. He arrives in time to save her from a like fate and Price, who resists the efforts of the tenant farmers to arrest him for murder, becomes insane and dies believing he is still giving orders to his tenants.

Although pictured as a socially-ambitious and not completely sympathetic character, Gene Tierney gives a sincere portrayal of the country girl who becomes the mistress of Dragonwyck. Vincent Price, always at ease in costume roles, is ideally cast as the feudalistic patron who lords it over his tenant farmers and Glenn Langan, who is slated for the lead in "Forever Amber," is a handsome figure as the young doctor who aids the tenants to revolt. Walter Huston and Anne Revere are excellent as Miss Tierney's plain, God-fearing parents and Vivienne Osborne, as Price's pampered first wife, and Jessica Tandy, as an outspoken serving maid, also do good work.

LEYENDECKER

'SMOOTH AS SILK' ENGROSSING MYSTERY PROGRAMMER

Rates ● ● as supporting dualler only

Universal
65 minutes

Kent Taylor, Virginia Grey, Milburn Stone, Jane Adams, John Litel, Danny Morton, Charles Trowbridge, Theresa Harris, Harry Cheshire Regina Wallace, Chester Conklin.

Directed by Charles Barton.

A series of well-contrived melodramatic situations will keep audiences interested in "Smooth as Silk," a better-than-average programmer. The name value is weak, but this will make a good supporting dualler generally. It's a highly-theatrical tale about theatrical people, appropriately enough, and most of its characters are either mercenary, ruthless or just plain worthless. While the audience is aware as to the identity of the killer, considerable suspense is maintained during the efforts of the district attorney to outwit the man — a crafty, smooth-talking criminal lawyer. Kent Smith gives a suave, polished portrayal in this role and Virginia Grey is excellent as a self-centered actress who stops at nothing to attain Broadway fame. John Litel, as a prominent producer, and Danny Morton, as his playboy nephew, both do fine acting jobs. However, Jane Adams fails to make an impression in the picture's lone sympathetic — and colorless — role. Charles Barton's direction is first-rate.

After Kent Smith gains an acquittal for Danny Morton in a manslaughter trial, the latter's uncle, John Litel, Broadway producer, refuses to go through with his promise to star Smith's fiancee, Virginia Grey, in his new show. Miss Grey is furious but, when she learns that Morton will soon inherit $3,000,000, she decides he might further her stage career and she jilts Smith. Later, she meets Litel and wins him over to give her the lead in his show. The vengeful Smith then plants evidence of Miss Grey's visit to Litel's home before he shoots the latter. Miss Grey is arrested and Smith then works on Morton until the latter believes he may have shot his uncle while intoxicated. Morton plans suicide, but Milburn Stone, the district attorney, talks him out of it and, together, they set a trap for Smith. Hearing that Morton was afraid to kill himself, Smith goes to the latter's home with murderous intent. But Stone is on hand to save Morton and arrest Smith for the murder of Litel.

DENLEY

'YOU CAN'T DO WITHOUT LOVE' AN IMPORTED LEMON

Rates ● as supporting dualler only

Columbia
74 minutes

Vera Lynn, Donald Stewart, Mary Clare, Frederick Leister, Phyllis Stanley, Cyril Smith, Mavis Villiers, Richard Murdoch, Peggy Anne, Jeanette Redgrave.

Directed by Walter Forde.

Some fine British-made films reach these shores annually but minor musicals like "You Can't Do Without Love" "should have stood" in England. With its title the only saleable feature, this Columbia lemon will barely get by as a lower-half filler for the daily change naborhood bills. Handicapped by a war-time story directed and acted in typically-British style and without a single familiar cast name, this is far too slow-moving and dull for American fans. A confusing mystery plot dealing with efforts to steal a valuable painting from a Government official is interrupted frequently for some night club specialties including an amateurish illusionist act. While several of the songs, including the lilting title tune are pleasingly sung by Vera Lynn, who is popular in England, she looks more like a comedienne than a leading lady. Only Mary Clare, as a warm-hearted housekeeper, contributes a capable acting job.

Vera Lynn, English service club hostess returning to London from the country, has a wallet belonging to Donald Stewart planted on her by a gang of crooks planning to steal a valuable painting from the Government official. Knowing that Stewart is a former theatrical producer, Vera's friends persuade her to try for an audition when she returns the wallet to him. Although Vera is aided by Stewart's friendly housekeeper, Mary Clare, he refuses to listen to her singing but, while they are in the apartment, they are both knocked out by one of the crooks and the place is ransacked. Later, Vera is invited to sing at a charity concert at which Stewart will be present. When he attends, Stewart is again knocked out and held prisoner while one of the crooks impersonates him and steals the painting from his safe. The crooks plan to kill Stewart, but Vera overhears their plans and summons assistance to save him and recover the painting. Stewart finally hears Vera sing at the concert and realizes he loves her.

YORK

'LITTLE GIANT' NEW TYPE ABBOTT & COSTELLO COMEDY IS OK

Rates ● ● ◑ — on the stars' popularity

Universal

91 minutes

Bud Abbott, Lou Costello, Brenda Joyce, George Cleveland, Jacqueline DeWit, Pierre Watkins, Elena Verdugo, Victor Kilian, Mary Gordon, Donald MacBride, Margaret Dumont, George Chandler, Beatrice Gray, Dorothy Christy.

Directed by William A. Seiter.

This is a departure from the stereotyped Abbott and Costello clowning, but it is one of their best vehicles — with less slapstick and more down-to-earth comedy and human interest. In addition to satisfying the stars' numerous fans, "Little Giant" will probably win Lou Costello a few new ones and result in strong grosses generally. Although Costello, who plays a country bumpkin with ambitions to become a super-salesman, and Abbott, playing the dual role of two slick sales managers, have only a few scenes together, they do include two of their stock vaudeville routines which always get laughs. Otherwise, Costello remains in character and even wins sympathy for the would-be salesman who gets into numerous tight spots. As in the old Harold Lloyd features, this has a comical, but credible, plot with several romantic complications to hold the interest of general audiences. It's not as fast or as noisy as the regular A. & C. starrers, but Costello's attempts to undress in an upper berth and his drunk routine are hilarious high spots in a sound farce comedy. Bud Abbott, who again proves himself an ideal straight man for Costello, also does a convincing acting job. Jacqueline DeWit is excellent in a sophisticated role. Brenda Joyce has little to do and Elena Verdugo is a colorless rural heroine.

Lou Costello, a California farm boy, takes phonograph lessons in salesmanship and leaves his Cucamonga home to seek a career in Los Angeles. Through his uncle, George Cleveland, Costello gets a job in the vacuum cleaner firm where Bud Abbott is manager. After his first sales assignment is a bust, Costello is sent to the company's Stockton branch where Bud Abbott's cousin is manager. There Costello is made the victim of a mind-reading prank by the other salesmen but he out-sells them all and wins a prize. Suspicious that Costello is really a mind-reader and will find out about his secretly juggling the firm's accounts, the Los Angeles Abbott has Jacqueline DeWit work her charms on the former farm boy. She takes Costello home to get him drunk and then dope his drink but, instead, she swallows the doped liquor. Of course, Costello's farm sweetheart walks in on the pair but she forgives him and he returns with her to Cucamonga where he is awarded the salesmanship prize.

LEYENDECKER

'THE MADONNA'S SECRET' SUSPENSEFUL MURDER MYSTERY

Rates ● ● + as top dualler generally

Republic

79 minutes

Francis Lederer, Gail Patrick, Edward Ashley, Ann Rutherford, John Litel, Linda Sterling, Michael Hawks, Leona Roberts, Pierre Watkin, Clifford Brooke, Geraldine Wall, Will Wright, Edythe Elliott, John Hamilton, Eric Feldary.

Directed by William Thiele.

One of Republic's higher-budget productions, "The Madonna's Secret" is a sombre, suspenseful murder mystery enacted by a first-rate cast which adds conviction to its highly theatrical situations. This rates top billing in the naborhood and action houses where the title and theme can be exploited for good returns. Director William Thiele employs the psychological approach to this somewhat involved tale of jealousy and revenge and the spectator is kept guessing as to the identity of the murderer right up to the surprise denouement. Laid against the background of art galleries and studios, the picture has a brooding quality throughout and this effect is heightened by some unusual camera angles and shadowy atmospheric shots. Except for some lengthy explanatory sequences, the story moves at an even pace with no time wasted in unnecessary lighter touches. And Francis Lederer, who gives a splendid portrayal of the melancholy, foreign-accented painter, should have a strong appeal to the women patrons, especially in his romantic scenes with his beautiful models.

Attracted to a painting by Francis Lederer of a girl whose face is vaguely familiar to him, Edward Ashley, drama critic, learns that the model for the body is Linda Sterling but the face, as in all Lederer's works, is that of a girl murdered in Paris years before. When Miss Sterling tells Lederer she resents his painting the dead model's face, he realizes that he loves her and he promises to paint her. Shortly after the completion of the painting, Miss Sterling's body is found in the river following a celebration with Lederer and his mother, Leona Roberts. When Lederer is released for lack of evidence, Ann Rutherford determines to avenge her sister's death by assuming another identity and getting a job as his model. She soon finds herself in love with him and she becomes jealous when Gail Patrick, wealthy divorcee, pursues him. Miss Patrick is found murdered in the same manner as the others and Lederer tells Miss Rutherford that he suffers from lapses of memory and is afraid he may have committed the murders. Lederer is jailed and Miss Rutherford confesses to his mother that she loves him. The old lady takes her home and attempts to drug her and then kill her as she did to her son's other sweethearts but Lederer and the police break in and shoot her. Dying, she confesses her mad desire to "protect" her son from other women.

Although Lederer's performance overshadows all the others, Gail Patrick has several stand-out scenes as a strikingly-gowned predatory socialite who goes on the make for the artist. Ann Rutherford does good work as the model torn between love and revenge, but Linda Sterling has more beauty than acting talent as the murdered girl. Leona Roberts, well-known stage actress, has the important role of Lederer's possessive mother. Only Edward Ashley seems too mannered as the drama critic — one with a huge and expensive office.

DENLEY

'MURDER IS MY BUSINESS' TEPID START FOR NEW MYSTERY SERIES

Rates ● ● — as supporting dualler in minor action spots

PRC Pictures

Hugh Beaumont, Cheryl Walker, Lyle Talbot, Pierre Watkin, George Meeker, Carol Andrews, Richard Keene, Helen Heigh, David Reed, Ralph Dunn, Virginia Christine, Parker Garvie, Julia McMillan.

First in PRC's new Michael Shayne detective programmers, "Murder Is My Business" is a routine murder mystery best suited to the supporting spot in minor action houses. Although the series' name had some box-office value when produced by 20th Century-Fox in 1940 with Lloyd Nolan in the title role, this effort is weak on marquee names and suffers from overly melodramatic acting and dialogue. However, Hugh Beaumont, who scored in small roles in "The Blue Dahlia" and "Blood on the Sun," is an excellent choice for the soft-spoken, hard-hitting Shayne and he may build up interest in future pictures in the series. Although the story introduces an interesting set of characters, the plot development is unconvincing and the keen who-dun-it fans will guess the identity of the killer before Shayne does. Cheryl Walker makes an attractive "Girl Friday" who employs the bantering style of romancing with Shayne, and Lyle Talbot and Pierre Watkin do good acting jobs but some of the others, particularly Carol Andrews and Julia McMillan, belong in the "amateur theatricals" class. And Ralph Dunn's loud-mouthed, dim-witted police chief is a threadbare comic figure.

Michael Shayne, private detective, is employed by Helen Heigh, a wealthy woman who is being blackmailed by George Meeker. Miss Heigh is the second wife of Pierre Watkin, who has two 'teen age children who dislike her and all three are trying to get their hands on her money. Watkin even tries to hire Beaumont to frame a robbery of his wife's jewels to get the insurance. When Miss Heigh is murdered after Watkin had shot a down-and-out pal of Beaumont who was lurking on the premises, the latter's long-time enemy, Ralph Dunn, local chief of detectives, tries to pin the murder on him. While Beaumont is doing his own investigating, Cheryl Walker, his "Girl Friday," tries to do a little detective work on her own and, after she makes a date with Meeker, the latter is found murdered. With his secretary in Dunn's custody, Beaumont sends her a note to meet him at Watkin's home. Of course, Dunn also shows up intending to expose Beaumont. Beaumont permits Dunn to make a fool of himself by accusing the wrong parties of murder before he reveals that Watkin was the secret killer after all.

LEYENDECKER

MORE REVIEWS ON PAGE 13

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'TANGIER' FOR THE MARIA MONTEZ FANS ONLY

Rates ● ● + in action and naborhood houses

Universal
76 minutes

Maria Montez, Robert Paige, Preston Foster, Louise Allbritton, Sabu, Kent Taylor, J. Edward Bromberg, Reginald Denny, Charles Judels, Francis McDonald, George Lynn, Rebel Randall, Billy Green, Erno Verenes, Dorothy Lawrence, Phil Garris.

Directed by George Waggner.

Despite a cast of well-known Universal players and considerable production polish, "Tangier" remains a confusing and cliche-bound spy melodrama. The story may be in the "Casablanca" - "Algiers" vein, but it lacks the suspense or dramatic value of those two box-office hits. However, the title and La Montez in her first strikingly-gowned modern role are strong selling angles and the picture has enough excitement to entertain naborhood patrons or action fans. While the North African melting pot background is a colorful one, such characters as a glamorous dancer, her jealous partner, a leering military governor and a discredited American newspaperman are all stock figures who utter such obvious phrases as "You never look at me like a man looks at a woman," certain to draw snickers from discriminating patrons. The one novel note is struck by Sabu, as a native serenader who warbles Southern melodies like "Polly Wolly Doodle" and "She'll Be Comin' Round the Mountain," but has little to do with the international espionage action of the implausible plot. At least, the climax is packed with thrills, including a spectacular elevator crash which disposes of several unnecessary characters and leads to a happy ending for the exotic Miss Montez, who wears a dozen different eye-filling costumes but rarely changes her expression. She, Preston Foster and Kent Taylor are most handicapped by the ridiculously-theatrical dialogue. Robert Paige makes a likeable newspaper man and Louise Allbritton has some effective dramatic moments.

For six years, Maria Montez and her partners, Louise Allbritton and Kent Taylor, seek a mysterious underworld character named Balizar, who was responsible for the slaying of thousands during Spain's Civil War. In Tangier, where Miss Montez and Taylor dance at the hotel, she meets Robert Paige, a discredited newspaperman, and Preston Foster, the military governor, both of whom fall in love with her. Miss Montez steals a diamond from a recently-arrived German hoping it will lead her to Balizar but, when the man is later found murdered, she and Paige are both suspected. Although Paige is ordered to leave Tangier, he teams up with Miss Montez and they follow various clues without success. Miss Montez, at last, receives a note telling her to go to a hotel room where she is confronted by Foster who reveals himself as Balizar. When Paige and Miss Allbritton follow, Foster threatens to kill them all if they don't give up the diamond. Miss Allbritton saves the situation by agreeing to give Foster the diamond if he will set the others free. Instead, she traps him in the hotel elevator and jams the controls and they both crash to their death. Miss Montez and Paige then can plan a happy future.

LEYENDECKER

'AN ANGEL COMES TO BROOKLYN' LOW-BUDGET MUSICAL MINUS NAMES

Rates ● + as supporting dualler in lesser naborhoods

Republic
70 minutes

Kaye Dowd, Robert Duke, David Street, Barbara Perry, Charles Kemper, Marguerite D'Alvarez, Bob Scheerer, Alice Tyrrell, Rodney Bell, June Carroll, Wilton Graff, Betzi Beaton, Jimmy Conlin, Eula Morgan, C. Montague Shaw, 10 other cast names.

Directed by Leslie Goodwins.

"Amateur Night on the Republic Lot" might be a more apt title for this low-budget musical with a cast totally devoid of marquee names. "An Angel Comes to Brooklyn" will be a weak supporting dualler even in the cheaper naborhood spots. Leonard Sillman, whose "New Faces" stage revues have uncovered several promising performers, puts his latest discoveries in this silly fantasy with a show business background which fails to hold the interest and is only lamely amusing at best. Two of Sillman's "stars of tomorrow" — David Street, who sings "Big Wide Wonderful World" in pleasing fashion, and Kaye Dowd, an attractive singing ingenue, do well enough in the leading romantic roles and several young dancers caper about in lively style, but a few seasoned performers were needed to point up the story's humorous aspects. Charles Kemper tries, without success, to give a Victor Moore-ish touch to his earth-bound angel characterization. Only Marguerite D'Alvarez, as a boarding house keeper who can't forget that she had been a prima donna, has the truly professional flair for getting laughs.

High up in Actors' Heaven, Charles Kemper, a former magician, receives permission to go back to Earth to aid a talented young theatrical aspirant, Kaye Dowd, get a Broadway job. Concealing the fact that he is an angel, Kemper goes to live at the rooming-house run by Marguerite D'Alvarez where Miss Dowd lives. The latter is loved both by Robert Duke, a struggling artist, and David Street, an ad writer who pretends to be writing a play for Miss Dowd and several of her talented friends who work in a department store. Kemper gets the kids an audition with a producer but the latter is interested only in the magician's amazing feats. Street, who wants Miss Dowd to marry him and quit show business, intercepts a message from the producer and he also tells the police that Kemper is a counterfeiter. Kemper evades the police and gets back to Heaven where he is tried and given one hour to straighten out the mess he made on Earth. Meanwhile, Duke has encouraged Miss Dowd to go ahead with the kids' plan for a show and Kemper arrives in time to get them a new audition with the producer. After Kemper's pep talk, the kids give a performance which convinces the producer that they have real talent.

YORK

'THE CRIME DOCTOR'S WARNING' UP TO PAR FOR THIS SERIES

Rates ● ● in action houses or as supporting dualler

Columbia
70 minutes

Warner Baxter, John Litel, Dusty Anderson, Coulter Irwin, Miles Mander, John Abbott, Edward Ciannelli, Alma Kruger, J. M. Kerrigan, George Meeker, Franco Corsaro, Arthur Aylesworth.

Directed by William Castle.

Interest-holding and moderately suspenseful despite its far-fetched plot, "The Crime Doctor's Warning" is satisfactory fodder for the whodunit fans. With Warner Baxter as its sole marquee name, the picture is best suited to action spots, but it will get by as a second feature in the average naborhood house. As the fifth in Columbia's programmers based on the CBS series, this is laid against an intriguing background of artists studios and art galleries and the script writers have purposely pointed the finger of suspicion at several innocent parties before revealing the identity of the actual murderer. The denouement is fantastic and quite unbelievable — in the manner of so many mystery films. Baxter looks old and gives a generally-listless performance as Dr. Ordway, the Crime Doctor. However, Edward Ciannelli, as a voluble artists' model; John Abbott, as a silhouette cutter; Miles Mander, as a suave art dealer, and Coulter Irwin, as a bewildered young artist, give excellent performances. Dusty Anderson, as a curvaceous model who is murdered in the first reel, and Alma Kruger, as a wealthy invalid, are the only women in the cast.

While investigating the unsolved murder of an artists' model, Warner Baxter, the Crime Doctor, is visited by Coulter Irwin, an artist who suffers from lapses of memory and fears he may harm someone during one of his spells. When Dusty Anderson, Irwin's model, is found strangled, Baxter believes in the artist's innocence and he decides to search for a third model, who had posed with the two dead girls for a famous painting, The Ring. Baxter's investigations lead him to Miles Mander, an art dealer; Franco Corsaro, an artist friend of Irwin's; Alma Kruger, Irwin's invalid mother, and several others. Corsaro is later found murdered and Baxter then concludes that the third model was also killed some time before. Learning that she had been married to Mander, Baxter breaks into the latter's studio and finds a startlingly-real statue of the model. Mander confesses that he murdered his wife and then the other two models who posed with her. Before he can make Baxter his next victim, the police arrive to save him.

LEYENDECKER

THE NEWS DIGEST

A Bi-Weekly Review of the Trade's Events

DON'T FORCE BRITISH FILMS—MYERS

Efforts of American film producers to get their product played in Great Britain may result in a "vicious international cartel" which would force British pictures on exhibitors in this country. This opinion is expressed by A. F. Myers, general counsel of Allied States Association, in a current bulletin, which urges Eric Johnston, head of the MPA, to insist upon the right for American theatremen to decide which, if any, British pictures they desire to play.

Myers refers to the "extravagant claims" in behalf of forthcoming British production as part of a ballyhoo campaign designed to open American screens to foreign pictures that will be released in this country by major distributors in exchange for playing time in the British theatres controlled by J. Arthur Rank. "American distributors, it is indicated," the bulletin declares, "have sought to make their peace by investing in British production companies and by undertaking to release British films in the United States. Depending on how the business is handled, this arrangement could operate for the benefit of all concerned or it could degenerate into a vicious international cartel. A course should be set before it is too late."

Relieve Shortage?

The Allied leader says that American exhibitors would welcome additional product to relieve the existing shortage, but he doubts that the majors will increase the total of their releases by the number of English films they distribute. He also expresses the fear that the foreign product will be forced on American exhibitors as a condition to the right to buy domestic productions.

As to the all-important question of the public's acceptance of British films, Myers observes that "with only a few exceptions, foreign made pictures have not found favor with American audiences." He refers to the current issue of March of Time, "Challenge to Hollywood," depicting Britain's enlarged production plans and containing scenes from several pictures, and asks exhibitors to consider what effect the unrestrained British accents of the players would have on the average American audience.

Tone Down Accents

English actors must learn to dilute their thick accents if they hope to achieve success with American filmgoers, Myers declares. "There is no need for those actors to become completely Americanized; if they will pattern themselves after Cary Grant and other distinguished English actors in Hollywood, they will do all right."

Taking up the cudgels on behalf of the independent exhibitors' right to reject unwanted foreign product, the Allied spokesman says that there is sound basis for such a position. The Government's anti-trust suit revealed that clauses expressly excluding foreign pictures were included in affiliated theatre contracts and the Consent Decree provided against forcing of foreign films.

Appeal to Johnston

The Myers bulletin upholds the right of British producers to offer their films to American exhibitors and the right of the latter to accept or reject them, as they see fit. This is the sort of "free enterprise," he says, about which Eric Johnston has made "some notable statements." However, a "mutual back-scratching arrangement whereby the British and American producers exchange products and force them on unwilling exhibitors would be a denial of free enterprise."

"Mr. Johnston," the bulletin declares, "now has the opportunity to halt this threatened international cartel in its incipiency. He may offend some of his members by insisting on free enterprise now, but he will save them a lot of grief in the years ahead."

* * *

R-C PLEDGES POUR IN

As optimistic reports from regional exhibitor chairmen poured into headquarters of the industry's Red Cross drive, hopes grew that this year's campaign would top all previous records for this worthy cause.

National campaign director Harold J. Fitzgerald said that "every section of the country has turned in magnificent results, but there is still much to be done." He reported indications that a large number of territories would deliver 100 percent in pledges from theatres.

Meanwhile, participating exhibitors throughout the country have received the striking 16-page press sheet prepared under the supervision of national publicity director Charles Schlaifer. It has all the flair of a campaign book for a "super-special" production and exhibitors who utilize its valuable advice should stir greater public interest than ever before in the work and the needs of the American Red Cross.

* * *

OSCARS — POPULAR AND SENTIMENTAL

The Academy of Motion Picture Arts and Sciences made its annual awards for moviedom's "bests" on March 7th and the results were probably as satisfying, artistically and sentimentally, as any in the 18 years history of the event.

1945's best motion picture, in the opinion of the majority of movie workers who voted, was "The Lost Weekend." Quite logically, awards went, too, to certain of the individuals participating in the production of that classic of a dipsomaniac. Ray Milland carried off the Oscar for the best performance of the year, Billy Wilder was elected the best director for that job, while Wilder and co-author (and producer) Charles Brackett garnered the award for the best screenplay.

There is no doubt that Hollywood and the Academy gained stature in the eyes of intelligent and serious moviegoers and critics by their selection of "The Lost Weekend," which, while it is exhibiting great box-office strength, is not the familiar type of film annually honored — a change from the lavish productions that have monopolized the best-picture awards in former years.

Some minor surprise was occasioned by the naming of Joan Crawford as the best actress for her performance in "Mildred Pierce," but it was a popular choice. Miss Crawford, too ill to attend the affair at Grauman's Chinese Theatre in Hollywood, received her Oscar from director Michael Curtiz at home. Her success was well received in the movie capital, where her comeback at the Warner studio, after twenty years as a Metro star, has been watched with a great deal of sympathetic support.

Another award tinged with sympathetic feeling was that given to James Dunn, best supporting actor of 1945, for his performance in "A Tree Grows In Brooklyn." Ann Revere was honored as the best supporting actress for her role of the mother in "National Velvet."

Other Oscars were presented to the following:

Original screenplay—Richard Schweizer for "Marie-Louise" (Swiss).

Original motion picture story—Charles G. Booth for "House on 92nd Street."

Scoring of a musical picture—Georgie Stoll for "Anchors Aweigh."

Music score of a dramatic or comedy picture—Miklos Rozsa for "Spellbound."

Original song—Richard Rodgers (music) and Oscar Hammerstein II (lyrics) for "It Might as Well Be Spring" from "State Fair."

Art direction (black and white)—Wiard Ihnen for "Blood on the Sun."

Art direction (color)—Hans Dreier and Ernst Fegte for "Frenchman's Creek."

Interior decoration (black and white)—A. Roland Fields for "Blood on the Sun."

Interior decoration (color)—Sam Comer for "Frenchman's Creek."

Film editing—Robert J. Kern for "National Velvet."

Sound recording—Stephen Dunn for "The Bells of St. Mary's."

Cinematography (black and white)—Harry Stradling for "The Picture of Dorian Gray."

(*Continued on Page 31*)

PEOPLE IN PICTURES





THEY WON OSCARS. The Academy Awards for the 1945 "bests" in performances went to Ray Milland for his startling role as a dipsomaniac in "The Lost Weekend" and to Joan Crawford for "Mildred Pierce."



R-C APPEAL. Tyrone Power, who appears in the Red Cross trailer, views one of the posters for the drive, March 20-26.



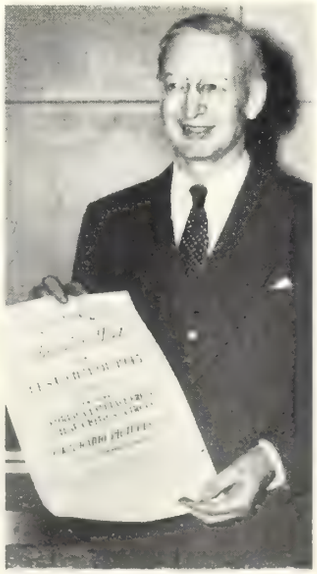
HELP FIGHT CANCER. These men heeded Charles Skouras' call to help the theatre cancer drive, April 21-28. Clockwise: Robert Mochrie, Norman Winter, Don Velde, Edwin W. Aaron, Charles M. Reagan, Frank H. Ricketson, Jr., Abe Montague, Mr. Skouras, Ben Kalmenson, Leon J. Bamberger and Edwin J. MacEwan.



THEY'RE FOR LIBERTY. One of the most promising new production units in Hollywood is recently organized Liberty Films. Here is the unit's big four, in the usual order: Frank Capra, William Wyler, George Stevens and Samuel J. Briskin. Liberty's next will be "It's A Wonderful Life," starring Jimmy Stewart. RKO releases the product.



REPUBLIC VISITORS. Horace Falls, Griffith Circuit buyer, and some fellow Oklahomans visit James R. Grainger, executive vice-president, at the Republic Studios. L. to r.: Roy Turner, Mr. Falls, William Likens, Mr. Grainger and Robert Sibeley.



AWARD. Robert Mochrie, RKO v. p. and sales mgr., holds scroll awarded "Bells of St. Mary's" by Foreign Language Press.



VAN FANS. Proof that hard-boiled newspaper men can be star fans is evidenced in this picture. Surrounding Van Johnson on his recent trip to New York: Mrs. Earl Wilson and her columnist-husband; Roland Fields, Newark News, and Jack O'Brian, Associated Press.

REPUBLIC IS DEPENDABLE



WOMAN WHO CAME BACK
Starring
JOHN LODER • NANCY KELLY
OTTO KRUGER

The MADONNA'S SECRET
Starring
FRANCIS LEDERER • GAIL PATRICK
ANN RUTHERFORD • EDWARD ASHLEY

SCOTLAND YARD INVESTIGATOR
Starring
SIR AUBREY SMITH • ERICH VON STROHEIM
with STEPHANIE BACHELOR

Continuing that **KO** *punch*

AT THE BOX OFFICE
FROM COAST TO COAST

DAK

JOHN WAYNE

FOR AUDIENCE-APPEAL



OTA

ERA HRUBA RALSTON

Records!
Records!
Records!

What The Newspaper Critics Say

HIGHLIGHTS FROM REVIEWS OF NEW PICTURES BY FOREMOST CRITICS

'ROAD TO UPTOPIA' MOST JOYOUS SCREEN SHOW OF SOME TIME — HERALD TRIBUNE

(PARAMOUNT)

"...**Most joyous** screen show of some time ..Splendid piece of screen slapstick...At its best when pantomime is the spring-board for crazy characterizations and ludicrous scenes...Little rhyme or reason...Songs in the show, but they merely serve to ronament the essential gayety of the proceedings...Way up at the top of recent Hollywood presentations." BARNES, N. Y. HERALD TRIBUNE.

"...**If you've missed** any or all of the Hope-Crosby-Lamour 'Road' movies over the last five years, you've been robbed; and the 'Road to Utopia' is a gilded opportunity to get back your money's worth ...A hep and saucy salmagundi with imagination running off-leash in all directions...Don't miss it!" J. T. McMANUS, PM.

"...* * * ½ **Stars**...Enjoyable entertainment...Good time may be had by all...This one will be as good 10 years from now as it is today...The stars, its authors, and director make fun of the plot as they go along...If you are looking for fun, take the 'Road to Utopia'." CAMERON, N. Y. DAILY NEWS.

"...**This utopian** cornucopia of comics is the bargain of the year ...A thankless task to detail the plot...Authors Norman Panama and Melvin Frank, presumably responsible, deserve a round of applause ..The material is sufficiently fresh and the Crosby deadpan and the Hope heebie-jeebies keep the fun rolling with never a let-up...You do laugh almost continuously and sometimes until it hurts." WINSTEN, N. Y. POST.

"...**This is easily** the merriest of all their 'Road' pictures, which is the ultimate in high praise about a comedy...Script never bothers much with story. Simply concentrates on cramming every scene with mirthful banter between Bob and Bing...A story for anyone who stops laughing long enough to keep track of it." COOK, N. Y. WORLD-TELEGRAM.

"...**A whirlwind** of gags and travesty, a snowdrift of suffocating nonsense...A 'Road' show is always an occasion for the cut-ups to have a marvelous time and in this case the comic inventors ran wild...Whole nature of the action is in the grand style of ha-ha ridicule...It will skyrocket laughter throughout the land." CROWTHER, N. Y. TIMES.

'ABILENE TOWN' WESTERN WELL RECEIVED

(UNITED ARTISTS)

"...**Gun and horse play** has been arranged to suit discriminating Western fans...Fast action...One of the better examples of this special motion-picture category...Has imagination in script, staging and acting, it is caviar for New York's multitudinous would-be cowhands." GUERNSEY, HERALD TRIBUNE.

"...**Phony movie** Western plot...Customary quota of gunplay, some hand-to-hand cuff. which are more brutal than usual if that is possible and an unbridled amount of looting, burning and chicanery...Edgar Buchanan, as a more or less escapist sheriff, provides richly needed comedy relief." J.T.M., PM.

"...**Pretty good**, slambang Western...Lets its hero go in for kissing ..Without that big fight at the end, though, there are plenty of others and lots of shootings, burnings, stampedes and exchanges of snarls by rough, tough men in the saloon...Doesn't do a Western any real harm to have a few sensible trimmings." COOK, N. Y. WORLD-TELEGRAM.

"...**Jules Levey,** the producer, has come up with a Western that may or may not be history but that certainly should satisfy lover of that genre. True, it is basically horse opera in which the music isn't stinted, but it is turned out with flavor and pace, and the shooting and fighting are unrestrained...Action is loud and plentiful...May be cut from a familiar pattern but it is guaranteed to keep the customers awake." A.W., N. Y. TIMES.

'SAILOR TAKES A WIFE' TAKEN WITH GRAIN OF SUGAR BY REVIEWERS

(MGM)

"...**Calculated to make** America cry a little, laugh a lot and to leave an inner glow that lasts perhaps as long as it takes to get one's mascara back in place...Standard postwar comedy-romance." J.T.M., PM.

"...**All around about** something that can't be specified too accurately in a family newspaper...Those two can juggle sex in a clean, pure manner for a mighty long time...Would not be fair to contend that the picture is not funny ..Your reviewer found himself giggling over some of the slapstick." WINSTEN, N. Y. POST.

"...**Great confusion,** misunderstanding and quarrels...To the young people this seemed to be highly comical...Rather cheaply manufactured and not very sensible farce...If it weren't for June Allyson's attractive personality and for Robert Walker's boyish beaming it would be a fearful bore." CROWTHER, N. Y. TIMES.

"...* * ½ **Stars**...Another sentimental comedy...If either or both of the stars are favorites of yours, you are guaranteed a good time...Many leeringly amusing episodes." CAMERON, N. Y. DAILY NEWS.

"...**Takes an antiseptic** view of fresh young love...Tries for gentle comedy charm in the ingenious philosophies and misunderstandings of a sweet young thing and a clean-cut young man. The formula in this case has resulted in an uncertain piece of entertainment...Parts of it are all right, but you have to have a passion for sweets to take it as a whole." GUERNSEY, N. Y. HERALD TRIBUNE.

'SENTIMENTAL JOURNEY' MAUDLIN, HACKNEYED, BADLY ACTED — TIMES

(FOX)

"...**Utterly mawkish**...Compound of hackneyed situations, maudlin dialogue and preposterously bad acting and is illogical all the way through...A critical estimation of performance would be brutal...Miss O'Hara, Mr. Payne and poor Sir Cedric should be spared that embarrassment ..Hoffenstein and Reinhardt should be ridiculed for their soggy script and Walter Lang should be sent back to the first grade for directing a child as he did." CROWTHER, N. Y. TIMES.

"...**Slow-moving vehicle** which stops for every sigh...Telegraphs its destination from the very beginning and then takes an agonizingly long time reaching it...Pure soap opera, whose appeal for tears will be answered only by those who can stand a heavy strain on their credulity." GUERNSEY, N. Y. HERALD TRIBUNE.

"...* * * ½ **Stars**...A sentimental assault on the heart of the beholder. That it doesn't slop over into bathos is due to the delicate and sympathetic handling of the material by director Walter Lang, who has extracted unusually fine performances from his cast." CAMERON, N. Y. DAILY NEWS.

"...**Represents a galloping** malady in American film-making – mental aberration in the Hollywood industry that women who make up a heavy majority of film audiences, desire a certain type of mawkishness in movies similar to the stuff served up to them in the glossy home-maker magazines...Goes 'way overboard for almost anybody's tastes. It is a double-dipped marshmallow-and-bitter-sweet frappe." McMANUS, PM.

"...**A dewy kerchief** moistener...It is all refined sickness, full of angelic remarks." COOK, N. Y. WORLD-TELEGRAM.

'SHOCK' THEME UPSETS THE N. Y. CRITICS

(FOX)

"...**Perhaps it is** impossible to assess the precise amount of medical damage accomplished by a picture like 'Shock'...Seems probable, though, that many a patient and friends of the patient will have their faith in doctors shaken by what goes on ..Personally, I like the Vincent Price type of killer-medico better than the grosser examples of mad scientists...A bold assault on audience susceptibilities." WINSTEN, N. Y. POST.

"...**It is not that** the picture is cheaply sensational, artistically: that is a standard condition which one might overlook. It is rather that, in telling a fraudulent and unhealthy tale, it tends to excite apprehension against the treatment of nervous disorders ...Dismissing the crude and tawdry nature of the script, one is forced to challenge this picture as a social disservice at this time ...Aubrey Schenck, who produced this picture, and Twentieth Century-Fox, which is releasing it, have evidenced here a lack of public consideration that is most deplorable." CROWTHER, N. Y. TIMES.

"...**Dark deeds in** a sanatorium lend what chilling effect there is to be found in the new Rialto melodrama. They do not succeed in making 'Shock' more than a mild exhibit for the house of horrors...Alfred Werker has occasionally whipped out a taut scene, but the direction deserves no special mention. 'Shock' has a good title and little more than that." BARNES, N. Y. HERALD TRIBUNE.

"...**Titled 'Shock,'** by way of explaining what it intends to do the customers...Doesn't even let its murderous maniacs go on the prowl to throttle frail damsels — just one brief and quickly subdued prowl in the whole affair. This time, you depend on a few brandishings of a hypodermic needle to stir your fears." COOK, N. Y. WORLD-TELEGRAM.

WHY A CANCER CAMPAIGN...

To 16,668 American Exhibitors:

For several years, we of the National Theatres Amusement Co., Inc. have been interested in doing something about cancer, America's No. 1 Enemy.

When the war ended and we were released from intensive wartime activities, the executives of our company—in a meeting at Kansas City—resolved to aid The American Cancer Society's 1946 campaign with every facility at our command.

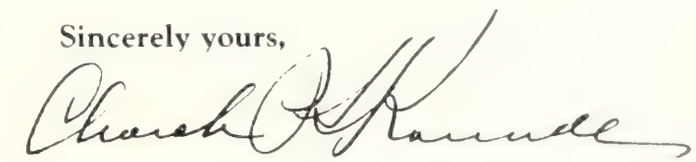
Subsequently, The American Cancer Society asked us to help organize all the motion picture theatres of America in support of the drive. We advised these Cancer officials we could not speak for the entire industry, only for National Theatres.

However, we did agree to accept the responsibility of laying the appalling facts about cancer before all exhibitors, and to *invite* them to join us *voluntarily* in an Easter Week Drive, both to raise funds and to let the American people know there is hope for 17 million of them now marked for death.

This we are doing . . . and the response, already, has been inspiring.

Production, distribution and exhibition are rallying to the call of dire human need, joining all other industry, business, press, radio and the great community service organizations—TO DO SOMETHING ABOUT CANCER!

Sincerely yours,



CHARLES P. SKOURAS
Pres., National Theatres Amusement Co., Inc.

P.S. The *invitation* still stands. Someone, somewhere, will thank you for accepting.

THE AMERICAN CANCER SOCIETY, Motion Picture Division, 444 West 56th Street, New York 19, N. Y.: CHARLES P. SKOURAS, National Chairman; TED R. GAMBLE, National Co-Chairman; FRANK H. RICKETSON, JR., National Campaign Director; ROBERT W. SELIG, Executive Campaign Manager; CHARLES M. REAGAN, National Distributor Chairman; LEON BAMBERGER, National Distributor Co-Chairman and Special Consultant; SENN LAWLER, THORNTON SARGENT, Assistant National Campaign Directors, MAURICE (RED) KANN, Trade Paper Relations Chairman; HERMAN ROBBINS, DON VELDE, Trailer and Accessories Committee; FRANK WHITBECK, Hollywood Production Chairman; GEORGE JOSEPH, Distribution Organization; MONROE GREENTHAL, National Publicity and Advertising Director.

(This message paid for by National Theatres Amusement Co., Inc.)

'THE STRANGE MR. GREGORY' FAIR MYSTERY-MAGIC PROGRAMMER

Rates ● ● as supporting dualler in action spots and cheaper naborhoods

Monogram
63 minutes
Edmund Lowe, Jean Rogers, Don Douglas, Frank Reicher, Marjorie Hoshelle, Jonathan Hale, Robert Emmett Keane, Fred Kelsey, Frank Mayo, Jack Norton, Tom Leffingwell
Directed by Phil Rosen.

This mystery [illegible] with a novel story twist (for a change) is satisfactory fare for the action spots. In addition, the Kali-mudra death trance and similar feats of hypnotism and black magic will prove exceptionally interesting to devotees of [illegible] – of which there are many in all sections of the country. Edmund Lowe, whose Van Dyke beard makes him look intensely-Satanic in his well-sustained portrayal of a sinister magician, provides fair marquee value and this will also serve [illegible] an adequate supporting dualler in the naborhoods. Because the story, which deals with a diabolical professional magician who pretends to be murdered and stays in a state of suspended animation for days, is quite fantastic, audiences cannot be expected to take it seriously, but it has many spine-tingling moments and a suspenseful climax. Frank Reicher, as Lowe's faithful assistant, and Marjorie Hoshelle, as the girl who uncovers evidence of the magician's hoax, are the best supporting players.

Edmund Lowe, a professional magician, experimenting with the Kali-mudra death trance, succeeds in putting himself in a state of suspended animation. Don Douglas, president of a local society of magicians, is fascinated by Lowe's stage performance and takes his wife, Jean Rogers, backstage to meet him. After a visit to their home, Lowe falls in love with Miss Rogers and tries to win her over but her husband stands in the way. With the aid of his assistant, Frank Reicher, Lowe frames his own "murder" by going into a death trance which fools police authorities and makes them believe that Douglas was responsible. After Lowe has supposedly been buried, Reicher releases him after which Lowe kills the assistant. Assuming the fictitious personality of his brother, Lowe then testifies for the defense in order to win Miss Rogers over. Although her husband is convicted, Miss Rogers feels grateful toward Lowe but her friend, Marjorie Hoshelle, becomes suspicious of him. With the district attorney, Miss Hoshelle goes to the crypt and finds it empty. Lowe is about to strangle Miss Rogers when the police arrive in time to shoot him.

YORK

'TIGER WOMAN' MINOR MURDER MELLER

Rates ● + as supporting dualler in action spots

Republic Pictures
57 minutes
Adele Mara, Kane Richmond, Richard Fraser, Peggy Stewart, Cy Kendall, Addison Richards, Gregory Gay, Beverly Lloyd, Frank Reicher, John Kelly, Garry Owen
Directed by Philip Ford.

This run-of-the-mill programmer lacking in name value will just get by in the supporting spot on action house duals. While the attention-compelling title gives promise of a lurid adventure film, "Tiger Woman" is actually an obvious murder melodrama further handicapped by the amateurish performance of Adele Mara, a vapid blonde, in the title role. She is neither the femme fatale type nor a good enough actress to give conviction to the part of a scheming adventuress who kills two men and then attempts to lure a third into her treacherous web. One virtue is the brief running time, but there is little or no suspense in a film the outcome of which is apparent shortly after the opening reels. The fact that Miss Mara looks seductive and puts over a torch song, "Who Am I," effectively just about sums up her assets. Kane Richmond is adequate as a handsome, devil-may-care private detective and Gregory Gay contributes a good acting bit as a suave gangster.

Adele Mara, a beautiful, but mercenary, night club songstress, asks Kane Richmond, a private detective, to protect her husband from Gregory Gay, a gangster to whom he owes a large gambling debt. Because she is carrying on a secret love affair with her husband's partner, Richard Fraser, she fears the latter will be blamed if her husband is killed. When the husband is found dead, Miss Mara and Fraser destroy a suicide note in order to make his death appear as murder and she can collect the $100,000 insurance money. Richmond suspects the pair and he is about to get a confession from Fraser when Miss Mara manages to push the latter out of a window to his death. Now certain of Miss Mara's guilt, Richmond tempts her into going on a fishing trip with him and she employs her charms on him. When he resists her and then accuses her of murdering both her husband and Fraser, Miss Mara realizes she is trapped. She attempts to shoot Richmond, but the police, who have been warned, arrive in time to arrest her and save the detective from death.

YORK

Broadway Newsreel

The start of Lent and the large number of hold-overs on Broadway has brought about a slight downward trend in weekly grosses except for two Paramount releases — one newcomer and one long-run — which continue to smash returns. The Paramount, where "The Road to Utopia" and Benny Goodman and His Orchestra are equally powerful draws, set a new box-office record by grossing $135,000 for the initial week to top the $123,000 made by "Lady in the Dark" in February 1944. The second week brought the total take to $257,000 and the Crosby-Hope picture is expected to run for seven weeks before "The Virginian" comes in ...At the Rivoli, the Academy Awards gave "Lost Week-End" a shot-in-the-arm with the result that the 15th week's business was several thousand over that of the previous stanza. The Milland starrer is expected to play into April before "Kitty," also with Milland, arrives.

All the other stage-and-screen attractions showed a sharp drop following Ash Wednesday, including "Adventure," which took in over $500,000 for its first four weeks at the Radio City Music Hall and then finished a fair fifth week and was followed by Columbia's "Gilda" last Friday (15th)...Best of the others was "Sentimental Journey" and a stage show headed by the Hartmans which, despite bad reviews, had a $94,000 first week following four good weeks with "Fallen Angel" and Carmen Miranda providing much of the marquee draw. "Journey" will be followed by "Doll Face" early in April.

Both "The Sailor Takes a Wife," with Sammy Kaye and His Orchestra and Marie McDonald on the stage, and "Three Strangers," with Jack Carson heading a strong stage bill, have had strong initial weeks and moderate hold-over sessions with the latter completing its third stanza on March 14th, followed by "Cinderella Jones" and Cab Calloway and His Orchestra..."Sailor" will be followed later this month by the long-awaited "Ziegfeld Follies" and Xavier Cugat and His Orchestra which will play through Easter...Another M-G-M first-run, "Vacation from Marriage," opened at Loew's State on March 14th.

Topping most of the straight film houses is the small Victoria where the re-release of "Rebecca" is showing tremendous pulling power while, just a block away, a new United Artists release, "Abilene Town," was just average during its two weeks at the Globe. Another U. A. film, "Whistle Stop," followed on Saturday (16th).

An English Films war-time picture, "Journey Together," broke the opening week-end record at the Gotham but many patrons were disgruntled to discover that Edward G. Robinson, who is played up in all advertising, has only a few scenes in the picture.

Two RKO Radio releases, "Tomorrow Is Forever" at the Winter Garden and "The Spiral Staircase" at the Palace, are both doing exceptionally well, with the latter's second week beating any previous first-week record at this house which has been playing only British product since it went over to films on October 1st. "Staircase," now in its sixth week, ran 50 percent ahead of "The Spanish Main," the previous top-grosser at the Palace and will continue into April.

Also holding up in sensational fashion at the Criterion, where it broke all records in the 10-year history of the theatre, is "Scarlet Street," which benefited by the publicity from the New York Censor Board's temporary ban. Now in its fifth week, the picture grossed an outstanding $145,000 for its first four stanzas.

The two Ingrid Bergman pictures, "Spellbound" and "Saratoga Trunk," are running along profitably with no signs of a let-up. Now in its 17th week, the latter has been seen by 583,000 persons, only a few less than "Rhapsody in Blue," the previous film and Hollywood Theatre record holder, and will stay at least 20 weeks before giving way to "Stolen Life." The U. A. release is now in its 20th week at the Astor and will stay until Easter when "The Kid from Brooklyn" comes in.

"Shock," despite bad reviews, is exactly what the Rialto's horror-mad patrons ordered and is now in its second week.

Another 20th-Fox release, the British-made "A Yank in London," will arrive at the Victoria around Easter.

Still another English film, the costly "Caesar and Cleopatra," is expected to open at the Winter Garden around May 1st.

PRODUCTION SECTION

STUDIO SIZE-UPS

BEHIND THE SCENES IN HOLLYWOOD'S STUDIOS

COLUMBIA

The studio's big feature of 1945, "Song To Remember," has continued to have rough sailing through all the months of making as well as during its release period. First, there was the row about who was to get credit for the writing of the screenplay with arguments flying thick and fast even up to the night of the Academy Awards. Now comes a suit from Frank Capra for $2,000,000 asserted to be his share of the profits from the picture. Capra avers that a contract dated June 6, 1935 gave him a one-quarter interest in the profits of certain pictures he worked on. Further the producer-director sets forth in his suit that he worked on the story details and production details of the film. The studio, on the other hand, is querying just what he did on the picture. The Superior Court will decide.

This seems to be the week for law suits at Columbia. Harold Lloyd, in the midst of a suit against Universal for plagiarism, has now turned his guns on Columbia with two separate suits asking $250,000 each on the same charge. "Movie Crazy" and "The Freshman" are the Lloyd films which the actor claims have been filched in part. Clyde Bruckman, the screen writer, is involved in both suits for his work on "Three Wise Fools" and "Loco Boy Makes Good," both two-reelers. Lloyd's suit against Universal for $50,000 in which Lloyd was granted his claim is now being appealed by that studio.

The Starrett-Burnette "Durango Kid" western series has proven so successful for the studio these past two years that a new contract has been set for eight more of the same with Colbert Clark producing.

Ted Donaldson, the boy-actor, who scored so soundly in "Curly," with Cary Grant several years ago, is set for another build-up at Columbia. The youngster never quite measured up to the acclaim of his first film, for the simple reason that the studio never found another vehicle that would give him a credible and powerful role. Now, says the studio, they have a good one for him in "The Return of Rusty," a sequel to "The Adventures of Rusty." The boy starred in the first "Rusty" last year and the film turned out to be all hokum and nothing else.

Three in production at this writing with "Gallant Journey," the Glenn Ford starrer, going into its third week. Janet Blair, who picked off the plum role opposite him, her biggest dramatic role to date, recently turned down a $5,000 weekly salary in a Rio night club. The actress began her career singing with the late Hal Kemp's orchestra. Another new starter is "Power of Attorney" (Forrest Tucker-Lynn Merrick). No marquee value there. "The Jolson Story," in its sixteenth week of production, continues toward wind-up.

ENTERPRISE PRODUCTIONS

The industry is still conjecturing as to what channel the Einfeld and Loew unit will choose for their distribution. RKO seems to have the inside track at the moment, but nothing is settled as yet. Einfeld infers that he will go into production, without a distribution deal set if necessary, although this is certainly not the usual procedure. But since he has private monies for production, he may be able to do it.

Meanwhile, they have taken over the California Studios here and have re-named the lot, Enterprise Studios. Joe Gilpin will be studio and production manager for the new set-up. Harry Sherman has signed a producing deal with the company and his first will be "Ramrod," with Joel McCrea starred. A remodeling program of $500,000 is being put into motion and generally activity is intense.

Plans now call for six pictures from the company by the end of the year and 16 for the year 1947. In order to meet this program, they will make other deals similar to the one concluded with Harry Sherman, and bring in other producers and directors on special deals.

The Remarque novel, "Arch of Triumph," is still in the writing stages, but Enterprise has acquired the rights to "The Other Love," which will be their second production. Barbara Stanwyck has been signed to a long term contract and will do the leading role in the second picture. David Lewis, on contract to Loew and Einfeld, will produce both pictures.

Enterprise Productions, Inc. emerges as a full-fledged organization with a six-picture budget of $13,000,000 and an incorporation of $5,000,000, even though not one foot of film has as yet been shot. Charles Einfeld's background in exploitation is standing him in good stead in this new venture.

METRO-GOLDWYN-MAYER

Big stir at this studio earlier this week, when L. B. Mayer let it be known to the press in general that he wants the roster of young players now under contract to the studio to be exploited and developed to a point where their talent will do them and the studio some good. Metro, more so than any other studio (probably because it is bigger than any other studio), has long been guilty of signing people and then leaving them to wither into oblivion on the contract players vine. These kids come out here full of high hopes, "after all," they have, "a contract with MGM" and they begin to think maybe they've arrived. But all too often nothing ever happens. Metro has the largest roster of contract players in Hollywood and Mayer now is apparently aiming to eliminate the waste of potential talent. This studio which rode the crest successfully for 20 years with names like Loy, Powell, Shearer, Crawford, Garbo, Gilbert, supplemented as time passed by Gable, Garson and Turner, knows the value of keeping the new ones coming.

Title changes: "Faithful in My Fashion" has now become "Love Match." And the Lionel Hauser production, which was to have been "Love Match," becomes "First Beau."

Tony Martin, who weathered a ream of bad publicity while he was in service, is scheduled to become Metro's newest "white-haired boy." Martin, who had the sympathy of his friends during the whole service fracas, cleared himself effectively. When he was discharged from service, he returned to a warm welcome at Metro. He did a sequence in Arthur Reed's "Till The Clouds Roll By" and then headed for a smashing run at a popular Chicago cabaret. He will be returning to the studio shortly and what with his good looks and talent, the determination of the studio to make him one of the big stars, and the romantic rumors about him and Rita Hayworth, it is a good bet that he will emerge one of the big sensations of 1946, box-office-wise ..Meanwhile, this studio has just signed a big fat contract with Sinatra and Johnny Johnson, another singer of songs, is being worked up to stardom proportions. Busy music department they'll have at Metro.

Red Skelton, finishing "The Show-Off," will head into production again almost at once with a re-make of "Merton of the Movies." This change of pace for the comedian is in line with the program established when the studio discovered in "Bathing Beauty" that there was a special kind of pathos combined with the Skelton sense of comedy that made him more than just a straight comic.

Four more ex-service men are back with new contracts on the Metro lot. These boys scored in the Air Corps show, "Winged Victory," and thereby built their reputations which were just getting started when they left for service. They are: Ray McDonald, Barry Nelson, Mark Daniels and Don Taylor.

Metro executives pride themselves on their adherence to "good taste" in pictures. There are several instances on record where the studio stopped production plans on pictures because authorities in the particular field with which the script dealt did not ap-

prove. This penchant is obvious again in the careful preparation on the atom bomb film, "The Beginning Or The End." The script is being done with almost line by line approval of the authorities. We don't entirely approve of this over-cautious approach by a studio to a subject — even one as delicate as the highly controversial atom bomb. Aren't movie makers entitled to some of the dramatic license taken for granted by novelists or playwrights?

Only four in production on the lot which is way under par for this studio. "Fiesta" (Williams-Carroll), "Till The Clouds Roll By" (Garland-Walker), "You Were There" (Hepburn-Taylor) and "The Show-Off" (Red Skelton-Marylin Maxwell) are the roster. Executives here figure that at least seven pictures must be in production constantly to off-set the overhead of running. But there has been some trouble in the script department and a bottleneck exists at the moment which executives say will soon be broken so that the high-priced stars and directors now waiting for assignments can go to work.

MONOGRAM

The lull has lifted at Monogram and three pictures are in work with two more to come before the month is out.

Now on the sound stages are: "Don't Gamble With Strangers" (Kane Richmond-Bernadene Hayes), "The Fighting Texan" (Johnny Mack Brown-Raymond Hatton) and "High School Scandals" (Freddie Stewart-June Preisser). A Cisco Kid feature and a Bowery Boys production are scheduled for late March starts.

Much pre-review conversation is beginning to build on the picture just finished by the King Bros., "Suspense." 'Tis said, they have done it again. And if so, it is to their credit. Making good pictures on small budgets is the real test of this industry.

PARAMOUNT

Henry Ginsberg is moving his organization right along to a new peak of production. The schedule for the first nine months of 1946, announced in full this week by Ginsberg, includes 20 high-budget pictures. Four of these are already in work and the others are set to come. "O. S. S." (Alan Ladd-Geraldine Fitzgerald), "Suddenly It's Spring" (Fred MacMurray-Paulette Goddard) and "Perils of Pauline" (Betty Hutton-John Lund) and "Welcome Stranger" (Bing Crosby-Barry Fitzgerald-Joan Caufield) are the four currently grinding away.

Soon to come is the next Bob Hope comedy, "Where There's Life," which will also have William Bendix and Signe Hasso. Bing Crosby and Joan Fontaine will do "The Emperor's Waltz." Gary Cooper will star in "The Unconquered" for Cecil B. DeMille.

Robert Fellows, who left a solid production berth at RKO a short time ago, much to the surprise of the industry, has joined Paramount and will take over a job there on the 25th. He is one of the old-timers in the business with 20 years behind him.

Well, the picture every one was so frightened about copped no less than three of the four biggest "Oscars" tendered by the Academy. Ray Milland, Billy Wilder and Charles Brackett must be a little weary by this time of saying "thank you." The only comment that remains to be made at this time is to paraphrase a remark Milland made on a radio show several days after the awards. He said that his winning the Oscar only proved that an actor is only as good as his role. This column is inclined to switch it to: an actor is only as good as his director. Billy Wilder made not only Milland look good — he did wonders with some bit players in "Lost Weekend," too.

There has been the usual post-mortems about the Awards this year and some of the major studios, Metro, for instance, are slightly (and more than slightly) annoyed because they didn't capture any of the top prizes. Many in the industry felt that the awards to Crawford and Dunn were strictly on a sentimental basis and not on the basis of excellent performance.

As we watched the proceedings last week, we thought that some corrections should be made in the system of making the annual awards. First, there should be awards for the finest performances by a comedian and a comedienne. Often, the talent of these people who bring laughter instead of tears is greater than the most emotional dramatic achievement. Yet comedy, even at its best, seems to be overlooked completely by those who vote. Second, there should be an award for the best musical film of the year and the best musical performances. When the Academy began its custom of the awards some eighteen years ago, film musicals were non-existent. But in today's program of picture making, they are an integral part. No musical, no matter how great, can ever hope to win an award when classed with the top dramatic films of the year. Yet there have been great filmusicals that merit recognition. These two modifications in the Academy's system of affording recognition to outstanding film accomplishments would bring unlimited improvement to the whole award procedure and would certainly be justified within the ranks of the industry as well as among the million of fans who wait breathlessly each year for Academy decisions.

PRC

Production at this studio continues at the minimum of one. The current film in work is "Crime In the Night" with Hugh Beaumont and Cheryl Walker. Sig Neufeld is producing with Sam Newfield directing. "Avalanche" wound up last week.

REPUBLIC

The studio is hopping up its tempo with fifteen producers now at work on more than 40 productions. Edward J. White, William J. O'Sullivan, Armand Schaefer and Donald H. Brown have all had their schedule quotas upped. It would seem this studio is determined to keep its expansion program going until it has become more fact than publicity blurb.

The recent tie-up with English interests is bound to make a difference in the Republic scene, although it is still too soon to tell in just what way the product will be affected.

Having witnessed the Ben Hecht film, "Spectre of the Rose," we cannot help but wonder how the Republic exchanges are going to sell it. Hecht has gone overboard in much of his film, though there are some moments that are beyond even the superlatives of Hollywood lingo. Nevertheless, taken as a whole, this one is going to be hard to sell commercially. It is "art" product from the commercial point of view and from an artistic point of view, it is not worthy of such classification. So, the film may find itself without a berth on either side of the fence. Exploitation will have much to do with the box-office returns on the picture, but so far there has been no inkling of the ad campaign the studio plans.

The sound stages are busy with six pictures. "My Pal Trigger," the current Roger-Evans western moves toward wind-up. The five new starters are: "The Twisted Circle" (Adele Mara-Warren Douglas), "The Fabulous Suzanne" (Barbara Britton-Rudy Vallee), "Santa Fe Uprising" (Allan Lane-Martha Wentworth), "Earl Carroll's Sketchbook" (Constance Moore-William Marshall) and "Rendezvous With Annie" (Eddie Albert-Faye Marlowe). This last named is the first Allan Dwan production, and Faye Marlowe was borrowed from 20th Century-Fox for the role.

RKO-RADIO

The next few weeks will see five new production units in work on this lot. Frank Capra, Martin Mooney, Joan Harrison, William Keighley and John Brahm are the quintet whose initial chores will get under way within this period. First for Capra will be "It's A Wonderful Life" with Jimmy Stewart starred. Martin Mooney, formerly with Monogram, has "Criminal Court" ready to go. Joan Harrison, who began her career with Alfred Hitchcock, does "Nocturne." Keighley will direct "Honeymoon" for Producer Warren Duff. Brahm, on loan from 20th, will direct "What Nancy Wanted" for Bert Granet.

Robert Sparks has been named as executive producer for "The Petty Girl," which Al Bloomingdale will produce for RKO.

Despite all the talk that buying prices for stage properties and popular fiction will be descending from the peak they hit, RKO has just handed over $150,000 for "The White Tower," a Book of the Month Club issue.

George Stevens, who recently joined Liberty Films, will have "It Must Be Love" as the second film on his schedule. "One Big Happy Family" comes first.

Rainbow Productions, Leo McCarey's unit tied in with RKO for distribution, will soon be at work on "Adam and Eve" to be done in Technicolor. Two more features will come to RKO this year from this source, both to be produced by Irving Asher, a member of the company. Ingrid Bergman will be used in one of these, if the right story can be found. Stockholders in this company are: McCarey, Asher, Bing Crosby, Bob Hope, David Butler and Hal Roach, Jr.

Hitting more and more toward the prestige belt, RKO is dickering with Garson Kanin for a deal that will bring the writer-producer to the lot. As the deal now stands, Kanin wants producer-director status and President Rathvon says all right if he brings along his "Born Yesterday," now making records as a Broadway play.

Ted Tetzlaff, former cameraman on the lot, has been elevated to a director's berth and "The Big Angle" will be his first effort in the new job. Pat O'Brien and Anne Jeffreys will be co-starred with Jack J. Gross as executive producer.

Samuel Goldwyn hastened to assure independent producers that his recent announcement that he would have no space to rent on his lot is merely a temporary measure. Goldwyn explained that his next two pictures are to be made concurrently and will require 160 sets. However, even a temporary shut-down of space will make it hard for the units which have depended on Goldwyn studio space. Possible exception to the ruling will be Mary Pickford, should she decide to go into production. Her husband's Comet Productions is now officing on the lot.

Meanwhile, Goldwyn's "The Best Years of Our Lives" (formerly called "Glory For Me") goes into production April 1 with

Teresa Wright, Dana Andrews, Frederic March, Myrna Loy and Hoagy Carmichael cast. At the same time, Danny Kaye will start in "The Secret Life of Walter Mitty." William Wyler is directing the former film which Robert Sherwood scripted.

20th CENTURY-FOX

"Annie Get Your Gun" is the latest Broadway musical to win backing from 20th. This is an Oscar Hammerstein-Richard Rodgers musical. The studio is putting up some $200,000 but the screen rights will go on the open market. The studio also has a one-fifth interest in "Carousel," current Broadway hit, by the Hammerstein-Rodgers team. It seems reasonable to assume that 20th will pick off the screen rights to that plum, open market or no.

With 16 producers working on 32 pictures, the studio is following through on the Zanuck decision to up the annual 22 features to a new high total of 32. With 22 pictures named for release for the balance of this season, the studio is going into the peak of its production program within the next several months.

Already it begins: "Forever Amber" has just gone into production and "Lourdes of the West," a Catholic publication, is editorializing against the film. Eugene Dooley, author of the piece, recommends organizing a "Society for Ostracizing 'Forever Amber'." He bewailed the publishing of the novel and protested hotly its transposition to film. He suggested, too, that the "Society for Ostracizing" be kept intact to use against any film of the "Amber" type which may come later. Looks like 20th is going to be in for more free publicity on this picture than anything the lot has had for a long time.

James Dunn's Oscar, for "A Tree Grows in Brooklyn," came as a surprise to many and was considered by some to be purely a sentimental gesture. However, since the choice is made by a majority of the voters, it seems highly improbable that it could have been made on that basis alone. Strange thing about the award coming to Dunn, who came out of oblivion to do the role, is that he hasn't worked since. What his chances are now seems dubious. Remembering Katina Paxinou, who won a similar award and then couldn't get a job, and Luise Rainer, who won it twice and was completely ignored, we wonder about Jimmy. And, by the way, how about Dorothy McGuire, whose performance in "A Tree" and "The Enchanted Cottage" didn't even rate a nomination!

Three new starters on the lot this week: "Forever Amber" (Peggy Cummins-Cornel Wilde), Technicolor; "Claudia and David" (Dorothy McGuire-Robert Young) and Sol M. Wurtzel's production of "Deadline for Murder" (Paul Kelly-Sheila Ryan).

UNITED WORLD PICTURES

In the early rush of the Rank-Universal-International deal, the mistaken idea got about that the new set-up was a merger of Universal and International. When things got to such a confused point that nobody knew who was what in the scene, International released a comprehensive resume of the arrangement. Now, it seems that Universal is merely a stockholder in the new company. The distribution will be through United World Pictures, Inc. International will make at least eight films annually for release through UWP. Arthur Rank will make the same number in England for the same release source.

Until construction permits, United World Pictures will use space in Universal's exchange offices throughout the country. International will be shooting and working on the Universal lot. But outside of a monetary arrangement, based on a share of the three-way deal, Universal will not participate or share in International's film production plans. That, at least, is the official release from International.

Meanwhile, "The Dark Mirror" (Olivia de Havilland-Lew Ayres) continues in work, and Director Irving Pichel is working on "Bella Donna" with Producer Edward Small for an early start. Merle Oberon, Charles Korvin and George Brent are cast.

UNITED ARTISTS

David O. Selznick has set Alfred Hitchcock for the directorial assignment on "The Paradine Case" in which Laurence Olivier will be starred. Olivier arrives here from England shortly. No other casting yet and no starting date announced. Meanwhile, Hitchcock has bought the rights to "Operation Annie," which he plans to make in his new independent set-up (everybody definitely "wants to get into this act!"). This is the story by Major Patrick Dolan of the secret work of Radio Luxembourg during the war. It has already had wide publicity and should make typical Hitchcock fare.

Boris Morros and William LeBaron are all set with their Federal Films production of "Carnegie Hall." The picture will be done in Technicolor and seventeen top music figures are scheduled for appearance, including: Serge Koussevitzsky and the Boston Symphony, Bruno Walter and the Philadelphia Symphony, Walter Damrosch, the Vatican Choir, Artur Rubenstein, Jose Iturbi, Vladimir Horowitz, Lily Pons, John Charles Thomas, Lauritz Melchior, Mischa Elman, Victor Borge, Alec Templeton, Benny Goodman, Duke Ellington, Tommy Dorsey and Vaughn Monroe with their bands. How Federal proposes to borrow Melchior and Iturbi from MGM has not as yet been clarified. The Vatican Choir sequence will be shot in Rome. As soon as studio space is available at General Service, the production will go.

Benedict Bogeaus, attempting his most ambitious production program, has announced a 100% increase in ad budgets on all of his pictures scheduled for the coming year. "Mr. Ace" (George Raft-Sylvia Sidney) currently resuming shooting after a three-week lay-off due to Raft's illness, will be the first to benefit by the upped program. "The Short and Happy Life of Francis Macomber," which will star Gregory Peck, and "The Life and Loves of Anna Pavlova," starring Tamara Toumanova, will be the next two. These films will be produced by Bogeaus in association with Casey Robinson.

Besides "Mr. Ace," "Angel on My Shoulder" (Paul Muni-Anne Baxter) and "The Strange Woman" (Hedy Lamarr-George Sanders) continue for this outfit.

UNIVERSAL

The two plays which Universal recently bought from Mike Todd netted that producer a tidy sum. "Up in Central Park," which will go as a Deanna Durbin starrer, cost $100,000 and "Mexican Hayride" was picked off for a mere $50,000. No plans have been made for the second production.

Frank Borzage, still waiting for the release of his first independent picture at Republic, "I've Always Loved You," is going to do a stint for the Skirball-Manning unit here while he waits. To interest Mr. Borzage in the deal, the producers offered him the script of "Magnificent Doll," with Ginger Rogers as the star. Borzage couldn't resist. After this film is finished, he returns to Republic for "Gallant Man." Production on "Magnificent Doll," which is Irving Stone's story of Dolly Madison, begins April 15.

In addition, Skirball-Manning have "Sunny River" and "For Services Rendered" by Arthur Caesar ready for production. Carmen Miranda and Don Ameche have already been named for "Sunny River" and a name star will be obtained for the leading feminine role.

With "Scarlet Street" increasing its box-office potential by reason of the censorship problems being aired in the newspapers, Diana Productions is setting up its second production. This time it will be a western — not in the usual sense — but as a story of the West unadorned by hard-riding heroes and dastardly villains and beautiful heroines. There will be all of these ingredients but "Winchester 73" will tear down all the usual fol-de-rol and expose the old West as it really was — which wasn't always pretty. Joan Bennett will add to the unorthodoxy of the Diana western by appearing for the first time in her long career in such a film. Fritz Lang will again direct and production starts within three weeks.

Three new films on the sound stages last week: "Lesson In Love" (George Brent-Lucille Ball), "Inside Job" (Preston Foster-Ann Rutherford) and "The Ghost Steps Out" (Abbott-Costello).

WARNER BROS.

And still another lawsuit disturbs the western calm with Chico Marx suing this studio for $200,000. The allegation by Marx is that his name was used without authorization in "Rhapsody in Blue." Marx also claims that Warner's owe him $100,000 for "services rendered" in 1945. Studio officials admit the use of the name in "Rhapsody in Blue," but have no recollection of any services rendered. This suit may be a return for the conflict which arose when Warner Bros. tried to stop the Marx Brothers from using "A Night in Casablanca" as the title of their current film.

Warner executives are so pleased with the teaming of Ida Lupino and Errol Flynn in "Escape Me Never," recently completed, that they are putting the duo into another film immediately. This time it will be "Autumn Crocus," a successful stage play of some years back. Henry Blanke and Peter Godfrey will again handle production and direction for the pair.

John Garfield's status with Warners has been precarious for some time due to the imminent expiration of his contract. When "Humoresque" winds up, Garfield will be through with his term pact with the studio. He is planning to enter the independent field as an actor, but he also will be listening to offers from major studios, possibly giving Warner Bros. the inside track on his services. His first picture for Metro, "The Postman Always Rings Twice," will hit general release soon and is not up to Garfield standards, although the fault is not the actor's. What he does next will be important to his career and his box-office standing.

Paul Henreid, who has fared not too well on Warner films this past year, has just signed a new five-year contract with the studio. He will do two a year for them and one outside at his discretion. His first part under the new pact will be the co-starring role with Bette Davis in "Deception," which gets under way shortly.

Warners have bought another James Cain book for early filming. It is "The Embezzler." Cain's "Mildred Pierce" scored soundly despite the depletion of plot by censorship boards. Jerry Wald is preparing the same author's "Serenade" for filming and in all probabiliy he will handle this most recent purchase.

In production on this lot are three holdovers: "Humoresque" (Joan Crawford-John Garfield), "The Sentence" (Ann Sheridan-Kent Smith) and "A Very Rich Man" (Martha Vickers-Dane Clark).

PRODUCTION & RELEASE RECORD

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the Running Time in states where there is censorship. All new productions are on 1945-46 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production.

COLUMBIA

1945-46 Features	Completed (34)	In Production (3)
Westerns	Completed (15)	In Production (0)
Serials	Completed (3)	In Production (0)

NEW PRODUCTIONS

GALLANT JOURNEY
Drama—Started March 6
Cast: Glenn Ford, Janet Blair, Henry Travers, Charles Ruggles, Arthur Shields, Selena Royle, Robert De Haven, Jimmy Lloyd, Michael Towne, Tommy Cook.
Producer-director: William A. Wellman
Story: The life of John J. Montgomery, first man to fly a heavier than air craft.

POWER OF ATTORNEY
Drama—Started March 11
Cast: Forrest Tucker, Lynn Merrick, Gus Schilling, Shemp Howard, Frank Sully.
Director: D. Ross Lederman Producer: Ted Richmond
Story: Not available. See next issue.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Story of Jolson, The (T)	Parks-Demarest	11-12			
Details under title: The Jolson Story					
COMPLETED — 1944-45 —					
Adventures of Rusty (67)	Donaldson-Nagel	4-30	9-6	6027	11-12
Details under title: Rusty					
Black Arrow (Serial)	Scott-Jergens	9-4	10-13	6120	
Blonde From Brooklyn	Haymes-Merrick	2-19	6-21	6036	
Boston Blackie Booked on Suspicion (67)	Morris-Merrick	2-5	5-10	6031	7-9
Boston Blackie's Rendezvous	Morris-Foch	3-5	7-5	6030	
Details under title: Surprise in the Night					
Both Barrels Blazing	Starrett-Harding	6-26	5-17	6207	
Details under title: Texas Rifles					
Cowboy of Lonesome River	Starrett-Athens	6-14	9-21	6201	
Cyclone Prairie Rangers	Starrett-Worth	7-26	11-9	6201	
Gay Senorita (70)	Bannon-Cochran	4-30	8-9	6020	10-15
Fighting Guardsman, The (84)	Loder-Louise	12-11	5-24	6010	10-29
I Love a Bandleader	Harris-Brooks	5-14	9-13	6015	
Over 21 (103)	Dunne-Knox	1-22	8-23	6001	9-3
Rustlers of the Badlands	Starrett-Bliss	7-24	8-16	6208	
Details under title: Renegade Roundup					
Rhythm Round-Up (66)	Curtis-Walker	3-5	6-7	6223	11-12
She Wouldn't Say Yes (87)	Russell-Bowman	6-11	11-10	6005	2-18
Details under title: Some Call It Love					
Sing Me a Song of Texas	Curtis-Storey	7-23	9-27	6224	
Ten Cents A Dance (60)	Frazee-Lloyd	1-22	6-7	6029	7-9
Thousand and One Nights, A (93)	Wilde-Keyes	11-13	7-12	6005	8-6
You Can't Do Without Love	Lynn-Stewart	For.	7-26	6042	
COMPLETED — 1945-46 —					
Bandit of Sherwood Forest (T)	Wilde-Louise	4-2	2-21		
Blazing the Western Trail	Starrett-Matthews	9-4	10-18	7201	
Details under title: Raiders of Quanti Basin					
Blondie's Lucky Day	Lake-Singleton	10-15			
Close Call for Boston Blackie	Morris-Lane	10-29	1-24		
Crime Doctor's Warning (69)	Baxter-Anderson	6-25	9-27	7022	
(Details under title: Paper Doll Murder)					
Details under title: Duchess of Broadway					
Details under title: Exposed by the Crime Doctor					
Devil's Mask, The	Louise-Bannon	2-18			
Frontier Gunlaw	Starrett-Taylor	1-31			
Galloping Thunder	Starrett-Burnette	7-9			
Gentleman Misbehaves, The	Massen-Stanton	11-12	2-28		
Details under title: Lullaby of Broadway					
Gilda	Hayworth-Ford	9-17			
Girl of the Limberlost	Tindall-Clifton	6-25	10-11	7029	
Gunning for Vengeance	Starrett-Adair	6-25	3-21		
Details under title: Burning the Trail					
Heading West	Starrett-Houck	10-1			
Details under title: Massacre Mesa					
Hit The Hay (62)	Canova-Hunter	8-20	11-29	7018	
Hop Harrigan (Serial)	Bakewell-Holt	2-18			
Jungle Raiders (Serial)	Richmond-Borg	8-6	9-14	7120	
Just Before Dawn	Baxter-Barrie	11-26	3-7		
Kiss and Tell (90)	Temple-Abel	2-5	10-18		
Landrush	Starrett-Burnette	11-26			
Lawless Empire	Starrett-Law	10-16	11-15	7202	
Life With Blondie (69)	Singleton-Lake	9-3	12-13	7019	
Meet Me On Broadway	Reynolds-Brady	8-20	1-3	7014	
Mysterious Intruder, The	Dix-Blake	12-24			
Details under title: Murder Is Unpredictable					
My Name Is Julia Ross (64)	Foch-Macready	8-6	11-27	7023	11-26
Details under title: The Woman in Red					
Night Editor	Gargan-Carter	1-7			
Notorious Lone Wolf, The (64)	Mohr-Carter	11-12	2-14		
Details under title: Lone Wolf on Broadway					
One Life Too Many	Brooks-Macready	3-4			
One Way To Love	Morris-Chapman	8-20	12-20	7012	
Details under title: Hail the Chief					
Out of the Depths	Bannon-Hunter	10-1	12-27	7035	
Details under title: Secret Story					
Outlaws of the Rockies	Starrett-Harding	4-30	9-18		
Perilous Holiday	O'Brien-Warrick	10-15	3-21		
Phantom Of The Desert	Starrett-Burnette	9-3			
Phantom Thief, The	Morris-Donnell	1-21			
Details under title: Boston Blackie's Private Ghost					
Prison Ship	Lowery-Foch	8-20	11-15	7036	
Pardon My Past (87)	MacMurray-Chapman	5-14	12-25	7005	2-18
Renegades (T)	Keyes-Parker	6-11			
Details under title: The Kansan					
Roaring Rangers	Starrett-Burnette	6-11	2-14		
Details under title: Powder River					
Snafu (82)	Parks-Lloyd	6-25	11-22	7010	1-7
So Dark the Night	Geray-Cheirel	12-10	3-14		
Tars and Spars (88)	Drake-Blair	8-6	1-10		
Talk About A Lady	Falkenburg-Tucker	12-24	3-28		
That Texas Jamboree	Curtis-Donnell	12-24			
Terror Trail	Starrett-Burnette	10-29			
Texas Panhandle	Starrett-Parks	5-14	12-20	7203	
Throw a Saddle on a Star	Curtis-Roberts	12-10	3-21		
(Details under title: Smoky River Serenade)					
Two-Fisted Stranger	Starrett-Burnette		3-20		
Voice of The Whistler, The (60)	Dix-Merrick	8-6	10-30	7024	1-21
Walls Came Tumbling Down, The	Bowman-Chapman	12-24			
Who's Guilty? (Serial)	Kent-Ward	10-15	12-13	7140	

METRO-GOLDWYN-MAYER

1945-46 Features	Completed (37)	In Production (4)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Fiesta (T)	Williams-Carroll	12-24			
Show-Off, The	Skelton-Maxwell	3-4			
Till The Clouds Roll By (T)	Garland-Walker	12-24			
You Were There	Taylor-Hepburn	3-4			
COMPLETED — 1944-45 —					
BLOCK NO. TEN					
Blonde Fever (69)	Dorn-Astor	8-21	2-45	516	11-27
Nothing But Trouble (69)	Laurel-Hardy	6-26	3-45	519	12-11
Main St. After Dark (57)	Arnold-Royal	9-4	1-45	514	12-11
Details under title: Telltale Hands					
Thin Man Goes Home (101)	Powell-Loy	515	1-45	513	11-27
Between Two Women (83)	Barrymore-Johnson	8-21	3-45	518	12-23
This Man's Navy (100)	Beery-Gleason	5-28	2-45	517	1-8
Keep Your Powder Dry (73)	Turner-Peters	9-4	3-45	520	2-19
Music for Millions (120)	O'Brien-Iturbi	5-29	2-45	515	12-25
Gentle Annie (80)	Craig-Reed	8-21	5-45	523	12-25
Without Love (111)	Tracy-Hepburn	10-31	5-45	522	4-2
Son of Lassie (T) (102)	Lawford-Lanchester	5-29	6-45	526	4-30
Details under title: Women's Army					
Picture of Dorian Gray (108)	Sanders-Hatfield	3-6	6-45	525	3-5
BLOCK NO. TWELVE					
Bewitched (65)	Thaxter-Daniels	11-27		530	6-25
Details under title: Alter Ego					
Thrill of a Romance (T) (105)	Johnson-Williams	8-21		528	5-28
Twice Blessed (77)	Wilde-Craig	12-11		529	6-11
SPECIAL					
Anchors Aweigh (T) (144)	Kelly-Sinatra	6-26		531	7-23
Meet Me in St. Louis (T) (113)	Garland-O'Brien	12-13	1-45	512	11-23
National Velvet (T) (125)	Rooney-Taylor	2-7	4-45	521	12-11
Details under title: The Home Front					
Thirty Seconds Over Tokyo (138)	Tracy-Thaxter	2-21	1-45	511	11-27
Valley of Decision (111)	Garson-Peck	9-18	6-45	527	4-16
COMPLETED — 1945-46 —					
BLOCK NO. THIRTEEN					
Abbott and Costello in Hollywood (83)	A. & C.	4-30	10-45	602	9-3
Dangerous Partners (78)	Craig-Hasso	3-5	10-45	604	8-20
Her Highness and the Bellboy (112)	Lamarr-Walker	12-25	10-45	603	7-23
Hidden Eye, The (68)	Arnold-Rafferty	12-11	9-45	601	8-6
Our Vines Have Tender Grapes (105)	O'Brien-Robinson	10-16	9-45	600	7-23
BLOCK NO. FOURTEEN					
She Went to the Races (86)	Craig-Gifford	5-28	11-45	607	10-29
They Were Expendable (133)	Montgomery-Wayne	3-5	11-45	609	11-26
What Next, Corporal Hargrove? (95)	Walker-Porter	8-6	11-15	606	11-26
Vacation from Marriage (91)	Donat-Kerr	Foreign.	11-45	608	12-10
Yolanda and the Thief (T) (108)	Astaire-Bremer	1-22	11-45	610	10-29
BLOCK NO. FIFTEEN					
Letter for Evie, A (89)	Hunt-Carroll	6-11		614	12-10
Harvey Girls, The (T) (101)	Garland-Hodiak	1-22		611	1-7
Portrait of Maria (76)	Del Rio-Armendariz			612	1-7
Sailor Takes A Wife (91)	Walker-Allyson	4-2		615	1-7
Up Goes Maisie (89)	Sothern-Murphy	8-20		613	1-7
SPECIALS					
Adventure (129)	Gable-Carson	6-11			12-24
Details under title: This Strange Adventure					
Weekend at the Waldorf (130)	Turner-Johnson	11-27	10-45	605	7-23

Ziegfeld Follies (T) (110) ..... Astaire-Ball .....5-1.....1-21

NOT DESIGNATED

Army Brat ..... Jenkins-Gifford ...10-29.....
Black Sheep ..... Craig-Jenkins .....8-6.....
But Not Goodbye ..... Morgan-Totter .....1-7.....
Details under title: Boy's Ranch
Early to Wed (T) ..... Ball-Johnson .....2-19.....
Faithful in My Fashion ..... Reed-Drake .....1-7.....
Great Morgan, The ..... Morgan-Powell .....
Green Years, The ..... Coburn-Drake .....9-3.....
Hold High the Torch (T) ..... E. Taylor-Lassie ...9-18...
Details under title: For Better For Worse
Holiday in Mexico (T) ..... Pidgeon-Massey ....9-17.....
Hoodlum Saint (91) ..... Powell-Williams ....7-9.....2-18
Last Chance, The (105) ..... Foreign 12-10
No Leave, No Love ..... Johnson-Kirkwood ..10-1.....
Postman Always Rings Twice, The ..... Turner-Garfield ....6-25.....
Star from Heaven (Cinecolor) ..... Thompson-Tobias ..10-29.....
Time for Two ..... Ball-Hodiak .....10-1.....
Three Wise Fools ..... O'Brien-Barrymore .11-26.....
Two Sisters From Boston ..... Allyson-Lawford ....7-9.....
Yearling, The (T) ..... Peck-Jarman ... 8-20.....

MONOGRAM

1945-46 Features (34) Completed (17) In Production (2)
Westerns (12) Completed (6) In Production (1)

NEW PRODUCTIONS

DON'T GAMBLE WITH STRANGERS
Murder-mystery—Started March 4
Cast: Kane Richmond, Bernadene Hayes, Peter Cookson, Addison Richards, Bill Kennedy.
Director: William Beaudine Producer: Jeffrey Bernerd
Story: Murder of gambler reveals the cat repeated that that was" was that way.

THE FIGHTING TEXAN
Western—
Cast: Johnny Mack Brown, Raymond Hatton, Reno Blair.
Director: Lambert Hillyer Producer: Scott R. Dunlap
Story: Johnny cleans up the town aided by [illegible]

HIGH SCHOOL SCANDALS
Comedy with Music—Started March 8
Cast: Freddie Stewart, June Preisser, Frank Darro, Noel Neill, Murray Davis, Charlie Barnet and his orchestra.
Director: Arthur Dreifuss Producer: Sam Katzman
Story: Boy who resembles famed crooner is asked [illegible] crooner wants to hide away. Troubles start from there.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED —— 1944-45 ——					
China's Little Devils (75)	Carey-Kelly	7-10	...7-14		8-6
Come Out Fighting	East Side Kids		9-22		10-1
Dillinger (77)	Lowe-Tierney	10-16	...5-12		...3-19
Divorce (70)	Francis-Cabot	3-5	...8-18		11-12
Driftin' Along	Brown-Carver	10-1	...1-26		
Details under title: Rollin' Along					
Flame of the West (71)	Brown-Hatton	2-19	6-9		
Forever Yours (83)	Storm-Smith	8-7	...3-24		1-22
Frontier Feud	Brown-Hatton	7-23	..11-24		
Details under title: Flaming Frontiers					
G. I. Honeymoon (70)	Storm-Cookson	10-2	5-5		
In Old New Mexico	Renaldo-Kenyon	...8-21	...5-28		
Muggs Rides Again	East Side Kids	2-5	...6-16		
Details under title: County Fair					
Lost Trail, The	Brown-Holt	7-9	..10-20		
Riders of the Daw	Wakeley-White	8-6	...11-3		
Details under title: Rainbow Valley					
Saddle Serenade	Wakeley-White	4-30	...8-11		
Details under title: Cowboy Serenade					
Scarlet Clue, The (65)	Toler-Manton	9-18	...6-12		
Details under title: Radio Mystery					
Sensation Hunters	Merrick-Lowery	...4-16	..10-13		
Details under title: Main Street Girl					
Shanghai Cobra, The (64)	Toler-Moreland	...6-11	...9-29		
South of the Rio Grande	Renaldo-Armida	...5-28	...9-8		
Details under title: Song of the Border					
Stranger from Santa Fe (56)	Brown-Hatton	1-22	...7-21		
Springtime in Texas (55)	Wakley-White	4-2	6-2		
Trouble Chasers	Gilbert-Howard	...3-19	6-2		
Details under title: Here Comes Trouble					
COMPLETED —— 1945-46 ——					
Allotment Wives (80)	Francis-Kelly	6-25	..12-24	505	..12-10
Black Market Babies	Richmond-Hazard	9-3	..12-15	508	
Border Bandits	Brown-Hatton	8-20	...1-12	565	
Code of The Drifter	Brown-Hatton	2-4			
Face of Marble, The	Carradine-Drake	..10-15	..2-2	.528	
Dark Alibi	Toler-Lorring	12-24			
Details under title: Charlie Chan at Alcatraz					
Fear	Cookson-William	...7-23	..3-2	.507	
Details under title: Suspense					
Gay Cavalier, The	Roland-Ames	...12-24			
Haunted Mine, The	Brown-Hatton	10-29	..3-2	.566	
In High Gear	Gorcey-Hall	2-18			
Joe Palooka, Champ	Kirkwood-Knox	...12-24			
Junior Prom	Stewart-Preisser	..11-26		.514	
Details under title: High School Kids					
Live Wires	Gorcey-Drake	10-1	..2-28	.509	
Details under title: Stepping Around					
Lonesome Trail	Wakely-White	9-17	..12-8	561	
Details under title: On The Cherokee Trail					
Moon Over Montana	Wakely-Holt	...12-10	..2-16	572	
Red Dragon, The	Toler-Fong	9-17	..2-9	.513	
Details under title: Charlie Chan in Mexico					
Behind the Mask	Richmond-Reed	...10-29	..2-16	.527	
Details under title: The Shadow's Shadow					
Strange Mr. Gregory, The (63)	Lowe-Rogers	6-25	1-2	516	
Details under title: Gregory					
Shadow Returns, The	Richmond-Reed	...10-29			
Details under title: The Shadow					
Suspense	Bolda-Moore	10-29			
Details under title: Glamour Girl					
Sunbonnet Sue (90)	Regan-Storm	.5-14	...1-10		.10-15
Swing Parade of 1946	Stone-Russell	..8-6	...3-16	503	
West of The Alamo	Wakely-Whit	2-4	4-6	573	

PARAMOUNT

1945-46 Features Completed (32) In Production (4)

NEW PRODUCTIONS

SUDDENLY IT'S SPRING
Romantic Drama—Started February 28
Cast: Fred MacMurray, Paulette Goddard, Macdonald Carey, Arleen Whelan, Lilian Fontaine, Georgia Backus.
Director: Mitchel Leisen Producer: Claude Binyon
Story: [illegible]

PERILS OF PAULINE (T)
Comedy with Music—Started February 28
Cast: Betty Hutton, John Lund, William Demarest, Billy De Wolfe, Constance Collier.
Director: George Marshall Producer: Sol C. Siegel
Story: [illegible]

WELCOME STRANGER
Comedy-drama—Started March 11
Cast: Bing Crosby, Barry Fitzgerald, Joan Caufield.
Director: Elliott Nugent Producer: Sol C. Siegel
Story: [illegible]

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No	Rev
IN PRODUCTION					
O. S. S.	Ladd-Fitzgerald	.2-18			
COMPLETED —— 1944-45 ——					
BLOCK NO. THREE					
For Whom the Bell Tolls (T) (158)	Cooper-Bergman	..7-13		4413	...7-20
Dangerous Passage (61)	Lowery-Brooks	8-21		4412	12-25
Double Exposure (64)	Morris-Kelly	7-10		4415	12-2
Here Come the Waves (99)	Crosby-Hutton	5-15		4411	..12-25
Practically Yours (90)	Colbert-MacMurray	..2-7		4414	12-2
BLOCK NO. FOUR					
Bring On the Girls (T) (92)	Lake-Tufts	..1-10		4416	3-
High Powered (62)	Lowery-Brooks	10-16		4419	3-5
Details under title: The High Man					
Salty O'Rourke (100)	Ladd-Russell	9-4		4418	3-5
Unseen, The (81)	McCrea-Russell	5-15		4417	3-5
Details under title: Fear					
BLOCK NO. FIVE					
A Medal for Benny (80)	Lamour-Cordova	...6-26		4424	...4-16
Affairs of Susan, The (110)	Fontaine-Brent	...11-13		4421	4-2
Murder, He Says (92)	MacMurray-Main	5-1		4422	...4-16
Scared Stiff (65)	Haley-Savage	...11-27		4423	...4-16
BLOCK NO. SIX					
Midnight Manhunt	Gargan-Savage	...12-25	...7-27	...4427	...6-11
Details under title: Hard to Handle					
Out of This World (96)	Bracken-Lynn	7-10	...7-13	...4426	...6-11
You Came Along (103)	Cummings-Scott	..2-19	...9-14	...4428	7-9
SPECIAL					
Incendiary Blonde (T) (113)	Hutton-Cordova	..11-15	...8-31	...4431	...6-25
REISSUE					
Sign of the Cross (118)	Colbert-March			4432	9-4
Northwest Mounted Police (T) (128)	Cooper-Carroll			8-26	...4433
This Gun For Hire (81)	Ladd-Lake			8-26	...4434
COMPLETED —— 1945-46 ——					
BLOCK NO. ONE					
Duffy's Tavern (97)	Gardner-Reynolds	.10-2	..9-28	..4501	9-3
Follow That Woman (70)	Gargan-Kelly	...2-19	..12-14	..4504	9-3
Lost Weekend, The (101)	Milland-Wyman	10-31	..11-16	..4503	...8-20
Love Letters (101)	Jones-Cotten	10-31	..10-26	..4502	...8-20
BLOCK NO. TWO					
Hold That Blonde (76)	Bracken-Lake	12-11	..11-23	..4506	..10-15
Details under title: Good Intentions					
Kitty (104)	Goddard-Milland	..6-12	..1-25	..4509	..10-15
People Are Funny (93)	Haley-Walker	4-2	..1-11	..4508	..10-15
Stork Club (98)	Hutton-Fitzgerald	.4-30	..12-28	..4507	..10-15
BLOCK NO. THREE					
Masquerade in Mexico (96)	Lamour-Cordova	1-8	..2-22	..4512	..12-10
Miss Susie Slagle's (87)	Tufts-Lake	..9-18	...3-8	..4513	..12-10
Tokyo Rose (66)	Barr-Massen		...2-8	..4511	..12-10
BLOCK NO. FOUR					
Blue Dahlia, The (99)	Ladd-Lake	...4-2		..4518	...2-18
This Made Me A Killer (66)	Lowery-Brooks	...7-9		..4517	...2-18
Virginian, The (T) (90)	McCrea-Russell	11-13		..4516	...2-18
Well-Groomed Bride, The (75)	Milland-deHavilland	2-19		..4519	...2-18
BLOCK NO. FIVE					
Bride Wore Boots, The	Stanwyck-Cummings	..8-6			
Hot Cargo	Rogers-Reed				
Our Hearts Were Growing Up	Donlevy-Russell	.3-5			
To Each His Own	deHaviland-Lund	...7-9			
SPECIALS					
Road to Utopia, The (90)	Crosby-Hope-Lamour	12-13	...3-22	..4531	..12-10
NOT DESIGNATED					
Big Town	Reed-Brooks	12-24			
Blue Skies (T)	Crosby-Astaire	8-6			
Calcutta	Ladd-Russell	7-9			
California (T)	Stanwyck-Milland	12-10			
Cross My Heart	Hutton-Tufts	..1-8			
Details under title: Too Good To Be True					
Too Good To Be True	Tufts-Lynn	10-29			
Details under title: Third Avenue					

Imperfect Lady, The	Wright-Milland	10-1				
Details under title: Take This Woman						
Ladies' Man	Bracken-Welles	11-26				
Monsieur Beaucaire (T)	Hope-Caulfield	9-17				
Perfect Marriage, The	Young-Niven	1-21				
Rhythm Ranch	Haley-Hilliard	11-1				
Searching Wind, The	Young-Sidney	1-21				
Strange Life of Martha Ivers	Stanwyck-Heflin	10-15				
Details under title: Love Lies Bleeding						
Swamp Fire	Weissmuller-Grey	11-12				
Trouble With Women, The	Milland-Wright	6-11				
Details under title: Too Good To Be True						
Two Years Before the Mast	Ladd-Donlevy	5-1				

P R C

1945-46 Features — Completed (13) — In Production (1)
Westerns — Completed (9) — In Production (0)

NEW PRODUCTIONS

CRIME IN THE NIGHT
Mystery—Started March 4
Cast: Hugh Beaumont, Cheryl Walker, Ralph Dunn, Paul Bryar, Douglas Fowley, Milt Kibbee, Charles Quigley.
Director: Sam Newfield — Producer: Sig Neufeld
Story: Michael Stone, a former murder suspect, is on the police force and investigates a murder.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev
COMPLETED — 1944-45					
Arson Squad (64)	Albertson-Armstrong	4-30	9-11	528	7-23
Apology for Murder (67)	Savage-Beaumont	3-5	8-27	526	10-1
Border Bad Men	Crabbe-St. John		10-10	567	
Crime, Inc. (75)	Neal-Tilton	11-13	4-15	502	3-19
Dangerous Intruder (71)	Arnt-Borg	4-16	8-21	519	9-3
Details under title: The Intruder					
Fighting Bill Carson	Crabbe-St. John	6-11	10-31	568	
Flaming Bullets	Ritter-Knox	6-11	9-22	564	
Frontier Fugitives	O'Brien-Ritter	5-14	9-1	563	
Details under title: Ride, Ranger, Ride					
The Gangster's Den	Crabbe-St. John	1-22	6-14	559	
Missing Corpse (62)	Bromberg-Jenks	2-5	6-1	524	6-11
Details under title: Stranger in the Family					
The Phantom of Bond Street	O'Brien-Aldrich	1-22	5-2	521	
Shadow of Terror (60)	Fraser-Gillern	5-28	11-5		10-29
Details under title: Checkmate					
Silver Fleet, The (77)	Richardson-Withers	For	7-1	530	5-14
Stagecoach Outlaws	Crabbe-St. John	11-27	8-17	558	
Swing Hostess (76)	Tilton-Collins	6-12	9-8	509	11-15
Three in the Saddle	Ritter-O'Brien	4-16	7-26	562	
Why Girls Leave Home (68)	Lane-Leonard	3-5		111	7-9
White Pongo (73)	Fraser-Wrixon	4-16		222	8-6
COMPLETED — 1945-46					
Avalanche	Cabot-Borg	3-4			
Caravan Trails (Cinecolor)	Dean-Carlin	10-1	4-20		
Club Havana (62)	Lindsay-Neal	5-28	10-23		11-26
Danny Boy	Henry-Johnson	8-6	1-8		
Detour (69)	Savage-Neal	6-25	11-30		12-24
Devil Bat's Daughter	LaPlanche-James	1-21	4-15		
Enchanted Forest (Cinecolor) (80)	Lowe-Joyce	1-22	12-8		10-1
Flying Serpent (60)	Lewis-Kramer	9-3	2-20		2-18
Gentlemen with Guns (Cinecolor)	Dean-Kenyon	1-21	3-27		
Gun Smoke	Steele-Saylor	12-10			
How Do You Do? (83)	Gordon-Windsor	8-6	12-24		11-26
I Ring Doorbells	Shayne-Gwynne	10-2	2-25		
Lightning Raiders	Crabbe-St. John	10-15	1-7		
Mask of Diijon	Von Stroheim-Bale	11-26	1-9		
Murder Is My Business (65)	Beaumont-Walker	12-26	4-10		
Navajo Kid	Steele-Saylor	10-15	11-21		
Once and For All	Coleman-Reed	10-29			
Prairie Rustlers	Crabbe-St. John	9-17	11-7		
Details under title: Buster Crabbe No. 1					
Romance of the West	Dean-Barton	8-6	3-20		
Six Gun Man	Steele-Carlin	10-29	2-1		
Details under title: Six-Gun For Hire					
Song of Old Wyoming (Cinecolor) (65)	Dean-Padden	5-14	11-12		10-29
Strangler of The Swamps	LaPlanche-Edwards	9-3	1-1		
Terrors On Horseback	Crabbe - St. John	1-21	5-1		
Wife of Monte Cristo	Leder-Aubert	8-6	4-23		

REPUBLIC

1945-46 Features (30) — Completed (27) — In Production (5)
Westerns (16) — Completed (14) — In Production (1)
Serials (4) — Completed (3) — In Production (0)

NEW PRODUCTIONS

THE TWISTED CIRCLE
Mystery—Started February 25
Cast: Adele Mara, Warren Douglas, William Frawley, Ricardo Cortez.
Director: Phil Ford — Assoc. Producer: William J. O'Sullivan
Story: Detective investigates murder involving the wife of a circus aerialist.

THE FABULOUS SUZANNE
Comedy—Started March 6
Cast: Barbara Britton, Rod Cameron, Bill Henry, Otto Kruger, Richard Denning, Vera Ann Cook, Dan Ayres, Sandy Sutton.
Associate Producer-Director: Steve Sekely
Story: Wife becomes interested in politics and runs for office against husband.

SANTA FE UPRISING
Western—Started March 1
Cast: Allan Lane, Martha Wentworth, Bobby Blake, Jack LaRue, Barton MacLane.
Director: R. G. Springsteen — Associate Producer: Sidney Picker
Story: Ben Brand, [illegible] and robberies are being committed.

EARL CARROLL'S SKETCHBOOK
Musical—Started March 6
Cast: Constance Moore, William Marshall, Bill Goodwin, Edward Everett Horton, Vera Vague, Johnny Coy, Dorothy Babbs.
Director: Al Rogell — Associate Producer: Robert North
Story: Composer ignores secretary who loves him. But she gets his song [illegible] and [illegible]

RENDEZVOUS WITH ANNIE
Comedy—Started March 11
Cast: Eddie Albert, Faye Marlowe, Gail Patrick, William Frawley, Raymond Walburn, Wallace Ford.
Associate Producer-Director: Allan Dwan
Story: Corporal flies to New York from Berlin, AWOL. A year later, discharged from service, has to prove that he is father of his own baby.

RELEASE CHART

IN PRODUCTION

My Pal Trigger	Rogers-Evans	3-1			

Title—Running Time	Cast	Details	Rel.	No.	Rev
COMPLETED — 1944-45					
Along the Navajo Trail (66)	Rogers-Evans	9-3	12-15	446	12-24
Behind City Lights (68)	Terry-Roberts	1-22	9-10	429	10-1
Details under title: Return at Dawn					
Bells of Rosarita (68)	Rogers-Evans	2-5	6-19	442	5-28
Bordertown Trails	Carson-Burnette	5-15	8-11	451	
Cheaters, The (87)	Schildkraut-Burke	2-19	7-15	421	7-9
Details under title: The Magnificent Mr. M					
Cheyenne Wildcat	Elliott-Fleming	6-12	9-30	3314	
Chicago Kid (68)	Barry-Roberts	10-2	6-29	417	2-19
Corpus Christi Bandits	Lane-Talbot		4-20	465	
Don't Fence Me In (71)	Rogers-Evans	7-23	10-15	445	11-12
Earl Carroll's Vanities (89)	O'Keefe-Moore	11-13	4-5	413	3-19
Fatal Witness	Ankers-Fraser	1-22	9-15	427	
Federal Operator No. 99 (Serial)	Lamont-Talbot	2-5	7-7	483	
Flame of Barbary Coast (91)	Wayne-Dvorak	7-24	5-28	415	4-30
Gangs of the Waterfront	Armstrong-Bachelor	12-25	7-3	422	
The Great Stagecoach Robbery	Elliott-Fleming	9-18	2-15	3317	
Grissly's Millions (72)	Grey-Kelly	9-18	1-16	409	1-22
Hitchhike to Happiness (71)	Pearce-Evans	9-18	7-19	419	5-14
Jealousy (71)	Morley-Asther	11-27	7-23	424	8-20
Identity Unknown (71)	Arlen-Walker	11-27	4-2	414	4-16
Details under title: Johnny March					
Lone Texas Ranger	Elliott-Fleming	12-11	9-15	3318	
Love, Honor and Goodbye (87)	Cruze-Ashley	5-14	9-15	428	9-17
Man From Oklahoma, The (68)	Rogers-Evans	3-19	8-1	443	9-17
Man Hunt of Mystery Island (Serial)	Stirling-Bailey	10-16	3-18	482	
Marshal of Reno	Elliott-Hayes	3-6	7-2	3312	
Mexicana (83)	Quirarte-Moore	5-28	11-15	431	11-26
Oregon Trail	Carson-Stewart	4-2	7-14	456	
Phantom Speaks, The (68)	Arlen-Roberts	10-31	5-10	433	5-14
Road To Alcatraz	Lowery-Storey	1-8	7-10	423	
Silver City Kid	Lane-Stewart	4-17	7-20	461	
Details under title: Red Gulch Renegades					
San Antonio Kid	Elliott-Blake	5-29	8-16	3313	
Santa Fe Saddlemates	Carson-Stirling	2-19	6-2	455	
Sheriff of Cimarron	Carson-Stirling	12-25	2-28	454	
Sing, Neighbor, Sing (70)	Terry-Brown	4-17	8-12	401	
Song for Miss Julie, A (69)	Early-Clark	10-16	2-19	411	
Sporting Chance (59)	Randolph-O'Malley	12-11	6-4	420	9-3
Details under title: Behind the Ships					
Stagecoach to Monterey	Lane-Stewart	4-17	9-15	462	
Details under title: Marshal of Monterey					
Steppin' In Society (72)	Horton-George	10-16	7-29	418	6-25
Details under title: You'll Remember Me					
Sunset in El Dorado (66)	Rogers-Evans	6-11	9-29	424	10-15
Swingin' on a Rainbow (72)	Taylor-Frazee	11-13	9-1	426	9-17
Tell It To A Star	Livingston-Terry	12-25	8-16	425	
There's A Crowd (58)	Michael-Gordon	11-27	5-23	416	
Thoroughbreds	Neal-Mara	9-4	12-23	408	
Tiger Woman, The (57)	Richmond-Mara	3-19	11-16	430	
Utah (78)	Rogers-Evans	12-11	3-21	441	4-2
Vampire's Ghost (59)	Abbott-Stewart	10-16	5-10	434	5-14
COMPLETED — 1945-46					
Angel Comes to Brooklyn, An (70)	Dowd-Duke	1-8	11-27	503	
Details under title: New Faces of 1946					
Alias Billy The Kid	Carson-Stewart	12-24			
Bandit of Badlands	Carson-Stewart	4-16	9-14	551	
California Gold Rush	Elliott-Fleming	4-30	2-4	565	
Captain Tugboat Annie (70)	Darwell-Kennedy	12-15	11-17	504	1-7
Details under title: Tugboat Annie's Son					
Cat Man of Paris, The	Esmond-Aubert	10-1			
Cherokee Flash	Carson-Stirling	7-9	12-13	553	
Colorado Pioneers	Elliott-Fleming	3-19	11-14	563	
Conquest of Cheyenne	Elliott-Fleming	10-29			
Crime of the Century	Bachelor-Browne	10-29	2-28	511	
Dakota (82)	Ralston-Wayne	8-6	12-25	505	11-26
In Old Sacramento	Moore-Elliott	12-10			
I've Always Loved You (T)	McLeod-Dorn	8-20			
Details under title: Concerto					
Daughter of Don Q (Serial)	Booth-Allen	1-21			
Days of Buffalo Bill	Carson-Stewart	10-1	2-8	554	
French Key, The	Dekker-Ankers	10-29			
Gay Blade	Ashley-Rogers	12-10	1-25	509	
Girls of the Big House (68)	Roberts-Powers	3-5	11-2	502	12-24
Guy Could Change, A (65)	Lane-Frazee	6-25	1-27	508	2-4
Glass Alibi, The	Wrixon-Fowley	12-24			
Invisible Informer	Stirling-Henry	2-18			
Inner Circle, The	Douglas-Roberts	2-18			
King of the Forest Rangers (Serial)	Thompson-Talbot	10-15			
Last Crooked Mile, The	Barry-Savage	12-10			
Lonely Hearts Club	Withers-Withers	1-21			
Madonna's Secret, The (79)	Lederer-Patrick	10-1	2-16	510	
Man from Rainbow Valley (M)	Hale-Booth	2-18			
Marshall of Laredo	Elliott-Blake	3-5	10-7	562	
Murder in the Music Hall (84)	Ralston-Marshall	10-29		512	3-4
Night Train to Memphis	Acuff-Mara	11-12			

One Exciting Week	Pearce-Harris	12-24				
Passkey to Danger	Bachelor-Livingston	11-26				
Phantom of the Plains	Elliott-Fleming	2-5	9-7		561	
Phantom Rider, The (Serial)	Kent-Stewart	8-6				
Rainbow Over Texas	Rogers-Evans	1-21				
Rough Riders of Cheyenne	Carson-Stewart	5-14	11-1		552	
Scotland Yard Investigator (68)	VonStHeim-Bachelor	2-19	9-30		501	
Song of Mexico	Mara-Barrier	12-28			506	
Sheriff of Redwood Valley	Elliott-Fleming	7-23				
Song of Arizona	Rogers-Evans	12-24				
Spectre of the Rose	Kurov-Essen	11-26				
Strange Impersonation, A (68)	Marshall-Gargan	8-6	3-16		513	
Sun Valley Cyclone	Elliott-Fleming	9-17				
The Valley of the Zombie	Booth-Livingston	9-17				
Wagon Wheels Westward	Elliott-Fleming	4-16	12-21		564	
West of God's Country (Magnacolor)	Hale-Booth	11-26				
Woman Who Came Back, The (68)	Kelly-Loder	4-30	12-13		507	1-21
Details under title: The Web						

RKO-RADIO

1945-46 Features **Completed (43)** **In Production (5)**

NEW PRODUCTIONS

CRIMINAL COURT
Crime Drama—Started March 7
Cast: Tom Conway, Martha O'Driscoll, Robert Armstrong, June Clayworth, Robert Warwick, Phil Warren, Pat Gleason.
Director: Robert Wise Producer: Martin Mooney
Story: Not available. See next issue.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Child of Divorce	Moffett-Toomey	3-4			
Likely Story, A	Williams-Hale	2-4			
Sinbad The Sailor (T)	Fairbanks-O'Hara	3-4			
COMPLETED — 1944-45 —					
BLOCK NO. FOUR					
Body Snatcher, The (78)	Karloff-Lugosi	11-13		517	3-5
China Sky (77)	Scott-Drew	9-4		519	4-30
Tarzan and the Amazons (72)	Weissmuller-Joyce			518	4-30
Those Endearing Young Charms (81)	Day-Young	1-22		520	4-30
Zombies on Broadway (68)	Brown-Carney	9-18		516	4-30
BLOCK NO. FIVE					
Back to Bataan (95)	Wayne-Ahn	11-13		523	6-11
Details under title: Invisible Army					
Brighton Strangler, The (67)	Loder-Duprez	7-10		522	5-14
Two O'Clock Courage (66)	Conway-Rutherford	8-21		521	4-30
West of The Pecos (66)	Mitchum-Hale	10-16		524	6-11
SPECIALS					
Belle of the Yukon (T) (84)	Scott-Lee	4-3		583	12-11
Casanova Brown (93)	Cooper-Wright	2-21		581	8-
It's a Pleasure (T) (90)	Henie-O'Shea	8-21		584	3-5
Princess and the Pirate (T) (94)	Hope-Mayo	5-15		591	10-16
Three Caballeros (T) (71)	Cartoon Feature			591	12-25
Woman in the Window, The (95)	Robinson-Bennett	4-17		582	10-16
Details under title: Once Off Guard					
COMPLETED — 1945-46 —					
BLOCK NO. ONE					
George White's Scandals (95)	Davis-Haley	2-5		602	8-6
Falcon in San Francisco, The (65)	Conway-Corday	2-19		603	8-6
Johnny Angel (79)	Raft-Trevor	12-11		604	8-6
Momma Loves Poppa (60)	Errol-Risdon	2-19		601	8-6
Radio Stars on Parade (69)	Brown-Carney	4-16		605	8-6
BLOCK NO. TWO					
First Yank Into Tokyo (82)	Neal-Hale	2-19		607	9-17
Isle of the Dead (72)	Karloff-Drew			608	9-17
Man Alive (70)	O'Brien-Drew	2-5		606	10-1
Spanish Main, The (T) (100)	Henreid-O'Hara	11-27		610	10-15
Wanderer of the Wasteland (67)	Warren-Long	6-11		609	10-1
BLOCK NO. THREE					
Cornered (102)	Powell-Cheirel	7-9		612	12-24
Hotel Reserve (79)	Mason-Mannheim	Foreign		615	12-24
Dick Tracy (61)	Conway-Jeffreys	6-11		613	12-24
Sing Your Way Home (72)	Haley-Jeffries	12-11		614	12-24
Spiral Staircase, The (83)	McGuire-Brent	9-3		611	1-7
Details under title: Some Must Watch					
BLOCK NO. FOUR					
Deadline at Dawn (83)	Hayward-Williams	5-28		617	
From This Day Forward	Fontaine-Stevens	9-3		616	
Details under title: All Brides are Beautiful					
Game of Death (70)	Loder-Long	2-19		619	
Details under title: The Most Dangerous					
Riverboat Rhythm (64)	Errol-Newton	7-9		620	
Tarzan and the Leopard Woman (72)	Weismuller-Joyce	8-20		618	2-18
SPECIALS					
Along Came Jones (90)	Cooper-Young	11-27		681	6-25
Bells of St. Mary's, The (125)	Crosby-Bergman	3-5		661	11-26
Tomorrow Is Forever (105)	Colbert-Welles	4-2		682	1-21
Wonder Man (T) (98)	Kaye-Mayo	7-24		651	4-30
NOT DESIGNATED					
Badman's Territory	Scott-Richards	10-1			
Bamboo Blonde	Langford-Wade	9-17			
Bedlam	Karloff-Lee	8-6			
Details under title: A Tale of Bedlam					
Crack-Up	O'Brien-Trevor	1-21			
Desirable Woman	Bennett-Ryan	2-4			
Ding Dong Williams	Vernon-McGuire	5-14			
Double Trouble	Haley-Jeffreys	2-4			
Falcon's Alibi, The	Conway-Corday	8-20			
Heartbeat	Rogers-Aumont	8-20			
Kid From Brooklyn, The (T)	Kaye-Mayo	6-25			
Lady Luck	Young-Hale	10-29			
Genius At Work	Carney-Brown	9-3			
Details under title: Master Minds					
Notorious	Bergman-Grant	10-29			
Details under title: Follow Your Heart					
Sister Kenny	Russell-Knox	11-12			
Step By Step	Tierney-Jeffreys	1-21			
Stranger, The	Robinson-Young	10-29			
Sunset Pass	Warren-Leslie	12-10			
Till the End of Time	McGuire-Madison	10-29			
Details under title: The Dream of Home					
Truth About Murder, The	Granville-Conway	7-23			
Details under title: The Lie Detector					
Without Reservations	Colbert-Wayne	10-29			
Details under title: Thanks God, I'll Take It From Here					
REISSUE					
Pinocchio (T)	Disney Cartoon Feature			691	

20th CENTURY-FOX

1945-46 Features **Completed (35)** **In Production (5)**

NEW PRODUCTIONS

CLAUDIA AND DAVID
Comedy-drama—Started February 26
Cast: Dorothy McGuire, Robert Young, John Sutton, Rose Hobart, Gail Patrick, Harry Davenport, Florence Bates, Jerome Cowan, Roy Roberts, Frank Tweddell.
Director: Walter Lang Producer: William Perlberg
Story: Movie adventures of the married life of Claudia and David, typical young couple of middle class America.

FOREVER AMBER (T)
Romantic Drama—Started March 11
Cast: Peggy Cummins, Cornel Wilde, Vincent Price, Glenn Langan, Reginald Gardiner.
Director: John M. Stahl Producer: William Perlberg
Story: From the best-selling novel by Kathleen Winsor.

MORE SWEET HOMICIDE
Comedy—Started March 11
Cast: Lynn Bari, Randolph Scott, Peggy Ann Garner, Allyn Joslyn, Connie Marshall, Barbara Whiting, Helen Walker, James Gleason, John Sheppard.
Director: Lloyd Bacon Producer: Louis D. Lighton
Story: Not available. See next issue.

DEADLINE FOR MURDER
Mystery—Started March 4
Cast: Paul Kelly, Kent Taylor, Sheila Ryan, Jerome Cowan.
Director: James Tinling Producer: Sol M. Wurtzel
Story: Not available. See next issue.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
It Shouldn't Happen To A Dog	Landis-Joslyn	2-4			
Margie (T)	Craine-Young	2-18			
Three Little Girls in Blue (T)	Haver-Mature	11-26			
COMPLETED — 1944-45 —					
BLOCK NO. NINE					
Molly and Me (77)	Fields-Woolley	11-13	Apr.	522	3-5
Details under title: Molly, Bless Her					
Song of Bernadette (156)	Jones-Price	4-5	April	520	2-7
Royal Scandal, A (90)	Bankhead-Eythe	9-18	April	521	4-2
Details under title: Czarina					
BLOCK NO. TEN					
Diamond Horseshoe (T) (104)	Grable-Haymes	9-4	May	524	4-30
Bull Fighters (62)	Laurel-Hardy	12-11	May	525	4-16
BLOCK NO. ELEVEN					
Don Juan Quilligan (75)	Bendix-Blondell	2-5	June	527	6-25
Details under title: Two-Faced Quilligan					
Where Do We Go From Here? (T) (77)	MacMurray-Leslie	9-4	June	526	5-28
BLOCK NO. TWELVE					
Nob Hill (T) (95)	J. Bennett-Raft	8-21	July	529	6-11
Within These Walls (71)	Mitchell-Anderson	3-5	July	528	6-11
REISSUE					
Call of the Wild (Reissue) (81)	Gable-Young		June	523	
COMPLETED — 1945-46 —					
NOT DESIGNATED					
Anna and The King of Siam	Dunne-Harrison	12-10			
And Then There Were None (97)	Fitzgerald-Huston	3-19	Nov.	611	7-23
Behind Green Lights (64)	Landis-Gargan	10-1	Feb.	620	2-4
Details under title: Precinct 33					
Bell for Adano, A (103)	Hodiak-Tierney	11-13	Aug.	601	7-9
Black Beauty	Freeman-Denning	12-10			
Captain Eddie (107)	MacMurray-Bari	12-11	Sept.	604	7-23
Caribbean Mystery (65)	Dunn-Ryan	2-5	Sept.	605	8-6
Details under title: First, Last and Always					
Centennial Summer (T)	Crain-Wilde	9-17			
Cluny Brown	Jones-Boyer	12-24			
Colonel Effingham's Raid (70)	Bennett-Eythe	12-25	Feb.	610	10-15
Dark Corner, The	Ball-Stevens	12-10			
Doll Face (80)	Miranda-O'Keefe	8-20	Jan.	617	12-24
Dolly Sisters, The (T) (114)	Grable-Payne	2-5	Nov.	609	10-1
Dragonwyck (103)	Tierney-Price	3-6	Apr.	623	3-18
Wake Up and Dream (T)	Payne-Haver	5-14			
Fallen Angel (97)	Faye-Andrews	5-14	Dec.	612	10-29
House on 92nd Street (88)	Eythe-Hasso	4-30	Oct.	608	9-17
Details under title: Now It Can Be Told					
Jesse James (106)	Power-Fonda	Reissue	Feb.	618	
Junior Miss (94)	Garner-Joslyn	2-19	Aug.	603	6-25
Do You Love Me?	O'Hara-Haymes	4-30			
Johnny Comes Flying Home	Stewart-Crain	11-26	Apr.		
Leave Her To Heaven (T) (110)	Tierney-Wilde	5-28	Jan.	614	12-24
Rendezvous 24	Gargan-Palmer	1-21			
Return of Frank James (92)	Fonda-Tierney	Reissue	Feb.	619	
Shock (70)	Price-Bari	10-15	Feb.	615	1-21
Shocking Miss Pilgrim, The (T)	Grable-Haymes	12-10			
Somewhere in the Night	Hodiak-Guild	12-10			
Smoky (T)	MacMurray-Baxter	7-23			
Strange Triangle	Hasso-Shepperd	1-7			
Sentimental Journey (94)	Payne-O'Hara	10-1	Mar.	621	2-18
Spider, The (63)	Conte-Marlowe	6-11	Dec.	613	11-12
State Fair (T) (100)	Andrews-Crain	1-22	Oct.	607	9-17
Walk in the Sun (117)	Andrews-Conte	8-11	Mar.	616	12-24
Details under UA Release Chart					
Way Ahead, The (104)	Niven-Huntley	For.	Aug.	606	6-11
Wilson (T) (153)	Hardwicke-Mitchell	11-29	Aug.	602	8-7
Yank In London, A	Neagle-Harrison	Foreign	Mar.	622	3-4

UNITED ARTISTS

1945-46 Features **Completed (23)** **In Production (3)**

Key to Producers: Small (Sml.); Rogers (Rgs.); Vanguard (Van.); Crosby (Cby.); Sherman (Shm.); Pressburger (Psb.); Wanger (Wgr.); Ripley-Monter (R.M.); Bogeaus (Bog.); Stromberg (Smg.); Levey (Lev.); Cowan (Cow.); Stone (Stn.); Selznick (Szk.); Nebenzahl (Neb.); Lesser Les.); Loew-Hakim (L. H.); Skirball (Skl.); Eagle-Lion (G. F. D.); Cagney (Cgy.); Bronston (Brn.); Hughes (Hug.).

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Angel On My Shoulder	Muni-Baxter	1-21		Rgs	
Details under title: Me and Mr. Satan					
Mr. Ace	Raft-Sidney	3-1			
Details under title: Mr. Ace and the Queer					
Strange Woman, The	Lamarr-Sanders	12-24			
COMPLETED —— 1944-45 ——					
Bedside Manner (79)	Hussey-Carroll	11-27	6-15	Stn	6-25
Blood on the Sun (94)	Cagney-Sidney	10-31		Cgy.	4-30
Colonel Blimp (T) (148)	Livesy-Walbrook	Foreign	5-4	G.F.D.	4-2
Great John L, The (96)	Darnell-McClure	7-10	6-29	Crosby	6-11
Guest Wife (88)	Colbert-Ameche	12-11	7-27	Skl	8-6
Hairy Ape, The (90)	Bendix-Hayward	1-10	6-16	Lev.	5-29
Sensations of 1945 (86)	Powell-Fields	12-13	6-30	Stn	7-10
Song of the Open Road (89)	Bergon-Granville	12-13	6-2	Rgs.	5-15
Southerner, The (91)	Scott-Field	9-18	8-10	L.H.	5-14
Details under title: Hold Autumn in Your Hand					
Story of G. I. Joe (109)	Meredith	11-27	7-13	Cwn	6-25
COMPLETED —— 1945-46 ——					
Abilene Town (89)	Scott-Dvorak	8-6	1-11	Lev.	1-21
Details under title: Abilene					
Adventures in Casablanca	Marx Brothers	10-15		L.H.	
Details under title: A Night in Casablanca					
Blithe Spirit (T) (94)	Cummings-Harrison	Foreign	12-14	GFD	10-1
Breakfast in Hollywood (93)	Breneman-Granville	8-20	2-22	Gldn	1-21
Caesar and Cleopatra (T)	Olivier-Leigh	Foreign		G.F.D.	
Captain Kidd (89)	Laughton-Britton	2-5	10-19	Bog	8-20
Diary of A Chambermaid (87)	Goddard-Hatfield	7-23	2-15	Bog-Mer	2-18
Duel In the Sun (T)	Jones-Cotten	3-19		Szk	
Getting Gertie's Garter (72)	O'Keefe-McDonald	6-25	11-30	Sml.	12-10
Fanny by Gaslight	Mason-Calvert	Foreign		GFD.	
Henry V (T)	Olivier-Newton	For.		G.F.D.	
Johnny in the Clouds (88)	Montgomery-Mills	Foreign	3-15	GFD	12-10
Outlaw, The	Russell-Huston		2-8	Hug	
Paris—Underground (97)	Bennett-Fields	1-22	9-14	Bnt.	10-29
Rebecca (130)	Fontaine-Olivier	Reissue		Szk	
Scandal in Paris, A	Sanders-Hasso	10-29		Psb.	
Sin of Harold Diddlebock, The	Lloyd-Walburn	10-1			
Spellbound (113)	Bergman-Peck	7-24	12-28	Szk.	11-12
Details under title: House of Dr. Edwardes					
This Happy Breed (T)	Newton-Johnson	Foreign		G.F.D.	
2000 Women	Robson-Calvert	Foreign		G.F.D.	
Young Widow	Russell-Hayward	3-5	3-1	Smg.	
Whistle Stop (85)	Raft-Gardner	7-23	1-25	Neb.	1-21

UNIVERSAL

1945-46 Features (48) Completed (41) In Production (5)
Westerns (7) Completed (6) In Production (0)
Serials (4) Completed (4) In Production (0)

NEW PRODUCTIONS

LESSON IN LOVE

Comedy—Started February 26

Cast: George Brent, Lucille Ball, Vera Zorina, Charles Winninger, Carl Esmond, Elisabeth Risdon, Wallace Ford, Louise Beavers.

Director: Wm. Seiter Producers: Michael Fessier, Ernest Pagano Executive Producer: Howard Benedict

Story: A successful dramatist gets problems over her Foreign Correspondent husband, travelling with a beautiful photographer. She tries to retaliate but they both see the light.

INSIDE JOB

Mystery—February 27

Cast: Preston Foster, Alan Curtis, Ann Rutherford, Joe Sawyer, Johnny Berkes, Jimmy Moss.

Director: Jean Yarbrough Executive Producer: Ben Pivar

Story: Crook suspects a department store president into a robbery. They plan to make it look as though a holdup gangster actually committed the job.

THE GHOST STEPS OUT

Comedy—Started March 6

Cast: Bud Abbott, Lou Costello, Marjorie Reynolds, Binnie Barnes, Lynne Baggett, Jess Barker, John Shelton, Almira Sessions.

Director: Charles Barton Executive Producer: Joseph Gershenson

Story: Not available at press time.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Dressed To Kill	Rathbone-Bruce	2-4			
Details under title: Prelude to Murder					
Fandango (T)	DeCarlo-Donlevy	1-21			
Details under title: Schahrazad					
COMPLETED —— 1945-46 ——					
Adventure for Two	Olivier-Rutherford	Foreign			
Bad Men of the Border	Grant-Armida	8-6	9-28	1101	
Blondie Abbi	Neal-O'Driscoll	1-21	4-12	527	
Details under title: Design for Death					
Because of Him (87)	Durbin-Tone	9-3	1-18	516	2-4
Brute Man, The	Hatton-Adams	11-26			
Cat Creeps, The	Collier-Brady	1-21	5-17	532	
Canyon Passage (T)	Andrews-Hayward	9-3			
Code of the Lawless	Grant-Knight	7-23	10-19	1102	
Details under title: Law for Pecos					
Crimson Canary (64)	Beery-Collier	4-16	11-9	509	11-26
Details under title: Hear That Trumpet Talk					
Dalton's Ride Again, The (72)	Curtis-O'Driscoll	9-3	11-23	510	12-24
Dead of the Night	Redgrave-Withers	Foreign			
Frontier Gal (T) (84)	deCarlo-Cameron	5-14	12-21	513	12-10
Girl On the Spot (75)	Barker-Collier	3-19	1-11	515	2-18
Details under title: Serenade for Murder					
Gun Town	Grant-Knight	9-3	1-18	1104	
House of Dracula (67)	Chaney-O'Driscoll	10-15	12-7	511	1-21
House of Horrors (66)	Lowery-Grey		3-29	525	
Idea Girl (64)	Barker-Bishop	12-24	2-8	518	
Little Giant (91)	Abbott-Costello	11-12	2-22	520	
(Details under title: On The Carpet)					
Little Miss Big	Holden-Simmons	3-4			
Love Takes A Holiday	Davis-Oakie	2-4	5-31		
Lost City of the Jungle (Serial)	Adams-Haydn	2-18			
Madonna of the Seven Moons	Calvert-Granger	Foreign	4-5	526	
Man in Gray (92)	Lockwood-Mason	Foreign	3-15	523	12-24
Men In Her Diary (73)	Albritton-Hall	2-19	9-14	502	10-1
Murder Mansion	Goodwin-Grey	10-1			
Night in Paradise	Oberon-Bey	1-8	5-3	529	
Smooth as Silk (65)	Taylor-Grey	1-7	3-1	521	
Details under title: Notorious Gentlemen					
On the Carpet	Abbott-Costello	11-12			
Outlaws of Twin Forks	Grant-Adams	8-20			
Pillow of Death (66)	Chaney-Joyce	3-19	12-14	512	1-7
Pursuit to Algiers (65)	Rathbone-Bruce	8-20	10-26	507	11-12
Details under title: The Fugitive					
River Gang (64)	Jean-Brasselle	10-2	9-21	503	10-29
Details under title: Fairy Tale Murder					
Rogue's Progress	Harrison-Palmer	Foreign			
Royal Mounted Rides Again (Serial)	Kennedy-Kennedy	7-23	10-23	1681	
Scarlet Horseman, The (Serial)	Cookson-Shaw	11-12	1-22	1781	
Scarlet Street (102)	Robinson-Bennett	8-6	12-28	514	
Secret Agent X-9 (Serial)	Bridges-Wiley	4-16			
Senorita from the West (63)	Jones-Granville	1-22	10-12	506	10-20
Seventh Veil, The (94)	Mason-Todd	Foreign	2-15	519	1-21
Shady Lady (94)	Coburn-Simms	6-11	9-7	501	9-17
She Wolf of London, The	Haden-Harvey	12-24	5-17	531	
Details under title: Alibi in Ermine					
So Goes My Love	Loy-Ameche	11-22	4-19	528	
Details under title: Genius in the Family					
Spider Woman Strikes Back, The	Sondergaard-Grant	10-15	3-22	524	
Strange Confession (62)	Chaney-Joyce	2-19	10-5	505	12-10
Strange Conquest	Wyatt-Cookson	2-4	5-10	530	
Tangier (76)	Montez-Sabu	10-1	3-8	522	
Terror By Night (60)	Rathbone-Bruce	10-29	3-1	517	2-18
That Night With You (84)	Tone-Foster	6-11	9-28	504	10-15
Details under title: Once Upon a Dream					
This Love of Ours (90)	Oberon-Korvin	6-25	11-2	508	10-20
Details under title: As It Was Before					
Trail to Vengeance	Grant-Knight	11-30			
Wicked Lady	Mason-Lockwood	Foreign			

WARNER BROTHERS

1945-46 Features Completed (29) In Production (3)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No	Rev.
Humoresque	Crawford-Garfield	12-24			
Sentence, The	Sheridan-Smith	1-21			
Very Rich Man, A	Greenstreet-Vickers	2-18			
COMPLETED —— 1944-45 ——					
Christmas in Connecticut (101)	Stanwyck-Morgan	6-12	8-11	420	7-23
Conflict (86)	Bogart-Hobart	5-17	6-30	418	6-25
Corn Is Green, The (114)	Davis-Dell	8-21	7-21	419	4-2
Crime by Night (72)	Wyman-Cowan	10-19	9-9	402	8-7
Details under title: Forty Whacks					
God Is My Co-Pilot (88)	Morgan-Massey	8-21	4-7	414	4-2
Escape in the Desert (79)	Sullivan-Dorn	6-12	5-19	416	4-30
Details under title: Strangers in Our Midst					
Horn Blows at Midnight, The (78)	Kenny-Smith	11-15	4-28	415	4-16
Hotel Berlin (98)	King-Dantine	11-27	3-17	413	3-19
Janie (106)	Reynolds-Hutton	1-10	9-2	401	8-7
Objective Burma (142)	Flynn-Brown	6-12	2-10	411	2-5
Pillow To Post (92)	Lupino-Greenstreet	8-21	6-9	417	5-28
Roughly Speaking (117)	Russell-Carson	6-12	3-3	412	2-5
To Have and Have Not (101)	Bogart-Bacall	2-21	1-20	410	10-16
COMPLETED —— 1945-46 ——					
Beast With Five Fingers, The	Alda-King	12-10			
Big Sleep, The	Bogart-Bacall	10-31			
Burma Victory (63)	Documentary		2-16	512	
Cinderella Jones (88)	Leslie-Aldo	12-13	3-9	512	2-18
Confidential Agent (118)	Boyer-Bacall	6-25	11-10	506	11-12
Danger Signal (78)	Emerson-Scott	1-16	12-15	508	11-26
Devotion	DeHaviland-Lupino	11-16			
Escape Me Never	Flynn-Lupino	11-26			
Her Kind of Man	Scott-Paige	8-20			
Janie Gets Married	Leslie-Hutton	4-16			
Mildred Pierce (111)	Crawford-Carson	12-25	10-20	505	10-15
My Reputation (94)	Stanwyck-Brent	11-29	1-26	510	1-21
Never Say Goodbye	Flynn-Parker	8-6			
Night and Day (T)	Grant-Smith	6-25			
Nobody Lives Forever	Garfield-Fitzgerald	9-18			
Of Human Bondage	Hamrick-Parker	7-24			
One More Tomorrow	Sheridan-Morgan	11-1			
Pride of the Marines (119)	Garfield-Parker	11-27	9-1	501	8-20
Details under title: This Love of Ours					
Rhapsody in Blue (139)	Leslie-Aldo	7-26	9-27	502	7-9
San Antonio (T) (110)	Flynn-Smith	10-16	12-29	509	11-26
Saratoga Trunk (135)	Cooper-Bergman	3-8	3-30	514	12-10
Shadow of A Woman	King-Prince	2-19			
Stolen Life, A	Davis-Ford	2-19			
Three Strangers (93)	Fitzgerald-Greenstreet	1-22	2-16	511	2-4
Time, The Place and The Girl, The (T)	Morgan-Paige	4-2			
Too Young To Know (86)	Leslie-Hutton	2-19	12-1	507	11-26
Two Guys From Milwaukee	Morgan-Leslie	12-24			
Two Mrs. Carrolls, The	Bogart-Stanwyck	5-14			
REISSUES					
Born For Trouble	Johnson-Emerson		10-6	504	
Originally titled: Murder in the Big House					
It All Came True	Bogart-Sheridan		10-6	503	



It's MURDER! as evident by the expressions of lovely Vera Hruba Ralston and William Marshall, Republic's promising new leading man.

"MURDER IN THE MUSIC HALL"

...with A Surprise Twist!

"A Lifetime of Thrills in 3 Shocking Hours!" screams the catchline on one of the three-column ads used for the dual premiere of Murder In the Music Hall at Paramount's Holiywood and Downtown Theatres in Hollywood and Los Angeles. "Love-Crazed Killer!"..."Five Frightened Girls Haunted by Memories of Love!" That's where showmen should place the emphasis in selling this picture about murder and ice skating. Wisely, Republic's ad-men steered clear of the skating and gave both barrels to the murder and terror angles. This offering has five attractive girls around which a strong campaign can be built. Vera Hruba Ralston, Helen Walker, Nancy Kelly, Ann Rutherford and Julie Bishop comprise the quintet of gals involved in the strange death of a man who loved one and was loved by another. The cast is bolstered further by this William Marshall, a handsome and promising newcomer, William Gargan and Jerome Cowan.

(Continued on Next Page)



Above are some of the principals of the well-balanced cast in Murder in the Music Hall. Starting at the left: Miss Ralston, Mr. Marshall, Jerome Cowan, Helen Walker and that perennial "dick", Paul Hurst. Sorry that we cannot disclose the incident responsible for their grim mien.

EXPLOITATION PICTURE

(Continued from Preceding Page)

"MURDER IN THE MUSIC HALL"

CREDITS

A Republic Picture. Directed by John English. Associate Producer, Herman Millakowsky. Cast: Vera Hruba Ralston, William Marshall, Helen Walker, Nancy Kelly, William Gargan, Ann Rutherford, Julie Bishop, Jerome Cowan, Edward Norris, Jack LaRue, Frank Orth, Fay McKenzie, Paul Hurst. Screen play by Frances Hyland and Laszlo Gorog. Original story by Arnold Phillips and Maria Matray. Photography by Jack Marta.



1. Lila Leighton (Vera Hruba Ralston), ballerina of the Music Hall ice show, acts strangely when she receives a note from a man she had seen in a box seat. Her friends, Diane (Julie Bishop), Millicent (Helen Walker) and Gracie (Ann Rutherford) are concerned by her actions.



2. Lila visits Carl (Edward Norris), the note-writer who has just been released from prison. He wants Lila to star in his new show and, when she refuses, threatens to implicate her falsely in the death that sent him to jail. As they talk, a "blind" man watches them from the fire escape.



3. When Lila returns later to Carl's apartment for the pocketbook she forgot, she is followed by Don (William Marshall), handsome orchestra leader at the Music Hall. They find Carl stabbed to death.



4. Don had picked up a woman's glove in the apartment and he asks the girls to help him trace it.



5. Through a cleaning tag, Don traces the owner of the glove. She is Mrs. George Morgan (Nancy Kelly), wife of a columnist. She admits having been in Carl's apartment, but saw only a blind man when she was there.



6. Don and Lila find the blind man and he substantiates Mrs. Morgan's alibi. On the street, Don sees another blind man dressed exactly like the one he had just talked to.



7. George Morgan (Jerome Cowan) confesses that he played "blind man" to get some letters with which Carl was blackmailing his wife.



8. In a surprise climax, Gracie admits the murder of Carl. She loved him and knew of his love for Lila.

THE NEWS DIGEST

(Continued from Page 14)

Cinematography (color)—Leon Shamroy for "Leave Her to Heaven."

Special photographic effects—John Fulton for "Wonder Man."

Special sound effects—Arthur W. Johnson for "Wonder Man."

Cartoon—"Quiet Please" (M-G-M), produced by Frederick Quimby.

One-reel—"Stairway to Light" (M-G-M), produced by Herbert Moulton.

Two-reel—"Star in the Night" (Warner Bros.), produced by Gordon Hollingshead.

Documentary feature—"The True Glory," produced by U.S.A. and Great Britain.

Documentary short subject—"Hitler Lives" (Warner Bros.), produced by Gordon Hollingshead.

Special Awards—Walter Wanger for six years' distinguished service as president of the M. P. Academy; Frank Ross, Mervyn LeRoy and Frank Sinatra for "The House I Live In"; Peggy Ann Garner as the most promising juvenile performer for her performance in "A Tree Grows in Brooklyn."

* * *

OUTLOOK GOOD — PRUTZMAN

Pointing to the return of servicemen to bolster domestic theatre attendance and the increase in foreign revenues, Charles D. Prutzman, vice-president and general counsel of Universal Pictures, declared that the outlook for the industry is bright in addressing the company's annual stockholders' meeting in Wilmington, Del., last Wednesday (13).

"The return of nearly 10,000,000 veterans to civilian life is an important addition to the box-office potential," Prutzman stated.

"Foreign revenues of the industry continue good, although a number of problems remain to be solved to achieve a free flow of American pictures into some countries. Progress, however, is being made in a number of situations."

The stockholders re-elected the following directors: Nate J. Blumberg, Paul G. Brown, D. C. Collins, J. Cheever Cowdin, Preston Davie, William J. German, John J. O'Connor, Ottavio Prochet, Charles D. Prutzman, J. Arthur Rank, Budd Rogers, Daniel Sheaffer, W. H. Taylor, Jr. and Clifford Work.

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PARAMOUNT SETS BIG PROGRAM

Expressing his "full confidence in business conditions, both in the film industry and throughout the nation," Henry Ginsberg, Paramount vice-president and chief of production, announced an imposing program of twenty high-budget films to be produced within the first nine months of the year.

Of the twenty features scheduled, three are already in work and a number of others are fully set with stars, producers, directors and scenarists. The scale of the program is an indication of Paramount's "complete belief in the great era of prosperity which we foresee," Ginsberg declared.

The three pictures in production are: "O.S.S.," starring Alan Ladd and Geraldine Fitzgerald; "Perils of Pauline," with Betty Hutton and John Lund, and "Suddenly It's Spring," starring Paulette Goddard and Fred MacMurray.

Brackett-Wilder Again

Almost ready to shoot are "Welcome Stranger," with Bing Crosby, Joan Caufield and Barry Fitzgerald, and "Where There's Life," starring Bob Hope with Signe Hasso and William Bendix.

Among the most promising of the other scheduled productions is "The Emperor Waltz," to be produced by Charles Brackett and directed by Billy Wilder, the "Lost Weekend" team, and starring Bing Crosby and Joan Fontaine.

* * *

N. Y. TAX THREAT FADES

There now appears little possibility that New York City theatres will be hit by the five percent admissions tax recently proposed by Mayor William O'Dwyer to finance the municipality. Theatremen, who were up in arms against the threat of such a levy, feel confident that the Mayor seeks to tap other sources of revenue, such as an increase in the famous five-cent transit fare. However, the tax authorization bill pending in the State Legislature would grant the city the right to impose such taxation up to July 1, 1950, and the New York exhibitors will keep close watch on developments in Albany.

* * *

CANCER COLLECTIONS OPTIONAL

Theatre collections for the American Cancer Society's 1946 campaign, April 21-28, will be on a purely optional basis, it was pointed out last week by Maurice (Red) Kann, chairman of the trade paper relations committee for the drive.

No exhibitor pledges will be sought, Kann said. "Theatres are to be invited to participate but their course of action will be voluntary."

Charles Skouras is national chairman of the theatre campaign. Charles Reagan and Leon Bamberger are distributor co-chairmen.

* * *

PEOPLE

The trade mourned the passing of **Frank Harris,** veteran Pittsburgh exhibitor, who died last week at the age of 65. He was a former state senator.

Metro's **Si Seadler** leaves for Culver City this week on his regular visit to the studio.

O. L. Lothamer has been appointed office manager of United Artists' Detroit branch under Sydney Bowman, branch manager.

Leon J. Bamberger will serve as distributor co-chairman in the drive to collect funds for the American Cancer Society, during the week April 21-28. **Charles Reagan** heads the distributor division.

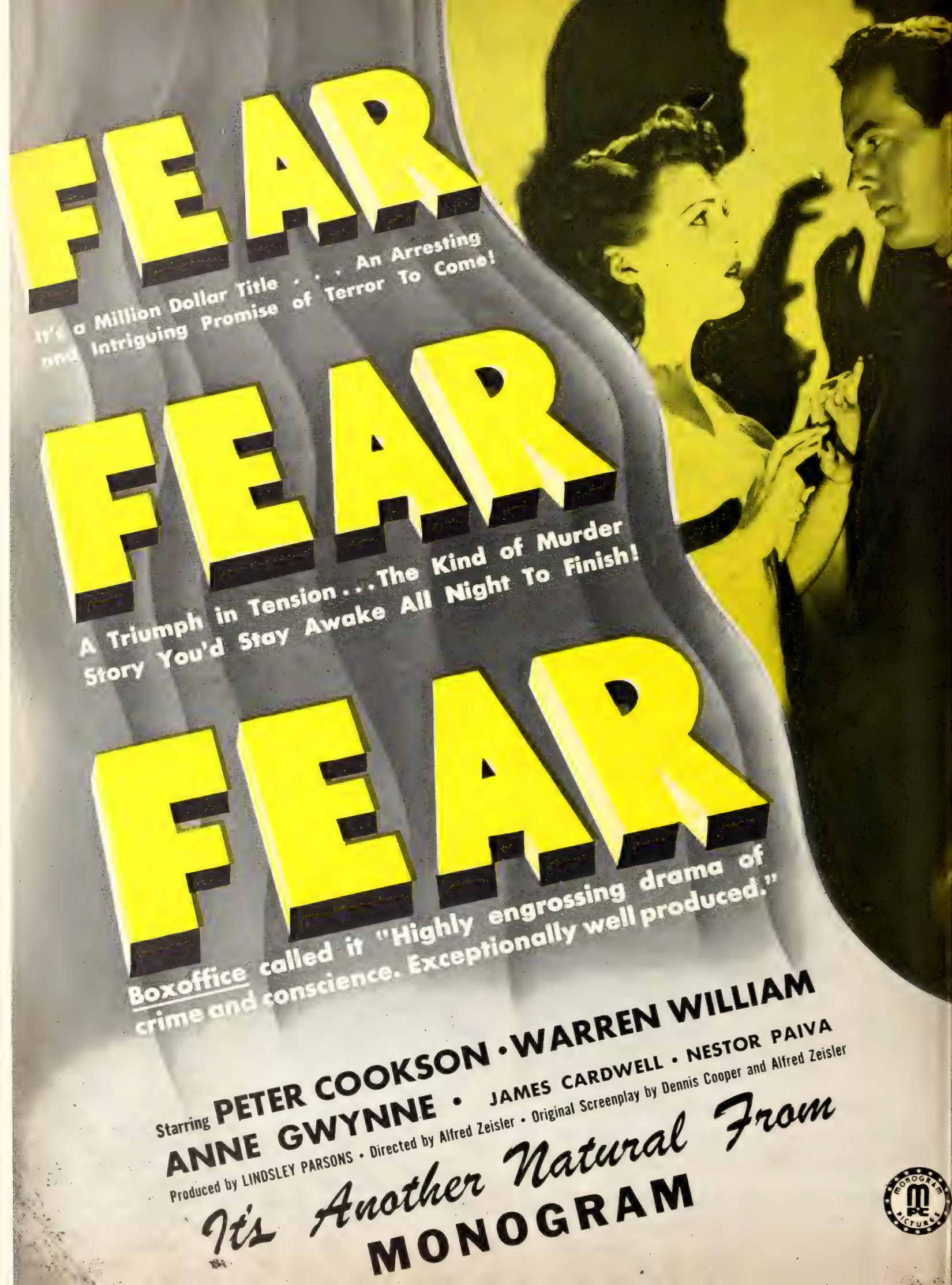
Armand S. Deutsch, president of Story Productions, Inc., left last Friday (15) for Hollywood to resume negotiations with producers, directors and agents in connection with the company's first picture, "This Side of Innocence."

H. M. Richey, M-G-M exhibitor relations chief, returned from a brief Florida vacation.

N. Peter Rathvon, RKO president in charge of production, came East for a series of conferences at the home office. He announced that the company now has the largest backlog in its history, 18 features completed and two more in work.

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MONOGRAM PICTURES

Film BULLETIN

Vol. 14, No. 7 April 1, 1946

STARS MAKE LOUSY PRODUCERS!

There Might Be Some Question About Latins As Lovers . . . but Hanna Points to Record of Failure by Movie Stars in Executive Roles

HOLLYWOOD EDITORIAL

Page 3

THE INDEPENDENT MOTION PICTURE TRADE JOURNAL

Mr. Manager . . .

a party of five wants seats for "Saratoga Trunk" right away.





THAT'S A JOKE SON!

WARNER PICTURE!

GARY COOPER and INGRID BERGMAN in EDNA FERBER'S SARATOGA TRUNK with FLORA ROBSON • HAL B. WALLIS Prod'n • Directed by SAM WOOD • Screen Play by Casey Robinson Music by Max Steiner

HOLLYWOOD EDITORIAL

Vol. 14. No. 7 APRIL 1, 1946

STARS MAKE LOUSY PRODUCERS

Although the existing prosperity of the independent production field and the promise it holds out in the postwar future is welcomed by far-sighted film men, there is a worrisome element attached to it that commands inspection; namely, the attraction it holds for actors and actresses.

Spurred by James Cagney's separation from Warners a few seasons back and his entry into the production field, it appears that a cycle is about to repeat itself — an era of actor-producers. Gary Cooper followed Cagney and now the list of producing thespians includes Hedy Lamarr, Melvyn Douglas (who will try his hand when his MGM and Columbia contracts are through), Noel Madison, Bing Crosby, Bebe Daniels, Ben Lyon, Buddy Rogers, Constance Bennett, Kay Francis and even a western player, Cal Schrum.

There's no law against it, of course. If an actor wants to switch his make-up box for a swivel chair, glass-topped desk and dictaphone, he's at liberty to do so. But the law of averages and the history of such experiments ought to be weighed very seriously before any of the other top flight marquee personalities of the movie industry make the plunge.

The sad story of Charlie Ray, who plunked all his silent screen earnings into a production of "The Courtship of Miles Standish" and ended his career as a bit player, is only one example that is remembered from that first epidemic of actor-producers. Nazimova ruined her potent box-office appeal by selecting and supervising her own stories. Gloria Swanson cut short her career by years when she stepped into the business end of the industry. Clara Kimball Young and Harry Langdon, likewise, never recovered after brief and unsuccessful tenures as masters of their own cinematic fortunes. Wiser than the others Corinne Griffith scampered back to First National, repentant and poorer by many thousands of dollars after her disastrous first flight "Garden of Edith."

Of course, there are those famous exceptions, Charles Chaplin, Harold Lloyd, Mary Pickford and Douglas Fairbanks — all wise hands at the art of making pictures and eminently successful both as actors and business heads. Yet, it must be remembered that theirs was the golden day of the silent screen. The emphasis, more so then than now, was on personality. Each of the quartet held a unique niche. Formula was their guardian angel and when they defied the pattern, as did Fairbanks and Pickford in "The Taming of the Shrew," they paid the penalty at the box-office. They were smart enough to stick closely to golden curls, magic carpets, horn-rimmed spectacles and derby hats.

It is no disparagement of the contributions Messrs. Lloyd, Fairbanks, Chaplin and Miss Pickford made to the growth of motion pictures to point to the fact that today film production is infinitely more complex. It is a more keenly competitive field. It's tough, gruelling work. It demands the surety of the professional and experienced.

Today's crop of movie stars, sheltered by awed press agents, comforted by sympathetic producers, placated by gentle directors, and idolized by the public are about as adequately equipped to enter production as Mickey Mouse is to meet Joe Louis for the heavyweight title.

And their pictures show it. They are reflections of their own limited tastes, produced with the simple purpose of giving themselves good roles — the public, distributor and exhibitor be damned.

James Cagney dimmed one of the brightest careers in pictures with his two entries, "Johnny Come Lately" and "Behind the Rising Sun." Gary Cooper found little favor with "Along Came Jones" and for the moment appears to have abandoned his production ambitions. The least said about Constance Bennett's escapade the better. Ditto for Bing Crosby's "The Great John L." As for the others, they remain to be heard from. And in the case of Kay Francis and Hedy Lamarr, these two sisters of the kleig lights appear to have resigned themselves wisely to the less spectacular administrative roles of performing as glamorous aides to reputable production men, Jeffrey Bernerd and Jack Chertok, respectively.

But the real loss occasioned by the production ambitions of screen favorites falls on the exhibitor — the gentleman who is required to shell out rentals to screen lovelies who, for the whimsy of the moment, prefer to shed their false eyelashes over typewriter keys instead of a champagne glass.

Unless the theater operator puts his foot down and adopts a "show me" attitude to the actor-producers, there will be no stopping the pampered darlings. For, mind you, no matter how bad their movies, it's still money in the bank. A film star is a salaried employe and pays taxes accordingly, whereas a producer-actor can take advantage of the capital gains set-up. Earnings are spread over a longer period with a consequent increase in the individual's net income.

The actor-producer, therefore, is in the highly strategic position of being able to satisfy his own ego while earning more money than he would by being a menial, at a couple of hundred grand per annum, at a major studio.

These ambitious stars are not taking the long range view, for as postwar production increases and the exhibitor enjoys selectivity of product, it's going to be a nip and tuck race for bookings. Meanwhile, the personality's box-office lure has faded and all he has left is a trunkful of cancelled checks, a couple of useless prints in a vault, writers' cramp from signing those personal letters to exchange managers and a spread from sitting in an office when the lucky sap could have been sunning in Palm Springs or golfing at Lakeside.

Of course, he can always look his ex-bosses in the eye and say proudly, "I, too, am a lousy producer!"

DAVID HANNA

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RKO RADIO . . . 1 Special

'THE KID FROM BROOKLYN' GOLDWYN DELIVERS ANOTHER KAYE CLICK

Rates ● ● ● generally

RKO Radio (Goldwyn)
114 minutes
Danny Kaye, Virginia Mayo, Vera-Ellen, Walter Abel, Lionel Stander, Eve Arden, Steve Cochran, Fay Bainter, Clarence Kolb, Jerome Cowan, Victor Cutler, Mary Forbes, Charles Cane, Don Wilson, Knox Manning, Kay Thompson, The Goldwyn Girls.
Directed by Norman Z. McLeod.

That engaging clown, Danny Kaye, will again hold audiences in the palm of his hand from start to finish of "The Kid from Brooklyn," another lavish, tuneful and glittering Samuel Goldwyn hit. While this is not always as hilarious as "Wonder Man" and its songs are not of Hit Parade calibre, Kaye's tremendously - increased popularity will mean hold-overs in the first-runs and top grosses in all but the action spots. Harold Lloyd's 1936 vehicle, "The Milky Way," gives Kaye another glove-fitting role combining naivete and smart-aleck comedy and he gets terrific laugh returns in several farcical scenes and when he puts over one of his fast-patter specialties, "Pavlova," written by his wife, Sylvia Fine. Although some of the incidental high-jinks are only mildly amusing, Kaye gives the action a lift whenever he is on the screen—at least four-fifths of the running time. It's first-rate escapist fare with the two feminine leads from "Wonder Man," Virginia Mayo and Vera-Ellen, looking lovely and performing capably and the Technicolor photography also enhancing the beauty of the fetching costumes, lavish sets and the Goldwyn Girls - the usual eye-filling aggregation. Of the five Jule Styne-Sammy Cahn tunes, "Hey, What's Your Name" is a novelty, "The Sunflower Song" is strictly a production number and "You're the Cause of It All" is the popular groove.

Danny Kaye, a mild-mannered milkman whose sales are below-average, gets a new customer when his horse, Agnes, is about to become a mother and he is forced to use Virginia Mayo's phone to call a vet. Kaye falls for Miss Mayo, an out-of-work singer, and promises to get her a job in the night-club where his sister, Vera-Ellen, works. When the latter is molested by Steve Cochrane, the drunken welter-weight champion, his trainer, Lionel Stander, accidentally knocks him out but Kaye gets the credit for it in the papers. Walter Abel, Cochrane's manager, sees a chance to capitalize on Kaye by convincing him that he is really a fighter and he arranges a series of "fixed" fights. Unaware that Abel has put his money on the title bout which Cochrane is expected to win, Kaye lets success go to his head and Miss Mayo is disgusted. On the night of the big fight, she urges Cochrane to knock out Kaye and teach him a lesson. But, through Stander's stupidity, Cochrane is given an insomnia cure to drink and Kaye proves the winner. Made a partner in the dairy where he formerly worked, Kaye wins Miss Mayo while Abel and Stander, now broke, get jobs as milkmen.

While Kaye is practically the whole show, Walter Abel, as the explosive manager and Lionel Stander, as the dim-witted trainer, add comic touches and Fay Bainter has one stand-out scene with Kaye as the latter teaches her to box. Virginia Mayo sings pleasantly and furnishes the romantic interest and Vera-Ellen is a pert comedienne who contributes some lively tap specialties. Eve Arden has little to do other than toss off a few wisecracks, several of which are drowned in the laughter stemming from Kaye's antics.

LEYENDECKER

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20th CENTURY-FOX . . . 1 April Release (Total 12)

JOHNNY COMES FLYING HOME' QUICKIE LACKING ANY MARQUEE NAMES

Rates ● ● — generally as supporting dualler

20th Century-Fox
65 minutes
Richard Crane, Faye Marlowe, Charles Russell, Martha Stewart, Henry Morgan, Roy Roberts, Charles Tannen, Elaine Langan, Anthony Seides, Marietta Canty, Tom Dugan, Selmer Jackson, Hugh Beaumont, Will Wright, John Hamilton, Harry Tyler.
Directed by Benjamin Stoloff.

This 20th Century-Fox quickie adds up to mild entertainment with negligible marquee value. While the picture offers nothing to draw in the customers, it has a fair amount of flying excitement and will get by as a supporting dualler in the naborhood spots. Although the theme of former A. A. F. pilots trying to fit into civilian life has a certain timely value, the three heroes conduct themselves more like The Rover Boys than men with real-life problems. The climactic test flight of a former flyer who has been grounded for nerve exhaustion in a new jet-propelled plane has a good measure of suspense, not enough, however, to make up for the helter-skelter doings of the earlier reels. Director Benjamin Stoloff has inserted a few scenes showing home life and confinement hospital details, but these attempts at human interest and the tepid love story will have little appeal to the women patrons. Richard Crane, Charles Russell and Henry Morgan, as the former flyers, and Faye Marlowe, as the wife of one, are adequate, yet they all seem like dramatic school players — and with just about as much marquee draw. Only Martha Stewart, as a pert girl mechanic, and Anthony Sydes, as a chubby youngster, do better than average.

A trio of army combat flyers, Richard return to the States for their discharge only to learn that the former is suffering from nerve exhaustion and must stay out of the air for at least a year. Crane becomes a bus driver and Russell returns to his wife, Faye Marlowe, and goes to work in a bank but both are unhappy and throw up their jobs at word from Morgan, who wants them to join him in buying a war-surplus plane to start an air-freight business. Crane, who becomes the business manager for the trio, gets them their first contract but they soon run into difficulties when a promised contract from a wealthy oil industrialist fails to materialize because they have only one plane. Meanwhile, Crane has become annoyed when the other two boys hire an aircraft mechanic in the person of Martha Stewart and he is furious when the latter authorizes an overhauling job on their plane. Realizing that a second plane is essential to their growing business, Russell, whose wife is soon to have a baby, signs up for a test flight of a new jet plane. Crane tricks Russell and flies the plane instead and, after a brief black-out while in the air, he lands the plane successfully and proves the army medico was wrong about him.

LEYENDECKER

BOX OFFICE RATING: ● Poor ● ● Average ● ● ● Good ● ● ● ● Excellent


the
Kissingest
Picture
ever
to come
out
of
Hollywood



-With the Box-Office Theme of MARRIAGE

...with its hair down and its dander up!



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in

"From This Day Forward"

with

MARK STEVENS · ROSEMARY DeCAMP
HENRY MORGAN WALLY BROWN ARLINE JUDGE

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DOREEN McCANN • ERSKINE SANFORD

Produced by WILLIAM PEREIRA • Directed by JOHN BERRY
Screen Play by HUGO BUTLER



Head over heels in love . . .

Up to their necks in trouble!

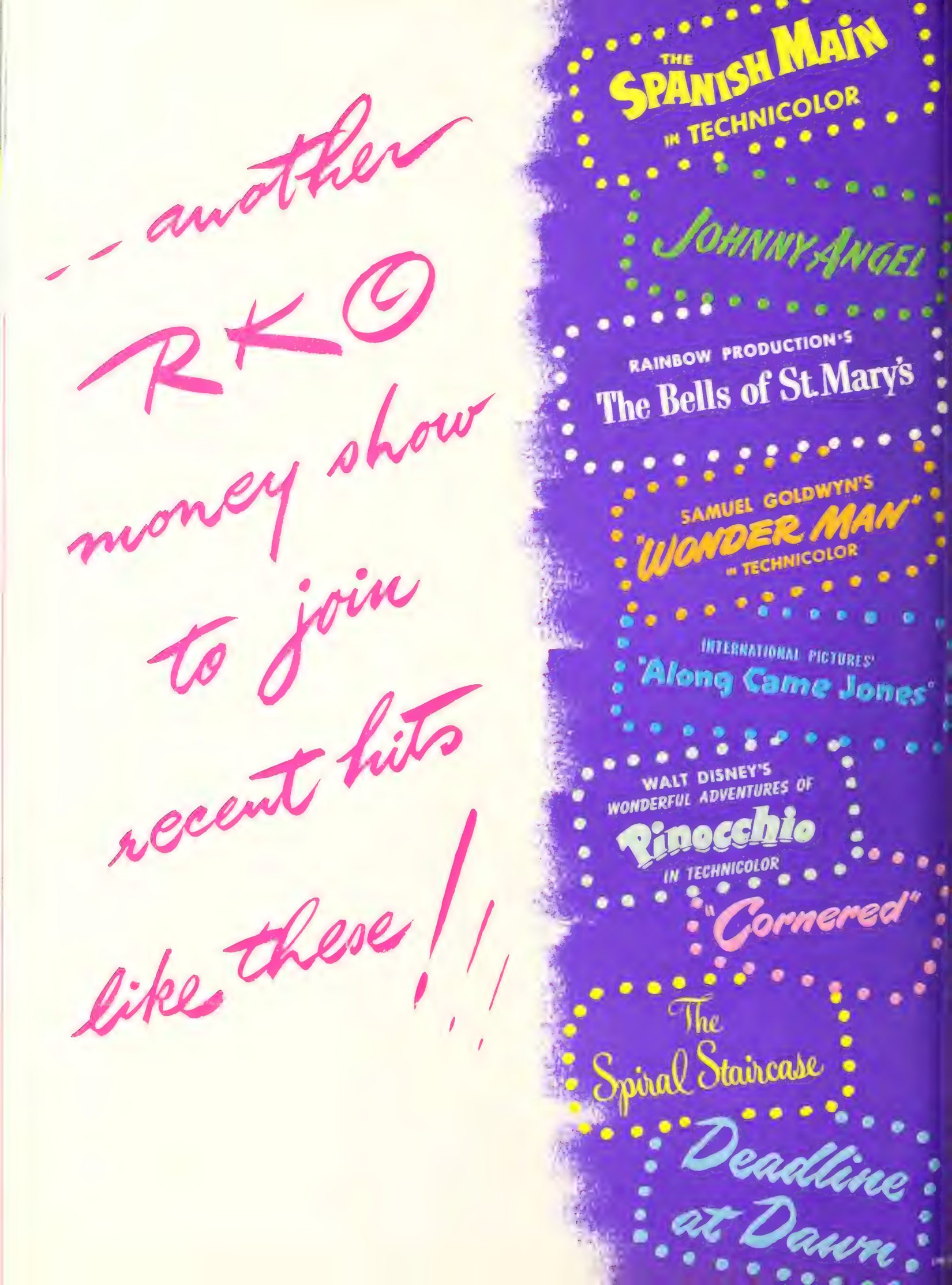
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"WONDER MAN"
IN TECHNICOLOR
INTERNATIONAL PICTURES'
"Along Came Jones"
WALT DISNEY'S
WONDERFUL ADVENTURES OF
Pinocchio
IN TECHNICOLOR
"Cornered"
The Spiral Staircase
Deadline at Dawn

PARAMOUNT . . . 2 in Block No. 5 (Total 4)

'THE BRIDE WORE BOOTS' FEW LAUGHS IN A SILLY FARCE

Rates ● ● + on name value only; weak for action spots

Paramount
82 minutes
Barbara Stanwyck, Robert Cummings, Diana Lynn, Patric Knowles, Robert Benchley, Peggy Wood, Willie Best, Natalie Wood, Gregory Muradian, Mary Young, Ida Moore, Irving Pichel.
Directed by Irving Pichel.

Albert, a temperamental racehorse, outdistances Barbara Stanwyck and Robert Cummings to capture the scanty laugh honors in "The Bride Wore Boots," a feeble farce-comedy. It's inconceivable that Miss Stanwyck would consent to waste her fine dramatic talents in this sort of tripe and, while her drawing power will insure good opening day grosses, business can't hold up against unfavorable word-of-mouth. Except for a hoked-up steeplechase climax, which is wacky enough to keep patrons howling with laughter, the story is silly, repetitious and filled with the most obvious slapstick antics. Under Irving Pichel's heavy-handed direction, the players give the impression of trying too hard — to squeeze laughs from threadbare comic situations. Miss Stanwyck, Cummings and Patric Knowles, in particular, are guilty of mugging and often seem to be laughing uproariously at mildly amusing gags. Diana Lynn, who gives a broad comedy characterization of a designing Southern minx, and Peggy Wood and the late Robert Benchley, as understanding in-laws, contribute the best acting jobs and Pichel, himself, appears before the camera as a racetrack announcer during the steeplechase wind-up. It all adds up to a waste of good acting talent.

Barbara Stanwyck, an ardent horsewoman, is married to Robert Cummings, writer of historical novels who hates horses. Although they quarrel constantly, they stay together because of their six-year-old twins and, on Christmas, they decide to make up and give each other appropriate gifts. Miss Stanwyck's gift from Cummings is a horse named Albert, who is promptly ridiculed by Patric Knowles, her partner in the horse business. Later, when Diana Lynn, an admirer of Cummings' books, makes a play for him, Miss Stanwyck decides on a divorce. The judge awards the children to Miss Stanwyck and Miss Lynn sees an opportunity to move in and becomes Cummings' secretary. After Miss Stanwyck sends over the twins to visit Cummings and annoy Miss Lynn, the latter leaves in disgust. Meanwhile, Willie Best, Cummings' groom, learns that Albert is a sensational jumper and he persuades his boss to ride race. Albert out-jumps all the other horses in the race despite the fact that he must stop and pick up Cummings whenever he falls out of the saddle. Knowles is awarded the cup when Albert romps in first — but empty-saddled — and Miss Stanwyck realizes that Cummings loves her enough to make a great riding sacrifice for her.

LEYENDECKER

'OUR HEARTS WERE GROWING UP' AND GROWING WEAKER!

Rates ● ● as dualler in naborhood spots; n. g. for action houses

HOLLYWOOD PREVIEW
Paramount
84 minutes
Gail Russell, Diana Lynn, Brian Donlevy, James Brown, Bill Edwards, William Demarest, Billy De Wolfe, Sharon Douglas, Mary Hatcher, Sara Haden, Mikhail Rasumny, Isabel Randolph, Frank Faylen.
Directed by William D. Russell.

"Our Hearts Were Growing Up" will have to rest its chances for success on the fame of its predecessor, "Our Hearts Were Young and Gay" — a pleasant enough little film but with a spotty box-office record. For the sequel emerges as nothing more than a clumsy carbon of the original's atmosphere and era. It's long on story complications but short on really interesting plot. The comedy is obvious and often downright dull because of its familiarity. Lacking important names, the exhibitor will do best to slip this in as the lower half of a double bill, except where mention of the first Skinner-Kimbrough opus might boost the take. It is definitely weak for action spots.

The plot introduces the two young ladies, Cornelis Otis Skinner and Emily Kimbrough, in their school days. It seems they want to attend a football game and in order to get there, they persuade a pair of bootleggers to act as their chaperons. Complications develop from the fact that their suitcases get mixed up with those of their friends and the debs become the unexpected possessors of a stock of champagne. This point is dropped as the yarn goes on to develop a romance between the Skinner character and James Brown — an affair whose vicissitudes are punctuated by a series of gags with the girls always the unhappy victims.

Gail Russell and Diana Lynn, as before, are the teen-age heroines. Their own engaging talents are not sufficient to offset the poor material offered. Brian Donlevy, Billy De Wolfe and Bill Demarest resort to their tried and true collection of histrionic tricks, but they, too, bow before the inevitable.

William D. Russell's direction seems to be accountable for much of the picture's draggy pace and the fluffing of several comedy scenes which might have warmed up the spectator.

HANNA (Hollywood)

'GILDA' PULP MAG STORY WITH STRONG BOXOFFICE ASSETS

Rates ● ● ● on Hayworth name value

Columbia
107 minutes
Rita Hayworth, Glenn Ford, George Macready, Joseph Calleia, Steven Geray, Joe Sawyer, Robert Scott, Gerald Mohr, Ludwig Donath, Don Douglas, Lionel Royce, S. Z. Martel, George J. Lewis, Rosa Rey.
Directed by Charles Vidor.

Like an expensive container for a cheap perfume, the glamorous star and lavish settings fail to disguise the fact that "Gilda" is just a flashy and confusing pulp magazine story that gets by on sheer glitter. Nevertheless, just as the pulps attract millions of readers, "Gilda" is going to be a strong box-office lure for mass audiences. The undeniable sex appeal of Rita Hayworth, who is photographed most alluringly in a succession of revealing costumes and given the opportunity to sing two torch songs, and the attractiveness of Glenn Ford, back after three years in the service, give this picture assets that go far toward overcoming the story weakness. The plot wends its long-drawn-out way through a series of time-worn situations concerning a carefree young American who again meets the woman from his past after she is married to the big-time gambler who saved his life. Without revealing the cause of their bitterness toward each other, the film has them hating, then marrying just for revenge and finally embracing after a melodramatic and murderous climax. All this against the colorful setting of a fabulous Buenos Aires gambling casino through which Nazi agents and many other mysterious characters wander. Although he never makes the motives of his principals very clear, Director Charles Vidor manages to work up some interest toward his unsympathetic gold-digging heroine and his embittered hero and to create some moderately-suspenseful sequences. Striking backgrounds and unusual photography angles add the production polish which helps to attract escapist-minded fans.

In her first straight dramatic role in several seasons, Rita Hayworth is primarily a sensuous eye-filling figure whose histrionic efforts are of secondary importance. Glenn Ford, more handsome and more mature, is convincingly hard-boiled in a role with little dramatic depth. George Macready gives a superb performance as the sinister, big-time gambler and Steven Geray is excellent as a philosophical washroom attendant who supplies the film's few lighter moments.

YORK

'THE OUTLAW' LONG PUBLICITY CAMPAIGN WILL PUT THIS OVER

Rates ● ● ● or better in action and ballyhoo spots; less elsewhere

United Artists (Howard Hughes)

114 minutes

Jane Russell, Jack Beutel, Thomas Mitchell, Walter Huston, Mimi Aguglia, Joseph Sawyer, Gene Rizzi, Julian Rivero, Emory Parnell, Dickie Jones, Martin Garralaga.

Directed by Howard Hughes.

The longest advance campaign in motion picture history (Feb. 1943 to April 1946) added to the well-touted sex angle and Jane Russell's frankly-displayed charms, can't disguise the fact that "The Outlaw" is merely a long-drawn-out and amateurishly-acted "horse opera." Public curiosity about Howard Hughes' stubborn fight with the Production Code Administration and the curvaceous Russell's publicity build-up are bound to pay off in big box-office returns — both the original 1943 two-a-day runs and the first 1946 playing dates broke records — but business will not hold up in better class theatres. It's probably the first western to place sex above shooting and, although the picture has plenty of both, its dramatic moments are weak while its laughs all stem from the boldly suggestive dialogue. While Hughes may have clipped a few raw and realistic shots from the 1943 version, he certainly won out in his fight to retain such out-and-out sexy moments as the outlaw's struggle in the hay with Miss Russell and the latter's bundling cure for the outlaw's chills and fever. Except for the sensational aspects of the story, the film is slow-moving, dull and burdened with dialogue in the ten-twenty-thirty melodramatic tradition. In the past, such Howard Hughes productions as "Hell's Angels" and "Scarface" made film history by introducing personalities like Jean Harlow and Paul Muni, but the producer-director's latest discoveries, Jane Russell and Jack Beutel, seem little more than flashes in the pan. Miss Russell is displayed to the least-clothed photographic advantage but she shows little range of expression and is never convincing as the hell-cat heroine. And Beutel, while he looks the part of the boyish "Billy, the Kid," never captures the sinister quality the role demands and he acts and speaks his lines like a high school student. While the cast is bolstered by two such reliables as Walter Huston and Thomas Mitchell, only the former manages to rise above the weak script and give a gently humorous and finished portrayal of the big-time gambler who befriends the outlaw. Mitchell contents himself with a tongue-in-cheek portrayal of the sheriff and Mimi Aguglia injects some gusty humor in her few scenes as a Mexican chaperone; the rest are all bits. The outdoor photography is excellent — Victor Young's musical score is ordinary.

Walter Huston, big-time gambler and long-time pal of Thomas Mitchell, arrives in the New Mexico town where the latter is sheriff in search of his stolen horse. Learning that a tall, lanky youngster has it, Huston tangles with him and, to Mitchell's dismay, he strikes up a friendship with Billy, the Kid (Jack Beutel). When Beutel is wounded, Huston places him in the care of his spitfire girl friend, Jane Russell, who first resents and then falls in love with the young outlaw. Despite this, Huston aids Beutel to escape from Mitchell, who is still on the trail of both men. After an Indian raid, Beutel is finally captured by Mitchell, who gets in an argument with Huston and shoots his long-time friend. In an attempt to double-cross Beutel, Mitchell promises the outlaw he will give him a chance to escape with Miss Russell if he will surrender his guns. But Beutel proves himself too quick-witted for Mitchell, who is left trussed-up while the outlaw and Miss Russell ride away. To save his own face, Mitchell puts a "Billy, the Kid" marker on Huston's grave.

YORK

'STRANGE IMPERSONATION' ENGROSSING AND UNUSUAL MELODRAMA

Rates ● ● + for action spots, if sold; strong dualler elsewhere

Republic

68 minutes

Brenda Marshall, William Gargan, Hillary Brooke, H. B. Warner, Ruth Ford, Lyle Talbot, Mary Treen, George Chandler, Cay Forrester, Richard Scott.

Directed by Anthony Mann.

Despite the fact that the oft-used "dream" solution dissipates some of the punch of its melodramatic plot, "Strange Impersonation" is a well-acted, interest-holding programmer. It might be exploited to above average returns in action spots and should make a strong supporting dualler in practically all other types of houses. The out-of-the-ordinary story — dealing with a horribly-disfigured woman who resorts to painful plastic surgery and changes her appearance to the extent that she is able to return unrecognized to avenge herself on her hated rival — is fantastic but strangely gripping up to the point where the heroine awakens from anesthesia to find the terrifying events were all a dream. While this twist was effectively used in "Woman in the Window," it is becoming too handy a device for writers who are stumped for a way out of script difficulties. The performances of Brenda Marshall, as the vengeful heroine, and that striking blonde, Hillary Brooke, as her scheming rival, add credibility to this involved tale. William Gargan also does good work and H. B. Warner, as a plastic surgeon, and Ruth Ford, as a drunken woman, contribute outstanding bits.

Brenda Marshall, a chemist who has discovered a new anesthesia, is horribly burned when she tries the formula on herself. She doesn't know that the explosion of the fluid was deliberately caused by her jealous assistant, Hillary Brooke, who tried to kill her because she is in love with William Gargan, Brenda's doctor-fiance. With Brenda in the hospital, Miss Brooke maneuvers matters so that the badly-scarred girl believes that Gargan doesn't want to see her. As Brenda decides to go away and start life anew, Ruth Ford, an intoxicated girl she once had befriended, demands money from her at the point of a gun. In the ensuing struggle, Miss Ford falls 20 floors to the street and Gargan identifies the body as Brenda's. Assuming the dead woman's identity, Brenda goes to Los Angeles and resorts to plastic surgery which changes her original appearance. Reading that Miss Brooke has married Gargan, Brenda returns to New York and obtains a position as his laboratory assistant. Gargan falls in love with the girl who faintly resembles Brenda but when she reveals her identity, Miss Brooke brands her as an imposter who murdered the real "Brenda." Gargan, visiting Brenda in her death cell, shakes her to awaken her. She then finds herself coming out of the bad dream she had while under anesthesia.

DENLEY

'LIFE WITH BLONDIE' BELOW PAR FOR THIS SERIES

Rates ● ● as dualler for family houses

Columbia

70 minutes

Penny Singleton, Arthur Lake, Larry Simms, Marjorie Kent, Jonathan Hale, Ernest Truex, Veda Ann Borg, Douglas Fowley, Marc Lawrence, Regina Wallace, Jack Rice, Francis Pierlot, Bobby Larson, Edward Gargan, Ray Walker, Josephine Whittell, George Tyne.

Directed by Abby Berlin.

This is a weak entry in the popular series based on Chic Young's comic strip, and will merely get by as a dualler in the family spots. This time, Arthur Lake and Penny Singleton, who repeat their familiar characterizations of Dagwood and Blondie, play second fiddle to Daisy, the Bumpstead dog, and pet-lovers will probably go into ecstasies over her cute antics after she is elected "Pin-Up Pooch of the Navy." Otherwise, the film is the usual loose-jointed collection of inane doings and harum-scarum slapstick designed to amuse audiences in the family houses. While all the players are guilty of mugging and over-acting, Arthur Lake, as Dagwood, and Veda Ann Borg, as a baby-talking gangster's moll, act like the old-time Keystone Comedy players. Penny Singleton, as Blondie, and Larry Simms and Marjorie Kent, as Bumpstead children, have a few natural moments and Jonathan Hale, as the long-suffering Mr. Dithers, gives a well-shaded comedy portrayal worthy of better pictures than this below-average programmer.

Daisy, the Bumpstead Family dog, is elected "Pin-Up Pooch of the Navy" and becomes famous overnight as a dog model. Jealous of Daisy's huge earnings, which are higher than the salary he gets working for Mr. Dithers (Jonathan Hale), Dagwood (Arthur Lake) is unable to keep his mind on the house plans for an important deal. Although these plans must be finished by a certain date in order for Hale to get a loan from a wealthy client, Lake takes a modeling job but he soon finds out that he will be paid only $7.50 per hour while Daisy gets $100. Daisy receives so much publicity that Veda Ann Borg, a gangster's moll, decides that she must have the dog for her own. When Lake refuses to sell, the gangster's henchmen dog-nap her. The frantic Blondie phones Lake at his office and he absent-mindedly picks up the briefcase containing the plans and Hale's loan check to go in search of the dog. The gangsters are finally located in a nightclub and, after Lake, Blondie and Mr. Dithers, assisted by six Navy boys, capture the thugs in a hectic battle, Daisy is restored to the Bumpstead Family.

LEYENDECKER

'THE WIFE OF MONTE CRISTO' GOOD ADVENTURE PICTURE FROM PRC

Rates ● ● + in action spots; good dualler elsewhere

PRC Pictures
81 minutes
John Loder, Lenore Aubert, Charles Dingle, Martin Kosleck, Eduardo Cianelli, Fritz Kortner, Eva Gabor, Fritz Feld, Egon Brecher, Clancy Cooper, Virginia Christine, Bruce Lester, Colin Campbell, John Bleifer, Anthony Warde, Crane Whitley.
Directed by Edgar E. Ulmer.

As PRC's most ambitious production to date, "The Wife of Monte Cristo" is a fast-moving costume melodrama which will have a strong appeal to adventure-loving patrons. While John Loder is the only marquee name, the title is a highly-exploitable one and business should be above-average in action spots. This is made-to-order for the younger fans and will make a good dualler generally. Produced by Leon Fromkess before he left PRC, this is replete with the fast chases, exciting sword-play and hair's-breadth escapes audiences expect from a film based on an Alexander Dumas Monte Cristo tale. The costumes and settings, which are expensive-looking and authentic, are worthy of one of the major studios. Except for some explanatory sequences in flashback and dialogue in the opening reel, the picture holds interest and builds steadily towards its exciting escape climax. The title role is in the expert hands of Lenore Aubert (featured in several RKO and Republic pictures), who gives an appealing portrayal. John Loder is properly suave and sinister as the villainous prefect of police and Charles Dingle, Edward Cianelli and Fritz Kortner are excellent in the important character roles. Virginia Christine also stands out. However, Martin Kosleck, long associated with Nazi or horror parts, lacks the dashing appearance for the Count of Monte Cristo, although his performance is capable enough.

In 1832, with a plague sweeping through Paris, John Loder, the prefect of police, conspires with Charles Dingle and Fritz Kortner, two wealthy crooks, to sell poisonous medicine at exorbitant rates. However, the Count of Monte Cristo (Martin Kosleck), who acquired his fabulous wealth through a fellow-prisoner in the Chateau d'If prison, continues to help the oppressed by donning a cloak and mask and raiding the wagons containing the phony medicine. Although Loder suspects Kosleck, only three people, his wife, Lenore Aubert, and two of his associates, Edward Cianelli and Clancy Cooper, know his true identity. When Kosleck is wounded on the hand during one of the raids, his wife dons the mask and cloak and, after Cianelli is captured by Loder, she manages to rescue him. Loder pretends interest in Miss Aubert and, after she throws a scare into Kortner which results in his death, he is able to connect her with The Avenger. Loder imprisons Miss Aubert hoping to trap Kosleck when he attempts to rescue her. Kosleck is almost captured en route to the prison but, when he arrives, he takes Loder by surprise and has him issue an order for Miss Aubert's release. Loder is killed in a long duel with Kosleck. Although wounded, Kosleck smuggles his wife out of the prison and, as they leave Paris, they promise to return at a later date to avenge the people.

LEYENDECKER

'HOUSE OF HORRORS' SHOULD SATISFY CHILL AND THRILL FANS

Rates ● ● or better in action houses; fair supporting dualler for naborhoods

Universal
65 minutes
Bill Goodwin, Virginia Grey, Robert Lowery, Rondo Hatton, Martin Kosleck, Alan Napier, Howard Freeman, Joan Fulton, Byron Foulger, Mary Field.
Directed by Jean Yarbrough.

With a title and theme made-to-order for the shocker addicts, "House of Horrors" is bound to do good business in action spots where this type of patronage abounds. One of the two completed films ("The Brute Man" is still to come) in Universal's new "The Creeper" series which was terminated by Rondo Hatton's recent death, the picture is not designed for impressionable youngsters, but it will fill the supporting spot in most secondary duals. Actually, the title refers to an artist's studio cluttered with surrealistic statues and, although the death toll for the picture's 65 minutes is five corpses with broken spines, there is no mystery, only some obviously suspenseful moments as a horrendous killer stalks his doomed victims. No acting and practically no change of expression was required of the late Rondo Hatton, who played a brute-like, simple-minded creature under the influence of an embittered sculptor who resents artistic criticism — to the point of disposing of those who scoff at his work. Martin Kosleck is ideally cast as the crazed sculptor and Alan Napier contributes an excellent bit as a supercilious art critic. The lovely Virginia Grey and Robert Lowery, who add some romantic interest, and Bill Goodwin, as a police detective, handle the straight roles capably.

Planning suicide because Alan Napier, an influential art critic, has ruined his chance to sell his latest piece of surrealistic sculpture, Martin Kosleck instead rescues "The Creeper," Rondo Hatton, from drowning. Taking the grotesque creature home, Kosleck wins his gratitude and persuades him to pose for his statue of the Neanderthal man. Learning that Napier scoffs at Kosleck's work, Hatton murders the critic by snapping his spine but Virginia Grey is suspected because she visited him shortly before his death. Another art critic is murdered for his scathing article about Kosleck, but Hatton always evades capture until Miss Grey goes to the sculptor's studio to steal a sketch of the model for the Neanderthal man. Confronted by Kosleck and Hatton, Miss Grey tells the brute that the sculptor plans to turn him over to the police to save his own neck. Hatton then murders Kosleck, but Miss Grey is saved from a like fate by the timely arrival of the police.

YORK

'JOURNEY TOGETHER' DATED, BUT GRIPPING, BRITISH DOCUMENTARY

Rates ● ● as supporting dualler only; more in class spots

English Films, Inc.
80 minutes
Edward G. Robinson, Bessie Love, Sgt. Richard Attenborough, Aircraftman Jack Watling, Flight Lieutenant Sebastian Shaw, and David Tomlinson, Stuart Latham, Sid Rider, Hugh Wakefield, Patrick Waddington and other members of the Royal Air Force, Royal Canadian Air Force and United States Army.
Directed by John Boulting.

An inspiring, authentically produced British-made film of the documentary type, "Journey Together" arrives almost a year too late to interest America's entertainment-minded public. The picture does have a strong selling name in Edward G. Robinson, but exhibitors should be warned not to mislead patrons into believing he plays a central role. At its New York first-run showings, several disgruntled male patrons, attracted by the "More powerful than 'Little Caesar'" selling copy, loudly demanded their money back at the box-office after seeing the film. Actually, Robinson does a splendid acting job, but in the minor role of an understanding American flying instructor who trains the British recruits during a brief Arizona sequence. Evidently filmed by the R. A. F. as a recruiting aid during the war, this was written, directed and enacted by members of Britain's flying forces, with the exception of Robinson and Bessie Love, old-time silent star who is seen for just a flash and is the only woman in the picture. While the story is similar to America's "Winged Victory," it has less heart interest or sentiment but far more realism and suspense. The climactic sequence, showing the crew of a downed bomber floating on a rubber life raft waiting and hoping for a rescue plane is tremendously gripping. Sergeant Richard Attenborough, who plays an unhappy navigator who hoped to be a pilot, and Aircraftman Jack Watling never seem to be acting and are completely convincing at all times. The picture may fit in the duals when coupled with a top comedy or a musical but its real forte is the arty houses.

Tracing the various training phases of two R. A. F. cadets, Richard Attenborough and Jack Watling, the story reveals the ambitions of both to become pilots with the latter realizing quick success but Attenborough attaining the unenviable position of navigator. After training in America under Edward G. Robinson and in Canada, both men ultimately join the same bomber. After a raid over Berlin and a forced landing in the ocean, both men finally realize that all the jobs on a bomber are important to the success of any flying mission.

DENLEY

TOPFLIGHT
—SHOWMEN'S TRADE REVIEW

FIRST RATE"
—BOXOFFICE

AUDIENCE DELIGHTED"
—MOTION PICTURE DAILY

TUNEPACKED"
—HOLLYWOOD REPORTER

PRETENTIOUS"
—FILM DAILY

WEALTH OF ENTERTAINMENT"
—MOTION PICTURE HERALD

BIG LEAGUE"
—HOLLYWOOD REVIEW

FAR BETTER THAN MOST MUSICALS OF BIG STUDIOS"
—JIMMY STARR
L. A. Herald Express







SWING

GALE STORM PHIL REGAN
THE THREE STOOGES
CONNEE BOSWELL

and 2 Great Bands

LOUIS JORDAN • WILL OSBORNE

AND HIS TYMPANY FIVE AND HIS ORCHESTRA



MONOGRAM PICTURES

Produced by LINDSLEY PARSONS & HARRY A. ROMM • Directed by Phil Karlson



PARADE of 1946

A HARRY A. ROMM PRODUCTION

FEATURING THE SONG THAT HIT THE HIT PARADE FOR 11 WEEKS!

"JUST A LITTLE FOND AFFECTION"

And 7 more Terrific Tunes

"DON'T WORRY ABOUT THAT MULE"
"OH, BROTHER" "SMALL WORLD"
"AFTER ALL THIS TIME" "CALDONIA"
"SUNNY SIDE OF THE STREET"
"STORMY WEATHER"





Screenplay by Tim Ryan • Original Story by Edmund Kelso • Additional Dialogue by Nicholas Ray • A Monogram Picture

THE NEWS DIGEST

A Bi-Weekly Review of the Trade's Events

GOV'T BANS THEATRE BUILDING

There will be no new theatre construction started in the United States for a period of approximately 18 months as the result of an edict issued last week by the Civilian Production Administration.

The order, a move by the Administration to clear the way for relieving the shortage of housing for veterans, allows a limit of $1000 for construction and repairs on theatres. In cases where construction or repairs of a theatre had already started (before March 26), and on the condition that "any of the materials which are to be an integral part of the structure have been incorporated in it on the site," completion will be permitted.

Limit on Movie Sets

Hollywood will be affected, too, by the provision placing a ceiling of $15,000 on the cost of new film sets. However, this restriction probably will not work a great hardship on the studios, since wartime limitations taught producers how to utilize existing sets with slight modifications and touching up. Furthermore, the the production companies might escape the $15,000 restriction through a loophole clause which provides that "stands or structures which are being re-erected for temporary purposes only are exempt from the order." Since most of the studios have large supplies of materials on hand, this provision could enable them to build sets at any cost if they use present inventories.

There is scant chance for any new theatre construction to be started within the provisions of the CPA order, since persons applying for authorization must file with their local CPA office setting forth the essential nature of such construction. That pretty definitely leaves theatre construction out.

* * *

ALLIED LEADER NIXES DRIVE

Concrete evidence that Allied States Association was serious about its announced intention to oppose charity collection drives in theatres was offered last week by Sidney E. Samuelson, business manager of the Eastern Pennsylvania unit of the independent exhibitors organization, who rejected an offer from Charles P. Skouras, national chairman of the industry drive on behalf of the American Cancer Society, to serve as regional co-chairman for the campaign.

Samuelson not only refused to accept the post, but issued a bulletin setting forth the reasons for his stand in these strong terms:

"I am opposed to these drives in motion picture theatres because—

"1. There are too many of them, and the drives are too close together.

"2. The executive managements of the drives are not representative of all motion picture exhibitors, more particularly the independents.

"3. The war is over, and the public resents having the plate passed frequently in motion picture theatres where it is seeking entertainment.

"4. The public, furthermore, resents these motion picture collections because they violate the pledge of the various Community Chests that they would only be asked to contribute once every year to all the combined charities.

"5. The civic leaders who provide the voluntary leadership for Community Chests are also distressed at these additional collections for the same reason.

"6. Exhibitors, reflecting this resentment, have complained to their organizations.

"7. Many independent exhibitor organizations, including Eastern Pennsylvania Allied, have passed resolutions against these drives."

Asks One Drive

Samuelson referred to the recent recommendation by National Allied president Jack Kirsch that all the industry charity drives be consolidated into one campaign and said that the independents would reconsider their position if this suggestion were adopted.

The bulletin continued:

"If such an eventuality arises, a necessary prerequisite condition would be adequate recognition for the independent exhibitors so that they would be represented by persons and leaders of their own free choice rather than by persons arbitrarily selected in the star chambers of New York and Hollywood."

Samuelson also reported that members of his unit have complained about efforts by film men to coerce them into supporting collection drives and showing trailers by threatening reprisals when they seek to buy film. In a letter sent to every branch and district manager in the Philadelphia territory, he warned that the independent association would take "prompt and vigorous action" if such complaints were filed in the future.

* * *

JOHNSTON DELIVERS FIRST REPORT



In his first annual report to the Motion Picture Association since succeeding Will Hays as president of the producer-distributor organization, Eric A. Johnston covered a wide range of subjects pertaining to the industry, but avoided vital distributor-exhibitor relations.

The report, general in character, opened with a plea for cooperation between the various elements in the industry. Referring to the change in the organization's name from MPPDA to MPA, Johnston declared that it signified the unity of activities and enterprises of the industry. "The Spirit of free enterprise, in opposing regimentation, believes in competition but also knows the need of cooperation. It seeks a constructive interplay of diversities in interest and function. It calls upon us to recognize that though different groups participate differently, we are all parts of one another in a common enterprise.

Asks Free Foreign Trade

Addressing himself to the problem of the foreign market and foreign films in America, the MPA head said that "free trade and free communication cannot be separated in the case of motion pictures. Unless the film productions of all nations can compete freely in the world market, this most potent of all media of communication will not flow freely in all directions."

American film companies want a "fair share of the world's market," he declared, disclaiming any "artificial barriers" against foreign films in this country. "We gladly welcome free competition with the productive talents and skills of other nations. I believe that film production in other nations would also thrive on the same diet of free competition with American films."

Johnston told the producers to see to it that American films give no offense to the nationals of foreign lands and that our way of life be faithfully portrayed. "I know from personal experience that in many countries the only America the people are acquainted with is the America of the motion picture. Their attitude toward America and toward the democratic ideals for which America stands, is conditioned by the view we give of ourselves. That view need only be honest and fair in order to be attractive."

Labor Relations

Calling for a system of handling labor disputes within the industry by mediation and arbitration, Johnston called for reorientation of the industrial organization to provide a voice for labor. "If the capitalist economy is to become truly democratic every man must have a stake in capitalism, just as every citizen shares in the political common good."

The MPA president renewed the producers' pledge to maintain high moral standards in films by its system of self-discipline. "Freedom of expression must serve the public welfare, not violate it," he stated.

Johnston told the Association that he hopes to clear up much of the statistical misinformation always current about the film industry through the medium of the research department recently introduced. "Time and again the industry is faced with facts and figures from hostile sources in legislative and tax arguments, in public controversies, and in critical descriptions of our business methods and policies...We have difficulty in refuting or correcting such distorted data because adequate verified statistical information is unavailable.

"Our statistical research program should, first, attempt to correct the probable misinformation already existing in the public domain. The currency of such misinformation may be more damaging than no information at all.

(*Continued on Page 31*)



As the loyal young wife in From This Day Forward, lovely Joan Fontaine turns in her "best performance since 'Rebecca' ", according to FB reviewer Denley (issue March 4). He also says newcomer Mark Stevens, the husband, is "a great prospect" destined to become a favorite with the ladies.

"FROM THIS DAY FORWARD" . . . . A Boxoffice Honey!

RKO, the studio that has been turning out some of the juiciest exploitation plums in recent months, comes up with a dandy in From This Day Forward. This timely, emotion-packed love-drama about the trials and tribulations of a war vet and his devoted wife might be termed a Woman's Picture—and that would be assurance enough of its boxoffice potentialities. But, better than that, it's a Woman's Picture that men will love. The RKO admen have cooked up a press sheet containing some of the most compelling copy we've seen in months, so get yourself a copy and start dreaming of the angle you will use to exploit this fine picture—romantic, domestic, war vet problem, tragedy, loyal wife, or which. Joan Fontaine is powerful marquee stuff, but don't overlook a plug for a very attractive newcomer, Mark Stevens, who will make the ladies' hearts go pitty-pat.

(Continued on Next Page)





EXPLOITATION PICTURE

(Continued from Preceding Page)



1. Discharged from the Army, Bill Cummings (Mark Stevens) is in an employment office awaiting his turn to apply for a job when he notices rain cascading down the window. He considers this a good luck omen, as it was raining the day he met, proposed to and married the girl he adores.



2. Bill's memory wanders back to the night in 1937 when Susan (Joan Fontaine) took him to meet her sister, Martha (Rosemary DeCamp), and ne'er-do-well brother-in-law, Hank (Henry Morgan). Despite the sorry example of marriage they witnessed that evening, Bill and Susan marry.



3. Susan keeps her job in a book store and Bill operates a turret lathe in a factory. For six months they are ideally happy, but one day he loses his job and comes home drunk and surly. With patience and tenderness, Susan coaxes him out of his ugly mood.



4. Out of work, Bill turns to his hobby of sketching and one day Susan shows a batch of his drawings to her boss, Higgler (Erskine Sanford), who says he can use a series of Bill's nudes for a book he is going to publish.

"FROM THIS DAY FORWARD"

CREDITS

An RKO Radio Picture. Produced by William Pereira. Directed by John Berry. Cast: Joan Fontaine, Mark Stevens, Rosemary DeCamp, Henry Morgan, Wally Brown, Arline Judge, Renny McEvoy, Bobby Driscoll, Mary Treen. Screen Play by Hugo Butler.



5. The young couple's happiness as a result of this supposed good fortune is rudely interrupted when Higgler — and Bill — are arrested on a morals charge. Despite Susan's plea for her husband, Bill is convicted, but gets off with a suspended sentence. Shortly thereafter, Bill is inducted into the Army.



6. Bill's thoughts return to the present as the girl at the desk of the employment office tells him she has contacted a foreman's job for him. Elated, he rushes home to Susan and learns from her that she has a surprise for him...they are to have a baby.



Above are two samples of the variety in the newspaper ads prepared by the RKO ad staff — the domestic problem angle and the light romantic approach.

Something IS being done about it!



ONE OUT OF EVERY EIGHT PERSONS NOW LIVING WILL DIE OF CANCER—

Unless Something Is Done About It!

WHEN DETECTED EARLY ENOUGH, AND TREATED EFFECTIVELY, AT LEAST 30% TO 50% OF CANCER CASES MAY BE CURED

CANCER COSTS LIVES
CANCER CONTROL COSTS MONEY

We Must DO Something About It!



175,000 AMERICANS ARE DOOMED TO DIE OF CANCER THIS YEAR . . . 478 EVERY DAY . . . 20 EVERY HOUR—

Unless Something Is Done About It!



CANCER KILLS THREE AMERICANS EVERY NINE MINUTES. ONE OUT OF THREE COULD BE SAVED IF . . .

We Do Something About It!



MORE THAN TWICE AS MANY AMERICANS DIED OF CANCER, FROM PEARL HARBOR TO V-J DAY, AS WERE KILLED BY THE NAZIS AND JAPS COMBINED. THIS MASSIVE DEATH TOLL WILL CONTINUE —

Unless Something Is Done About It!

17,000,000

CANCER, THE INHUMAN KILLER, WILL CLAIM SEVENTEEN MILLION AMERICANS NOW LIVING—

Unless Something Is Done About It!

TO SAVE THOSE WHO DIE NEEDLESSLY, TO INCREASE THE NUMBER WHO CAN BE SAVED—

A GREAT INDUSTRY IS UNITING TO FIGHT CANCER THE KILLER!

It is your opportunity to help do something about it!



CANCER KILLS MORE CHILDREN BETWEEN 5 AND 20 THAN DIPHTHERIA, MEASLES, TYPHOID FEVER, SCARLET FEVER, AND WHOOPING COUGH COMBINED.

Something Must Be Done About It!

Motion picture exhibitors throughout the nation received this series of postal cards, reproduced here in miniature.

EASTER WEEK · April 21st—April 28th
IS CANCER COLLECTION WEEK



"Easter Week can Americans nou

An inhuman enemy will kill 17,000,000 Americans now living unless we do something about it. It is absolutely vital that we avert this massive tragedy.

The enemy is cancer.

Cancer is a personal threat to every single one of us. There is *one chance in eight* that you yourself will be its victim—yes, one chance in six, if you are past 45. Many you know and love will develop this dread disease and, unless helped in time, die of it.

Our Vital Hope

At present three people die every 10 minutes of cancer. Did you know that one of these three *can be saved?* When detected early enough, and treated effectively, at least 30 to 50% of cancer cases CAN BE CURED. That is a wonderful message of hope.

To save those who now die needlessly, and to increase the number who can be saved, we must do these three vital things:

1. Spread knowledge everywhere of the danger signals of cancer and urge people to consult a doctor in time to be saved.

2. Provide far more and much better hospital facilities for prevention, diagnosis and treatment of cancer.

3. Expand widely the scientific research attack which will lead to more effective treatment and possibly even the elimination of cancer.

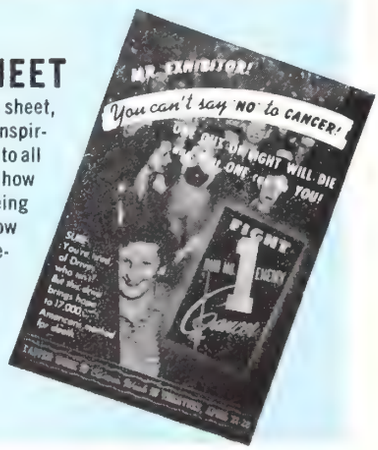
We must organize to do these three things as thoroughly and effectively as scientists were organized to solve the problem of the atomic bomb. The American Cancer Society has developed a program to do this.

FREE SOCK TRAILER

Metro-Goldwyn-Mayer, with Spencer Tracy as star, has produced a short, dramatic trailer, available Free to every exhibitor. Frank Whitbeck, ace of trailer makers, did the job... and your audiences will laud you for showing it. National Screen will distribute.

PRESS SHEET

A thoro-going press sheet, practical and idea-inspiring, is being mailed to all theatremen, telling how the campaign is being conducted and how funds are to be remitted. National Screen will stock a supply for those who need more than one.





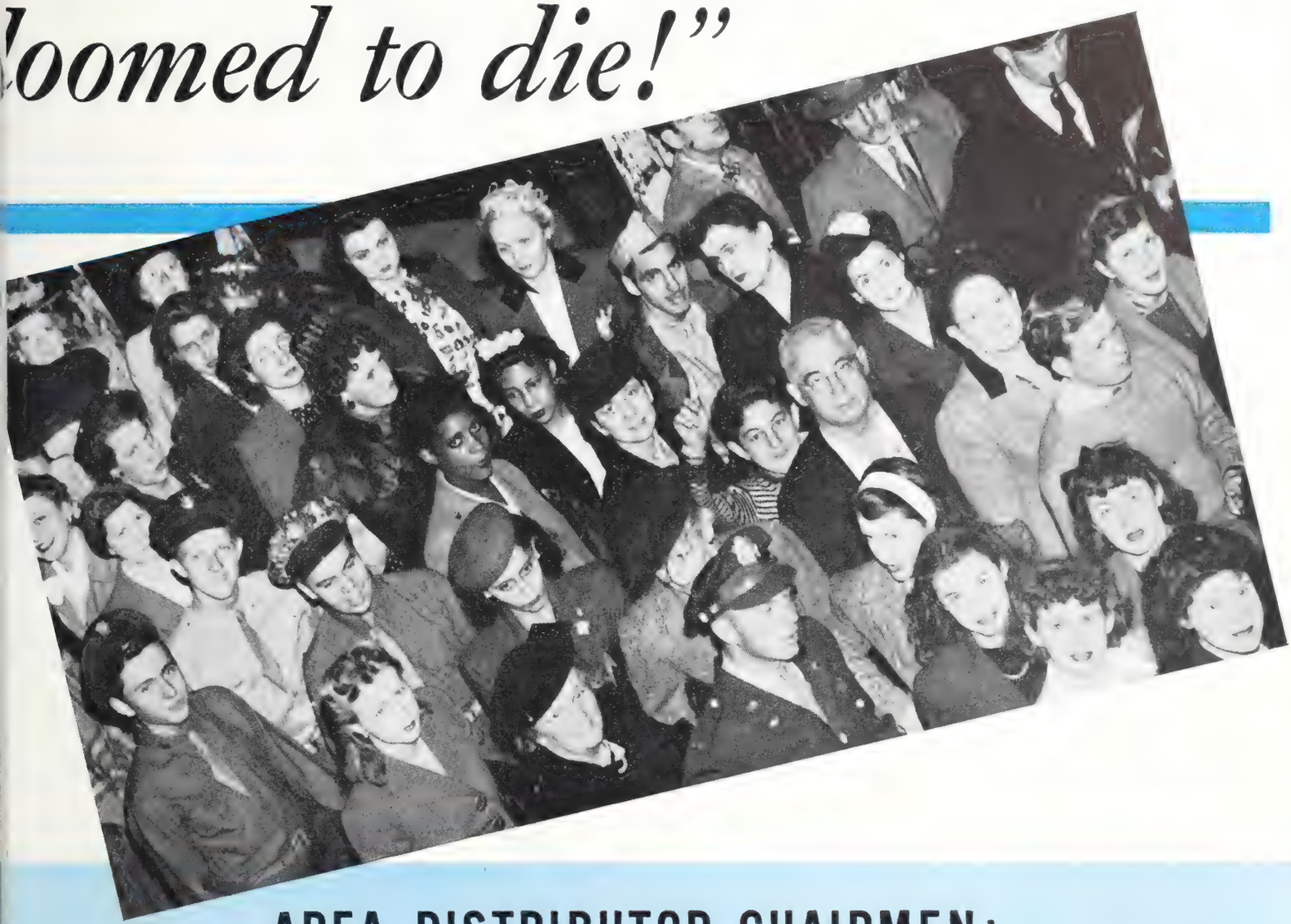
ONE SHEET

Free, colorful one-sheets will be included in the press-book sent to all exhibitors. Put it up in your lobby or foyer.

APRIL 21st – 28th

IS CANCER COLLECTION WEEK IN MOTION PICTURE THEATRES

ring hope to 17,000,000
loomed to die!"



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40% will be spent nationally on a great coordinated program of research under the guidance of The National Research Council, the nation's foremost scientific advisory body which developed the atomic bomb, and for educational and service programs to supplement those of the states.

60% of the money collected in each state will be retained within that state for preventive education, and to assist in providing you and your neighbors with more and better hospital facilities in order to save thousands from death by cancer, such as:

Examination centers where you can go to make sure you are free of cancer.

Modern X-ray equipment and more radium.

More hospital provision for cancer patients, many of whom cannot now be accommodated for long term treatment.

Education of the public as to cancer's danger signals and necessity of early diagnosis and treatment.

Visiting nurse service for cancer patients.

YOU CAN'T SAY NO TO CANCER

I Accept THE INVITATION TO FIGHT Cancer!

I HEREBY VOLUNTEER the services of myself and my staff in the Motion Picture Industry Campaign in the fight against Cancer, by taking up audience collections in my theatre at all performances during Easter Week, April 21-28, or on approximate dates in keeping with program policy.

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Theatre .....

Town .....

My National Screen Service Exchange Is Located At: .....

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PRODUCTION SECTION

STUDIO SIZE-UPS

BEHIND THE SCENES IN HOLLYWOOD'S STUDIOS

COLUMBIA

Speaking of "Gilda," which is about the only thing at Columbia just now really worth speaking about, this column is amused, amazed and a little nonplussed at the variance between the New York reviews and West Coast reaction to the film.

The West Coast press went all out for the picture and performances, almost without exception. The Easterners, on the other hand, were collectively caustic and unimpressed by the film. Why? What's the difference? There, of course, must always be a margin of difference in criticisms, since no criticism can ever be completely objective. But this much difference is rather fantastic.

We will back our original comment that "Gilda" is a new triumph for Rita Hayworth and an exciting film that will have your women customers back for another dose after their first viewing of it — just to watch that Glenn Ford performance! When you listen to the Harry James Band, you don't compare it to the Boston Symphony. When critics review movies they should relinquish their fancies about Shakespearean standards. Some motion pictures are art...some are not...but the only test every picture has to stand up under is its entertainment value. In our opinion, "Gilda" passes that test with flying colors...and the box-office will so attest.

Three weak ones got to the sound stages this week to join "The Jolson Story" (now in its fourth month of production) and "Gallant Journey" (Janet Blair-Glenn Ford). "The Return of Rusty" (Ted Donaldson), "The Coffin" (Karen Morley-Jim Bannon) and "Blondie Knows Best" (Penny Singleton-Arthur Lake) are the three quickies that are shooting.

ENTERPRISE

Charlie Einfeld's boys continue to make news in movie town this week. First comes news of a world-wide production agreement including such names as Alfred Hitchcock, Ernest Pascal and Herbert Wilcox in England. There are possibilities of Enterprise erecting a studio in England. There are possibilities of a distribution contract for the company with seven or eight potential partners, including English and local companies.

Meanwhile, specifically, David Loew and Albert Lewin have moved over to the lot and their "Bel Ami" will be the first production from that source. George Sanders, Angela Lansbury and Ann Dvorak have been signed for the film which goes April 15. There is no connection with Enterprise, it is said, save for the rental of the space, although Loew is chairman of the board of Enterprise. Incidentally, this is as good a moment as any to doff a respectful hat to David Loew, son of the late great Marcus Loew. He hasn't rested idly on the laurels and the $15,000,000 inheritance from his father as well he might have. He goes on working hard to make a worthwhile contribution to the industry in which his name has long been such an important factor.

The $750,000 building program under way continues steadily. A new sound stage is being erected and other stages are being enlarged and converted for full-time use.

METRO-GOLDWYN-MAYER

One way to eliminate competition is to combine the competitive elements into one unit. MGM and Hal Wallis apparently think this is a wise procedure on their atom bomb films. For months now, the two producing companies have been racing each other to get their atomic pictures to the public first. No one seemed to be getting anywhere, so the Metro executives and Hal Wallis talked it all out and decided that a combining of their forces would be most profitable for both parties. All story material in the Wallis files is being turned over to Metro. The picture will retain the Metro tag, "The Beginning or The End," and filming will be done on the Metro lot. This unprecedented collaboration might be viewed in some quarters as evidence of monopoly, but it seems more logical to view this as an unusual case, because the subject matter is of such vital importance and must be handled with care and authenticity.

We once asked Carey Wilson how long he thought the "Hardy" series could go on successfully. His answer: "Sometimes it frightens me when I think of how unlimited the possibilities are!" So, as reported here some time ago, Rooney is back and Andy Hardy's got him. The series will continue where it left off with Andy off to college, romances and antics in a new setting.

Claudette Colbert will be making an MGM picture shortly for the first time since "Boom Town." Miss Colbert will share top honors with Walter Pidgeon in "The Secret Heart," a Rose Franken play.

Despite weeks of ballyhoo that a newcomer would cop the plum role of Ginny in Sinclair Lewis' "Cass Timberlane," MGM switched the idea and Lana Turner got the job. With Spencer Tracy playing the title role, this is a box-office combo that should be strong enough to carry any picture. With the production plans made, the picture is likely to be one of Metro's biggest for the season.

Jose Iturbi has come far afield from the days when he was a staid and dignified symphony conductor and concert pianist. He is about to play his first romantic lead on film. After watching his work in "Holiday In Mexico," studio executives decided they had another potential romantic character on their hands, so it is now Jose Iturbi, "newest lover of the screen!"

A title change comes to the Hepburn-Taylor picture, originally called "You Were There." It is now "Undercurrent."

Production has picked up a bit on this lot with seven going. Three new ones: "Tenth Avenue Angel" (Margaret O'Brien-George Murphy), "My Brother Who Talks To Horses" (Butch Jenkins-Peter Lawford-Beverly Tyler) and "A Woman of My Own" (Greer Garson-Robert Montgomery). "Fiesta," "Till The Clouds Roll By," "The Show-Off" and "Undercurrent" continue.

MONOGRAM

The studio here is still glowing with the result of the release of Monogram's first "million-dollar" picture. "Suspense" was shown to the local press last week and the results were gratifying to the producers, although this department (among others) thought it comes up over-long and labored by reason of the need to include background numbers for Belita's magic on ice. Story points and climax building were both sacrificed to the show numbers. Belita is an artist on ice to compare with any who have achieved greater success. But the effort to combine a psychological love-hate story with a show spectacle just didn't come off as expected.

Nevertheless, the King Brothers and Monogram are to be congratulated on an excellent try. It is pointless for the studio to maintain that this is major product, but we regard that as immaterial and unimportant. If Monogram can improve its product from a point of saleability and forget all this ballyhoo about going

into the field against Paramount, Metro, 20th, et al., they will be doing all that exhibitors expect of an outfit like this.

Two films in production here. "Corpus Delicti" is a new starter in the Chan series with the usual cast. "Freddy Steps Out" is the new title of "High School Scandals" which continues to wind-up, with Freddie Stewart and June Preisser heading the teen-age company.

PARAMOUNT

Along with the nine-months production schedule completed and announced recently by studio chief Henry Ginsberg, Paramount has set its release schedule for the balance of 1946. Now going into release is "Road To Utopia" (Crosby-Hope), "Kitty" (Ray Milland-Paulette Goddard), "The Virginian" (Joel McCrea-Barbara Britton), "The Blue Dahlia" (Alan Ladd-Veronica Lake), "They Made Me A Killer" (Robert Lowery-Barbara Britton), "The Well Groomed Bride" (Ray Milland-Olivia de Havilland), "The Bride Wore Boots" (Barbara Stanwyck-Robert Cummings), "Our Hearts Were Growing Up" (Gail Russell-Diana Lynn), "Hot Cargo" (William Gargan-Jean Rogers), "To Each His Own" (Olivia de Havilland-John Lund), "O.S.S." (Alan Ladd-Geraldine Fitzgerald), "The Searching Wind" (Robert Young-Sylvia Sidney), "Swamp Fire" (Johnny Weissmuller-Virginia Grey), "The Strange Love of Martha Ivers" (Barbara Stanwyck-Van Heflin), "Monsieur Beaucaire" (Bob Hope-Joan Caufield), "Blue Skies" (Bing Crosby-Joan Caufield), "Cross My Heart" (Betty Hutton-Sonny Tufts), "The Perfect Marriage" (Loretta Young-David Niven), "Big Town" (Phillip Reed-Hilary Brooke), "Two Years Before the Mast" (Alan Ladd-Brian Donlevy), "Ladies' Man" (Eddie Bracken-Cass Daley), "The Trouble With Women" (Ray Milland-Teresa Wright) and "Welcome Stranger" (Bing Crosby-Joan Caufield). We would call that a rather impressive line-up.

Betty Hutton has just signed a new contract which assures her of at least a tenth anniversary at this studio. She joined the company in 1941 when "The Fleet's In" rocketed her to stardom.

Big studios are constantly troubled by the problem of what to do with young contract players. The young actors and actresses are signed from all walks of life, many without experience, and then the problem of getting studio producers, directors and executives acquainted with their abilities comes up. Many of them are not ready for camera work and the months of preparation that takes are slow ones indeed. Meanwhile, producers dislike signing unknowns even to minor parts until they've seen them and there's a stumbling block. Paramount is trying a set up, which, if it works, will eliminate part of this problem.

They have organized a "showcase" for their younger players. 22 of their contractees were put through a series of 18 brief scenes from well-known plays and screenplays on the studio's audition stage every night for one week straight. Directors, producers and executive personnel were invited to attend and the kids were given their chance complete with the double-a studio treatment on sets, costumes, et cetera. No definite castings have been made as yet as a result of this showcase idea, but the talent department has high hopes that their plan will bring new players to the foreground much faster than the usual routine of "waiting for a break." Paramount is to be commended on an intelligent effort to solve the persistent problem of discovering new talent.

Bing Crosby's second effort as a producer will soon be going since the star and his company have leased space at the Hal Roach studio for the making of "Abie's Irish Rose." Edward Sutherland will serve as producer-director. Michael Chekov has been signed for one of the major roles. No other casting has been announced as yet.

Only new starter on the lot this week is the Pine-Thomas picture, "Seven Were Saved." Richard Denning and Catherine Craig head the cast. Continuing in work are: "Suddenly It's Spring" (Fred MacMurray-Paulette Goddard), "Perils of Pauline" (Betty Hutton-John Lund), "Welcome Stranger" (Bing Crosby-Barry Fitzgerald and "O.S.S." (Alan Ladd-Geraldine Fitzgerald).

PRC

The big plans for PRC spouted some months ago by the company executives still have not formulated into reality. And the studio pegs along on its one-picture schedule. "Crime In The Night" (Hugh Beaumont-Cheryl Walker) wound up this week. "Queen of Burlesque" with Evelyn Ankers and Carleton Young got started. Sam Newfield is directing for an Alexander-Stern production.

REPUBLIC

The deal between Sir Alexander Korda and Herbert J. Yates is signed, sealed and about to be delivered, and the British Lion-Republic amalgamation comes up as a new world film empire. One of the first settlements in the agreement covered the renewal of the Republic-British Lion distribution deal by which the English firm is sole Great Britain distributor for the local studio's product for another ten years. Korda bought the British firm last month for $1,000,000, shortly after he had resigned his post as head of MGM production in England.

Korda's plans do not stop with the Republic deal. On his recent visit here he contacted a number of producers, but no definite arrangements were announced. He is buying back from MGM a number of scripts prepared for the Metro-British film enterprise which he will undoubtedly turn into pictures under his new set-up. Republic stands to gain in prestige and profits from the new arrangement.

The production schedule at Republic moves along at a steady pace with more high-budget pictures taking their places on the list. In production now in this category are "Earl Carroll's Sketchbook" with Constance Moore and William Marshall, and "Rendezvous with Annie" starring Eddie Albert and Faye Marlowe. Set for April starts are: "The Plainsman and The Lady" with Bill Elliott and Vera Hruba Ralston and "That Brennan Girl," which Al Santell will produce.

Meanwhile, the stock-in-trade westerns and mysteries continue. "Traffic in Crime" (Kane Richmond-Adele Mara) and "Red River Renegades" (Sunset Carson-Peggy Stewart) are on the sound stages now.

RKO-RADIO

This is the busiest lot in town at the moment with seven pictures in work. New ones going are: "What Nancy Wanted" (Laraine Day-Brian Aherne), John Brahm directing; "Honeymoon" (Shirley Temple-Franchot Tone-Guy Madison), William Keighley directing, and an untitled Dick Tracy yarn, the second in the series, with Morgan Conway and Anne Jeffreys.

Continuing in production are: "A Likely Story" (Barbara Hale-Bill Williams), "Sinbad The Sailor" (Douglas Fairbanks, Jr.-Maureen O'Hara) in Technicolor, "Criminal Court" (Tom Conway-Martha O'Driscoll) and "Child 'of Divorce" (Sharyn Moffett-Regis Toomey).

"Honeymoon" which was to have been shot in Mexico is being started on the home lot because of the strike situation in Mexico. Interiors will be shot here first in the hopes that the Mexican situation will settle soon enough for the planned shooting schedule to proceed. Franchot Tone stepped into the role left by Joseph Cotten's rejection and Cotten has taken a suspension from Selznick for his refusal. The original deal between RKO and Selznick was a package arrangement for Temple, Madison and Cotten, but Cotten, after reading the script, decided he could not accept his role and bowed out.

Selznick has renewed his space deal with RKO-Pathe for another year, which would indicate that his plans to procure his own studio space have, for the time being, been stymied. But he still is working on the arrangements to end once and for all his housing problems, a studio spokesman stated.

Liberty Films is just about all set to go into production. They have borrowed Donna Reed from MGM for the top feminine role opposite James Stewart in "It's A Wonderful Life," which has a starting date of April 8. Thomas Mitchell, Henry Travers and David McKay are also cast. Frank Capra will produce and direct.

Victor Fleming has been pacted by Liberty for a directorial assignment and Robert Stack, Todd Karns and David McKay have been added to the players' roster.

Meanwhile, the company, headed by Frank Capra, George Stevens, Sam Briskin and William Wyler, has adopted the Liberty Bell as its signature and is arranging for the authentic recording of the bell's tones to be used on the sound track.

With first comments on "The Kid From Brooklyn" mingled hot and cold, Samuel Goldwyn is busily winding up the details that will send the next Danny Kaye film into production. The feeling of most west coast critics on the latest Kaye film is that the story was beaten unmercifully. The picture is different from other Kaye films in that there is less of the usual Kaye "numbers" and more devotion to story development. The Technicolor is lavish and enhancing and ticket-wickets will have a busy time despite tearing down notices. Virginia Mayo, the blonde beauteous heroine, gets star rating from Mr. Goldwyn after this one and goes into the next Kaye feature, "The Secret Life of Walter Mitty," as co-star with the comedian. She is also set to star in "Best Years of Our Lives" which will have a simultaneous starting date.

20th CENTURY-FOX

With three pictures wound up, only four remain on the production schedule as of this week. Finished were: "It Shouldn't Happen To A Dog" (Carole Landis-Allyn Joslyn), "Three Little Girls In Blue" (June Haver-George Montgomery), a Technicolor musical with a four month shooting schedule, and "Deadline For Murder," a quickie, with Paul Kelly and Sheila Ryan.

Shooting presently are: "Claudia and David" (Robert Young-Dorothy McGuire), "Forever Amber" (Peggy Cummins-Cornel Wilde) in Technicolor, "Home Sweet Homicide" (Lynn Bari-Randolph Scott) and "Margie" (Jeanne Craine-Alan Young) in Technicolor.

When "The Dolly Sisters" went into production at this studio, it was thought that proper defenses had been set up against any possible law suits by people still living who were depicted directly or indirectly in the film. But apparently not. For George Jessel and the studio are now faced with two $100,000 suits filed by former husbands of the sister act.

Harry Fox, who is the hero of the piece, is suing for damages to his reputation as an established actor. The film, he claims, makes him out a "lowly song writer." Jean Schwartz, former husband of Rozsika Dolly, is suing for breach of a verbal contract by which he was to have been hired as technical adviser on the film. The men have good cases and it looks like damage suits may have to be added to the production costs on this film.

UNITED ARTISTS

Andrew Stone, whose last picture was only a lukewarm success at the box-office and less than that in good picture terms, is back at work again with a new permanent set-up that is scheduled to turn out four pictures in the next year and a half. Joining the group as associate producer is Don McElwaine, former PRC publicity man. Their first effort is now in production. It is "The Bachelor's Daughters" and boasts a solid front of supporting cast names, including Gail Russell, Claire Trevor, Ann Dvorak, Adolphe Menjou, Billie Burke, Jane Wyatt and featuring Eugene List, the young American composer and pianist.

Also to come on the Stone program is "Stripped for Action," a comedy for which Eddie Bracken has been borrowed from Paramount. "Petticoat Lane" is the third in the Stone group and an untitled railroad story is the fourth of the group.

Although, "Duel In The Sun" is still not completed, the Selznick advertising and exploitation campaign has already taken a solid hold in the national and trade press. It is planned now that the film will have a road-show premiere and the total budget for exploitation and advertising will hit close to $1,000,000. Nobody can say that perfectionist Selznick doesn't carry out his policies in his selling program, too.

The Cagney-UA deal which started off with such auspicious plans has been cancelled. The deal originally called for fifteen pictures over a period of five years with Cagney himself starred in at least five of them. Cagney's two ventures have not been too successful. Neither "Johnny Come Lately" nor "Blood on the Sun" evoked cheerful grosses. Now, it seems an impossibility for the Cagney's to fulfill their contract with only about two years to go on their term. UA, having more good production-releasing deals tossed at them than they can possibly handle, was satisfied to settle the arrangement amicably and without delay. Future Cagney plans, despite rumors, are still uncertain.

"The Short, Happy Life of Francis Macomber," the next Bogeaus picture, goes with a top cast headed by Gregory Peck, Joan Bennett and Robert Preston. Zoltan Korda is directing and shooting starts during April.

Producer Seymour Nebenzal is going ahead with his plans for his next Nero film, "The Chase." Robert Cummings has been signed on a percentage basis to play the leading role. Philip Yordan is writing the screenplay. This one, too, is scheduled for an April start.

Four UA features in production. "The Bachelor's Daughters" (Gail Russell-Claire Trevor) is the new starter. "Mr. Ace and The Queen" (George Raft-Sylvia Sidney) has resumed production after Raft's illness. "Angel On My Shoulder" (Paul Muni-Anne Baxter) and "Strange Woman" (Hedy Lamarr-George Sanders) conclude the list.

The Goetz-Spitz company continues to build itself to major proportions. They plan to have complete sales and operational staffs set in 31 exchanges by November and will enter active distribution by the first of next year. Until space and personnel is available, the unit will office in the Universal exchanges as reported here earlier.

Production continues on "Dark Mirror," with Olivia deHavilland and Lew Ayres. This will be the first picture under the Goetz-Spitz-Rank tieup.

UNIVERSAL

With all the censorship talk hitting white heat and alleged columnists, along with assorted self-styled critics, screaming at the moral laxness of motion pictures, Fritz Lang's recent announcement re the theory behind Diana Productions makes good sense. He stated that the Diana aim will be for "adult" pictures. For too long, there has been a lack of division in quality and type of films. It is not too inconceivable that there is within the 85,000,000 weekly ticket buyers a healthy percentage of people who are not too thin-skinned, too juvenile or too small-minded to take strong dramatics beyond the realm of the threadbare boy-meets-girl theme. This audience deserves intelligent projection of an idea even though that may include what thin-lipped or publicity-hungry critics label as "immoral actions."

Diana's next will be "Winchester 73," which Mr. Lang describes as a "murder mystery with a Freudian twist." The story has a western background.

Skirball and Manning are hot on a deal to grab Joan Crawford for the star role in "Portrait in Black." The picture probably will not get a start until late summer, since Miss Crawford has several other commitments at Warner's first. James Mason, who scored so soundly in "Seventh Veil," is being angled for the leading male role.

Robert Siodmak, the director who has established himself so quickly in the top brackets, is being signed by Mark Hellinger to handle the making of Ernest Hemingway's story, "The Killers." This one will go in mid-April along with "Swell Guy" as the first Hellinger efforts on the Universal lot.

WARNER BROS.

Warners has lost another producer, Wolfgang Reinhardt, who resigned without any statement as to his reasons for leaving and immediately joined the new Enterprise Productions.

Jerry Wald, who many people felt should have gotten the Thalberg award this year, is hard at work on "Jealous House," a Clarence Budington Kelland story in which Eleanor Parker will star. He is finishing up his work on "The Secret," which will be Joan (Oscar) Crawford's next, immediately after "Humoresque" is finished.

That Crawford is going to be busier than ever this next year. Another one scheduled for her tentatively is "For Sentimental Reasons," which is on Charles Hoffman's production schedule for later in the year.

Henry Blanke, going into his 24th year with Warners, has approximately $10,000,000 worth of productions on his schedule. First to go will be the next Bette Davis picture, with Paul Henreid and Claude Rains, called "Deception." Also being prepared is "Ethan Frome," which has Miss Davis and Henry Fonda slated for the top spots. "Autumn Crocus" is set for Errol Flynn and Ida Lupino. And the much publicized "Fountainhead" is still going to be made, they tell us. "Of Human Bondage" and "Never Say Goodbye" are ready for release now.

Two new starters here last week: "Cloak and Dagger," first from United States Pictures, with Gary Cooper and Lilli Palmer. "Cheyenne," a Robert Buckner production, has Dennis Morgan, Jane Wyman and Janis Paige in top spots.

Continuing in production are "Humoresque" (Crawford-Garfield), "The Sentence" (Sheridan-Smith) and "A Very Rich Man" (Greenstreet-Vickers). Incidentally, watch for a build up on this Vickers girl within the next six months. The executives are hot on her performances.

PRODUCTION & RELEASE RECORD

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the Running Time in states where there is censorship. All new productions are on 1945-46 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production.

COLUMBIA

1945-46 Features	Completed (35)	In Production (5)
Westerns	Completed (15)	In Production (0)
Serials	Completed (3)	In Production (0)

NEW PRODUCTIONS

THE RETURN OF RUSTY
Comedy-drama—Started March 20
Cast: Ted Donaldson, Mark Dennis, Barbara Wooddell.
Director: William Castle Producer: Leonard Picker
Story: A refugee boy finds adjustment to American life with the aid of a dog.

THE COFFIN
Murder-mystery—Started March 23
Cast: Karen Morley, Jim Bannon, Barton Yarborough, Jeff Donnell, Robert Scott.
Director: Henry Levin Producer: Wallace MacDonald

BLONDIE KNOWS BEST
Comedy—Started March 23
Cast: Penny Singleton, Arthur Lake, Danny Mummert.
Director: Abbe Berlin Producer: Seymour Friedman
Story: Dagwood has to impersonate his boss to get a contract. Blondie finally helps solve the resultant confusion.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev
IN PRODUCTION					
Gallant Journey	Ford-Blair	3-18			
Story of Jolson, The (T)	Parks-Demarest	11-12			
Details under title: The Jolson Story					
COMPLETED — 1944-45 —					
Adventures of Rusty (67)	Donaldson-Nagel	4-30	9-6	6027	11-12
Details under title: Rusty					
Black Arrow (Serial)	Scott-Jergens	9-4	10-13	6120	
Blonde From Brooklyn	Haymes-Merrick	2-19	6-21	6036	
Boston Blackie Booked on Suspicion (67)	Morris-Merrick	2-5	5-10	6031	7-9
Boston Blackie's Rendezvous	Morris-Foch	3-5	7-5	6030	
Details under title: Surprise in the Night					
Both Barrels Blazing	Starrett-Harding	6-26	5-17	6207	
Details under title: Texas Rifles					
Cowboy of Lonesome River	Starrett-Athens	6-14	9-21	6201	
Cyclone Prairie Rangers	Starrett-Worth	7-26	11-9	6201	
Gay Senorita (70)	Bannon-Cochran	4-30	8-9	6020	10-15
Fighting Guardsman, The (84)	Loder-Louise	12-11	5-24	6010	10-29
I Love a Bandleader	Harris-Brooks	5-14	9-13	6015	
Over 21 (103)	Dunne-Knox	1-22	8-23	6001	9-3
Rustlers of the Badlands	Starrett-Bliss	7-24	8-16	6208	
Details under title: Renegade Roundup					
Rhythm Round-Up (66)	Curtis-Walker	3-5	6-7	6223	11-12
She Wouldn't Say Yes (87)	Russell-Bowman	6-11	11-10	6005	2-18
Details under title: Some Call It Love					
Sing Me a Song of Texas	Curtis-Storey	7-23	9-27	6224	
Ten Cents A Dance (60)	Frazee-Lloyd	1-22	6-7	6029	7-9
Thousand and One Nights, A (93)	Wilde-Keyes	11-13	7-12	6005	8-6
You Can't Do Without Love	Lynn-Stewart	For	7-26	6042	3-18
COMPLETED — 1945-46 —					
Bandit of Sherwood Forest (T) (87)	Wilde-Louise	4-2	2-21		
Blazing the Western Trail	Starrett-Matthews	9-4	10-18	7201	
Details under title: Raiders of Quanti Basin					
Blondie's Lucky Day	Lake-Singleton	10-15	4-4		
Close Call for Boston Blackie	Morris-Lane	10-29	1-24		
Crime Doctor's Warning (69)	Baxter-Anderson	6-25	9-27	7022	
(Details under title: Paper Doll Murder)					
Devil's Mask, The	Louise-Bannon	2-18			
Frontier Gunlaw	Starrett-Taylor		1-31		
Galloping Thunder	Starrett-Burnette	7-9	4-25		
Gentleman Misbehaves, The	Massen-Stanton	11-12	2-28		
Details under title: Lullaby of Broadway					
Gilda (110)	Hayworth-Ford	9-17	4-25		
Girl of the Limberlost	Tindall-Clifton	6-25	10-11	7029	
Gunning for Vengeance	Starrett-Adair	6-25	3-21		
Details under title: Burning the Trail					
Heading West	Starrett-Houck	10-1			
Details under title: Massacre Mesa					
Hit The Hay (62)	Canova-Hunter	8-20	11-29	7018	
Hop Harrigan (Serial)	Bakewell-Holt	2-18	3-28	7160	
Jungle Raiders (Serial)	Richmond-Borg	8-6	9-14	7120	
Just Before Dawn	Baxter-Barrie	11-26	3-7		
Kiss and Tell (90)	Temple-Abel	2-5	10-18		
Landrush	Starrett-Burnette	11-26			
Lawless Empire	Starrett-Law	10-16	11-15	7202	
Life With Blondie (69)	Singleton-Lake	9-3	12-13	7019	
Man Who Dared	Brooks-Macready	3-4			
Details under title: One Life Too Many					
Meet Me On Broadway	Reynolds-Brady	8-20	1-3	7014	
Mysterious Intruder, The	Dix-Blake	12-24	4-11		
Details under title: Murder Is Unpredictable					
My Name Is Julia Ross (64)	Foch-Macready	8-6	11-27	7023	11-26
Details under title: The Woman In Red					
Night Editor	Gargan-Carter	1-7	4-18		
Notorious Lone Wolf, The (64)	Mohr-Carter	11-12	2-14		
Details under title: Lone Wolf on Broadway					
One Way To Love	Morris-Chapman	8-20	12-20	7012	
Details under title: Hail the Chief					
Out of the Depths	Bannon-Hunter	10-1	12-27	7035	
Details under title: Secret Story					
Outlaws of the Rockies	Starrett-Harding	4-30	9-18		
Perilous Holiday	O'Brien-Warrick	10-15	3-21		
Phantom Of The Desert	Starrett-Burnette	9-3			
Phantom Thief, The	Morris-Donnell	1-21			
Details under title: Boston Blackie's Private Ghost					
Power of Attorney	Tucker-Merrick	3-18			
Prison Ship	Lowery-Foch	8-20	11-15	7036	
Pardon My Past (87)	MacMurray-Chapman	5-14	12-25	7005	2-18
Renegades (T)	Keyes-Parker	6-11			
Details under title: The Kansan					
Roaring Rangers	Starrett-Burnette	6-11	2-14		
Details under title: Powder River					
Snafu (82)	Parks-Lloyd	6-25	11-22	7010	1-7
So Dark the Night	Geray-Cheirel	12-10	3-14		
Tars and Spars (88)	Drake-Blair	8-6	1-10		
Talk About A Lady	Falkenburg-Tucker	12-24	3-28		
That Texas Jamboree	Curtis-Donnell	12-24			
Terror Trail	Starrett-Burnette	10-29			
Texas Panhandle	Starrett-Parks	5-14	12-20	7203	
Throw a Saddle on a Star	Curtis-Roberts	12-10	3-21		
(Details under title: Smoky River Serenade)					
Two-Fisted Stranger	Starrett-Burnette	4-20			
Voice of The Whistler, The (60)	Dix-Merrick	8-6	10-30	7024	1-21
Walls Came Tumbling Down, The	Bowman-Chapman	12-24			
Who's Guilty? (Serial)	Kent-Ward	10-15	12-13	7140	

METRO-GOLDWYN-MAYER

1945-46 Features	Completed (37)	In Production (7)

NEW PRODUCTIONS

TENTH AVENUE ANGEL
Comedy-drama—Started March 12
Cast: Margaret O'Brien, George Murphy, Phyllis Thaxter, Angela Lansbury.
Director: Roy Rowland Producer: Ralph Wheelright
Story: Little girl has her disillusioned dreams restored to her by adults.

MY BROTHER WHO TALKS TO HORSES
Comedy—Started March 11
Cast: Peter Lawford, Beverley Tyler, Butch Jenkins.
Director: Fred Zinneman Producer: Sam Marx
Story: Race horse experts try to commercialize a little boy's talent for talking to horses.

A WOMAN OF MY OWN
Drama—Started March 19
Cast: Greer Garson, Robert Montgomery, Robert Mitchum, Florence Bates.
Director: George Cukor Producer: Arthur Hornblow, Jr.
Story: The friend of a man reported dead in a prison camp falls in love with his wife. When the husband returns the woman must choose.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev
IN PRODUCTION					
Fiesta (T)	Williams-Carroll	12-24			
Show-Off, The	Skelton-Maxwell	3-4			
Till The Clouds Roll By (T)	Garland-Walker	12-24			
Undercurrent	Taylor-Hepburn	3-4			
Details under title: You Were There					
COMPLETED — 1944-45 —					
BLOCK NO. TEN					
Blonde Fever (69)	Dorn-Astor	8-21	2-45	516	11-27
Nothing But Trouble (69)	Laurel-Hardy	6-26	3-45	519	12-11
Main St. After Dark (57)	Arnold-Royal	9-4	1-45	514	12-11
Details under title: Telltale Hands					
Thin Man Goes Home (101)	Powell-Loy	515	1-45	513	11-27
Between Two Women (83)	Barrymore-Johnson	8-21	3-45	518	12-24
This Man's Navy (100)	Beery-Gleason	5-28	2-45	517	1-8
Keep Your Powder Dry (73)	Turner-Peters	9-4	3-45	520	2-19
Music for Millions (120)	O'Brien-Iturbi	5-29	2-45	515	12-25
Gentle Annie (80)	Craig-Reed	8-21	5-45	523	12-25
Without Love (111)	Tracy-Hepburn	10-31	5-45	522	4-2
Son of Lassie (T) (102)	Lawford-Lanchester	5-29	6-45	526	4-30
Details under title: Women's Army					
Picture of Dorian Gray (108)	Sanders-Hatfield	3-6	6-45	525	3-5
BLOCK NO. TWELVE					
Bewitched (65)	Thaxter-Daniels	11-27		530	6-25
Details under title: Alter Ego					
Thrill of a Romance (T) (105)	Johnson-Williams	8-21		528	5-28

Twice Blessed (77)	Wilde-Craig	12-11		529	6-11	

SPECIAL

Anchors Aweigh (T) (144)	Kelly-Sinatra	6-26		531	7-23	
Meet Me In St. Louis (T) (113)	Garland-O'Brien	12-13	1-45	512	11-23	
National Velvet (T) (125)	Rooney-Taylor	2-7	4-45	521	12-11	
Details under title: The Home Front						
Thirty Seconds Over Tokyo (138)	Tracy-Thaxter	2-21	1-45	511	11-27	
Valley of Decision (111)	Garson-Peck	9-18	6-45	527	4-15	

COMPLETED —— 1945-46 ——

BLOCK NO. THIRTEEN

Abbott and Costello in Hollywood (83)	A. & C.	4-30	10-45	602	9-3	
Dangerous Partners (78)	Craig-Hasso	3-5	10-45	604	8-20	
Her Highness and the Bellboy (112)	Lamarr-Walker	12-25	10-45	603	7-23	
Hidden Eye, The (68)	Arnold-Rafferty	12-11	9-45	601	8-6	
Our Vines Have Tender Grapes (105)	O'Brien-Robinson	10-16	9-45	600	7-23	

BLOCK NO. FOURTEEN

She Went to the Races (86)	Craig-Gifford	5-28	11-45	607	10-29	
They Were Expendable (133)	Montgomery-Wayne	3-5	11-45	609	11-26	
What Next, Corporal Hargrove? (95)	Walker-Porter	8-6	11-45	606	11-26	
Vacation from Marriage (94)	Donat-Kerr	Foreign	11-45	608	12-10	
Yolanda and the Thief (T) (108)	Astaire-Bremer	1-22	11-45	610	10-29	

BLOCK NO. FIFTEEN

Letter for Evie, A (89)	Hunt-Carroll	6-11	1-46	614	12-10	
Harvey Girls, The (T) (101)	Garland-Hodiak	1-22	1-46	611	1-7	
Portrait of Maria (76)	Del Rio-Armendariz		1-46	612	1-7	
Sailor Takes a Wife (91)	Walker-Allyson	4-2	1-46	615	1-7	
Up Goes Maisie (89)	Sothern-Murphy	8-20	1-46	613	1-7	

BLOCK NO. SIXTEEN

Bad Bascomb	Beery-O'Brien				2-18	
Hoodlum Saint (91)	Powell-Williams	7-9			2-18	
Last Chance, The (105)	Foreign				12-10	
Postman Always Rings Twice, The	Turner-Garfield	6-25				
Two Sisters From Boston (112)	Allyson-Lawford	7-9			3-18	

SPECIALS

Adventure (129)	Gable-Garson	6-11	3-46	616	12-24	
Details under title: This Strange Adventure						
Weekend at the Waldorf (130)	Turner-Johnson	11-27	10-45	605	7-23	
Ziegfeld Follies (T) (110)	Astaire-Ball	5-1	3-46	617	1-21	

NOT DESIGNATED

Little Mr. Jim	Jenkins-Gifford	10-29				
Black Sheep	Craig-Jenkins	8-6				
But Not Goodbye	Morgan-Totter	1-7				
Details under title: Boy's Ranch						
Easy To Wed (T) (117)	Ball-Johnson	2-19				
Faithful in My Fashion	Reed-Drake	1-7				
Great Morgan, The	Morgan-Powell					
Green Years, The (127)	Coburn-Drake	9-3			3-18	
Hold High the Torch (T)	E. Taylor-Lassie	9-18				
Details under title: For Better For Worse						
Holiday in Mexico (T)	Pidgeon-Massey	9-17				
No Leave, No Love	Johnson-Kirkwood	10-1				
Star from Heaven (Cinecolor)	Thompson-Tobias	10-29				
Two Smart People	Ball-Hodiak	10-1				
Three Wise Fools	O'Brien-Barrymore	11-26				
Yearling, The (T)	Peck-Jarman	8-20				

MONOGRAM

1945-46 Features (34) Completed (18) In Production (2)
Westerns (12) Completed (7) In Production (0)

NEW PRODUCTIONS

CORPUS DELICTI
Murder-mystery—Started March 18
Cast: Sidney Toler, Sen Yung, Tanis Chandler, Ruth Kellog.
Director: Arthur Dreifuss Producer: Sam Katzman
Story: Chan solves a series of torso murders on a bus to San Francisco

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Freddie Steps Out	Stewart-Preisser	3-18			
Details under title: High School Scandals					

COMPLETED —— 1944-45 ——

China's Little Devils (75)	Carey-Kelly	7-10	7-14		8-6	
Come Out Fighting	East Side Kids		9-22		10-1	
Dillinger (77)	Lowe-Tierney	10-16	5-12		3-19	
Divorce (70)	Francis-Cabot	3-5	8-18		11-12	
Driftin' Along	Brown-Carver	10-1	1-26			
Details under title: Rollin' Along						
Flame of the West (71)	Brown-Hatton	2-19	6-9			
Forever Yours (83)	Storm-Smith	8-7	3-24		1-22	
Frontier Feud	Brown-Hatton	7-23	11-24			
Details under title: Flaming Frontiers						
G. I. Honeymoon (70)	Storm-Cookson	10-2	5-5			
In Old New Mexico	Renaldo-Kenyon	8-21	5-28			
Muggs Rides Again	East Side Kids	2-5	6-16			
Details under title: County Fair						
Lost Trail, The	Brown-Holt	7-9	10-20			
Riders of the Daw	Wakeley-White	8-6	11-3			
Details under title: Rainbow Valley						
Saddle Serenade	Wakeley-White	4-30	8-11			
Details under title: Cowboy Serenade						
Scarlet Clue, The (65)	Toler-Manton	9-18	6-12			
Details under title: Radio Mystery						
Sensation Hunters	Merrick-Lowery	4-16	10-13			
Details under title: Main Street Girl						
Shanghai Cobra, The (64)	Toler-Moreland	6-11	9-29			
South of the Rio Grande	Renaldo-Armida	5-28	9-8			
Details under title: Song of the Border						
Stranger from Santa Fe (56)	Brown-Hatton	1-22	7-21			
Springtime in Texas (55)	Wakley-White	4-2	6-2			
Trouble Chasers	Gilbert-Howard	3-19	6-2			
Details under title. Here Comes Trouble						

COMPLETED —— 1945-46 ——

Allotment Wives (80)	Francis-Kelly	6-25	12-24	505	12-10	
Black Market Babies (71)	Richmond-Hazard	9-3	1-5	504		
Border Bandits	Brown-Hatton	8-20	1-12	565		
Under Arizona Skies	Brown-Hatton	2-4	4-13	567		
Details under title: Code of The Drifter						
Face of Marble, The	Carradine-Drake	10-15	2-2	528		
Dark Alibi	Toler-Lorring	12-24		519		
Don't Gamble With Strangers	Richmond-Hayes	3-18				
Details under title: Charlie Chan at Alcatraz						
Fear	Cookson-William	7-23	3-2	507		
Details under title: Suspense						
Fighting Texan, The	Brown-Hatton	3-18				
Gay Cavalier, The	Roland-Ames	12-24		529		
Haunted Mine, The	Brown-Hatton	10-29	3-2	566		
In Fast Company	Gorcey-Hall	2-18		510		
Details under title: In High Gear						
Joe Palooka, Champ	Kirkwood-Knox	12-24		506		
Junior Prom	Stewart-Preisser	11-26		514		
Details under title: High School Kids						
Live Wires	Gorcey-Drake	10-1	1-12	509		
Details under title: Stepping Around						
Lonesome Trail	Wakely-White	9-17	12-8	561		
Details under title: On The Cherokee Trail						
Moon Over Montana	Wakely-Holt	12-10	2-16	572		
Red Dragon, The	Toler-Fong	9-17	2-9	513		
Details under title: Charlie Chan in Mexico						
Behind the Mask	Richmond-Reed	10-29		527		
Details under title: The Shadow's Shadow						
Strange Mr. Gregory, The (63)	Lowe-Rogers	6-25	1-12	516	3-18	
Details under title: Gregory						
Shadow Returns, The	Richmond-Reed	10-29				
Details under title: The Shadow						
Suspense	Belita-Moore	10-29				
Details under title: Glamour Girl						
Sunbonnet Sue (90)	Regan-Storm	5-14	1-10	501	10-15	
Swing Parade of 1946	Storm-Reagan	8-6	3-16	503		
West of The Alamo	Wakely-White	2-4	4-6	573		

PARAMOUNT

1945-46 Features Completed (32) In Production (5)

NEW PRODUCTIONS

SEVEN WERE SAVED
Action-drama—Started March 18
Cast: Richard Denning, Catherine Craig, Russell Hayden, Byron Barr, Ann Doran, Richard Loo, Keith Richards, George Marshall, Jr.
Director: William Pine Producers: Pine-Thomas
Story: Air sea-rescue service in the Pacific make[illegible] an assortment on a life raft

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
O. S. S.	Ladd-Fitzgerald	2-18			
Perils of Pauline (T)	Hutton-Lund	3-18			
Suddenly It's Spring	MacMurray-Goddard	3-18			
Welcome Stranger	Crosby-Caufield	3-18			

COMPLETED —— 1944-45 ——

BLOCK NO. THREE

For Whom the Bell Tolls (T) (158)	Cooper-Bergman	7-13		4413	7-20	
Dangerous Passage (61)	Lowery-Brooks	8-21		4412	12-25	
Double Exposure (64)	Morris-Kelly	7-10		4415	12-25	
Here Come the Waves (99)	Crosby-Hutton	5-15		4411	12-25	
Practically Yours (90)	Colbert-MacMurray	2-7		4414	12-25	

BLOCK NO. FOUR

Bring On the Girls (T) (92)	Lake-Tufts	1-10		4416	3-5	
High Powered (62)	Lowery-Brooks	10-16		4419	3-5	
Details under title: The High Man						
Salty O'Rourke (100)	Ladd-Russell	9-4		4418	3-5	
Unseen, The (81)	McCrea-Russell	5-15		4417	3-5	
Details under title: Fear						

BLOCK NO. FIVE

A Medal for Benny (80)	Lamour-Cordova	6-26		4424	4-16	
Affairs of Susan, The (110)	Fontaine-Brent	11-13		4421	4-2	
Murder, He Says (92)	MacMurray-Main	5-1		4422	4-16	
Scared Stiff (65)	Haley-Savage	11-27		4423	4-16	

BLOCK NO. SIX

Midnight Manhunt	Gargan-Savage	12-25	7-27	4427	6-11	
Details under title: Hard to Handle						
Out of This World (96)	Bracken-Lynn	7-10	7-13	4426	6-11	
You Came Along (103)	Cummings-Scott	2-19	9-14	4428	7-9	

SPECIAL

Incendiary Blonde (T) (113)	Hutton-Cordova	11-15	8-31	4431	6-25	

REISSUE

Sign of the Cross (118)	Colbert-March			4432	9-4	
Northwest Mounted Police (T) (128)	Cooper-Carroll		8-26	4433		
This Gun For Hire (81)	Ladd-Lake		8-26	4434		

COMPLETED —— 1945-46 ——

BLOCK NO. ONE

Duffy's Tavern (97)	Gardner-Reynolds	10-2	9-28	4501	9-3	
Follow That Woman (70)	Gargan-Kelly	2-19	12-14	4504	9-3	
Lost Weekend, The (101)	Milland-Wyman	10-31	11-16	4503	8-20	
Love Letters (101)	Jones-Cotten	10-31	10-26	4502	8-20	

BLOCK NO. TWO

Hold That Blonde (76)	Bracken-Lake	12-11	11-23	4506	10-15	
Details under title: Good Intentions						
Kitty (104)	Goddard-Milland	6-12	1-25	4509	10-15	
People Are Funny (93)	Haley-Walker	4-2	1-11	4508	10-15	
Stork Club (98)	Hutton-Fitzgerald	4-30	12-28	4507	10-15	

BLOCK NO. THREE

Masquerade in Mexico (96)	Lamour-Cordova	1-8	2-22	4512	12-10	
Miss Susie Slagle's (87)	Tufts-Lake	9-18	3-8	4513	12-10	
Tokyo Rose (66)	Barr-Massen		2-8	4511	12-10	

BLOCK NO. FOUR

Blue Dahlia, The (99)	Ladd-Lake	1-2	4-19	4518	2-18	

They Made Me A Killer (65)	Lowery-Britton	7-9	5-3	4517	2-18
Virginian, The (T) (90)	McCrea-Britton	11-13	4-5	4516	2-18
Well-Groomed Bride, The (75)	Milland-deHavilland	2-19	5-17	4519	2-18
BLOCK NO. FIVE					
Bride Wore Boots, The (82)	Stanwyck-Cummings	8-6	5-31	4521	
Mr. Cargo (57)	Rogers-Reed		6-28	4523	
Our Hearts Were Growing Up (122)	Donlevy-Russell	3-5	6-14	4522	
To Each His Own (122)	deHavilland-Lund	7-9	7-5	4524	
BLOCK NO. SIX					
Cross My Heart	Hutton-Tufts	1-8			
Details under title: Too Good To Be True					
Searching Wind, The	Young-Sidney	1-21			
Strange Life of Martha Ivers	Stanwyck-Heflin	10-15			
Details under title: Love Lies Bleeding					
Swamp Fire	Weissmuller-Grey	11-12			
SPECIALS					
Road to Utopia, The (90)	Crosby-Hope-Lamour	12-13	3-22	4531	12-10
NOT DESIGNATED					
Big Town	Reed-Brooks	12-24			
Blue Skies (T)	Crosby-Astaire	8-6			
Calcutta	Ladd-Russell	7-9			
California (T)	Stanwyck-Milland	12-10			
Too Good To Be True	Tufts-Lynn	10-29			
Details under title: Third Avenue					
Imperfect Lady, The	Wright-Milland	10-1			
Details under title: Take This Woman					
Ladies' Man	Bracken-Welles	11-26			
Monsieur Beaucaire (T)	Hope-Caulfield	9-17			
Perfect Marriage, The	Young-Niven	1-21			
Rhythm Ranch	Haley-Milliard	11-1			
Trouble With Women, The	Milland-Wright	6-11			
Details under title: Too Good To Be True					
Two Years Before the Mast	Ladd-Donlevy	5-1			

P R C

1945-46 Features	Completed (14)	In Production (1)
Westerns	Completed (9)	In Production (0)

NEW PRODUCTIONS

QUEEN OF BURLESQUE

Murder-mystery—Started March 25

Cast: Evelyn Ankers, Carleton Young.

Director: Sam Newfield Producer: Alexander Stern

Story: Murder committed in a backstage background.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED —— 1944-45 ——					
Arson Squad (64)	Albertson-Armstrong	4-30	9-11	528	7-23
Apology for Murder (67)	Savage-Beaumont	3-5	8-27	526	10-1
Border Bad Men	Crabbe-St. John		10-10	567	
Crime, Inc. (75)	Neal-Tilton	11-13	4-15	502	3-19
Dangerous Intruder (71)	Arnt-Borg	4-16	8-21	519	9-3
Details under title: The Intruder					
Fighting Bill Carson	Crabbe-St. John	6-11	10-31	568	
Flaming Bullets	Ritter-Knox	6-11	9-22	564	
Frontier Fugitives	O'Brien-Ritter	5-14	9-1	563	
Details under title: Ride, Ranger, Ride					
The Gangster's Den	Crabbe-St. John	1-22	6-14	559	
Missing Corpse (62)	Bromberg-Jenks	2-5	6-1	524	6-11
Details under title: Stranger In the Family					
The Phantom of 42nd Street	O'Brien-Aldrich	1-22	5-2	521	
Shadow of Terror (60)	Fraser-Gillern	5-28	11-5		10-29
Details under title: Checkmate					
Silver Fleet, The (77)	Richardson-Withers	For	7-1	530	5-14
Stagecoach Outlaws	Crabbe-St. John	11-27	8-17	558	
Swing Hostess (76)	Tilton-Collins	6-12	9-8	509	11-15
Three In the Saddle	Ritter-O'Brien	4-16	7-26	562	
Why Girls Leave Home (68)	Lane-Leonard	3-5		111	7-9
White Pongo (73)	Fraser-Wrixon	4-16		222	8-6
COMPLETED —— 1945-46 ——					
Avalanche	Cabot-Borg	3-4			
Caravan Trails (Cinecolor)	Dean-Carlin	10-1	4-20		
Club Havana (62)	Lindsay-Neal	5-28	10-23		11-26
Crime In The Night	Beaumont-Walker	3-18			
Danny Boy	Henry-Johnson	8-6	1-8		
Detour (69)	Savage-Neal	6-25	11-30		12-24
Devil Bat's Daughter	LaPlanche-James	1-21	4-15		
Enchanted Forest (Cinecolor) (80)	Lowe-Joyce	1-22	12-8		10-1
Flying Serpent (60)	Lewis-Kramer	9-3	2-20		2-18
Gentlemen with Guns (Cinecolor)	Dean-Kenyon	1-21	3-27		
Gun Smoke	Steele-Saylor	12-10			
How Do You Do? (83)	Gordon-Windsor	8-6	12-24		11-26
I Ring Doorbells	Shayne-Gwynne	10-2	2-25		
Lightning Raiders	Crabbe-St. John	10-15	1-7		
Mask of Dijon	Von Stroheim-Bates	11-26	4-9		
Murder Is My Business (65)	Beaumont-Walker	12-26	4-10		
Navajo Kid	Steele-Saylor	10-15	11-21		
Once and For All	Coleman-Reed	10-29			
Prairie Rustlers	Crabbe-St. John	9-17	11-7		
Details under title: Buster Crabbe No. 1					
Romance of the West	Dean-Barton	8-6	3-20		
Six Gun Man	Steele-Carlin	10-29	2-1		
Details under title: Six-Gun For Hire					
Song of Old Wyoming (Cinecolor) (65)	Dean-Padden	5-14	11-12		10-29
Strangler of The Swamps	LaPlanche-Edwards	9-3	1-1		
Terrors On Horseback	Crabbe - St. John	1-21	5-1		
Wife of Monte Cristo	Loder-Aubert	8-6	4-23		

REPUBLIC

1945-46 Features	(40)	Completed (29)	In Production (3)
Westerns	(16)	Completed (16)	In Production (1)
Serials	(4)	Completed (3)	In Production (0)

NEW PRODUCTIONS

TRAFFIC IN CRIME

Murder-mystery—Started March 15

Cast: Kane Richmond, Adele Mara, Anne Nagel, Wade Crosby, Dick Curtis.

Director: Lesley Selander Assoc. Producer: Donald H. Brown

Story: A newspaper man helps police clean out crime ring with photo graph map.

RED RIVER RENEGADES

Western—Started March 19

Cast: Sunset Carson, Peggy Stewart, Bruce Langely, Tom London.

Director: Thomas Carr Producer: Bennett Cohen

Story: Sunset Carson outwits holder of mortgage to save the home and the life of a girl.

RELEASE CHART

IN PRODUCTION

Earl Carroll's Sketchbook	Moore-Marshall	3-18				
Rendezvous With Annie	Albert-Marlowe	3-18				
Title—Running Time	**Cast**	**Details**	**Rel.**	**No.**	**Rev.**
COMPLETED —— 1945-46 ——					
Angel Comes to Brooklyn, An (70)	Dowd-Duke	1-8	11-27	503	3-18
Details under title: New Faces of 1945					
Alias Billy The Kid	Carson-Stewart	12-24			
Bandit of Badlands	Carson-Stewart	4-16	9-14	551	
California Gold Rush	Elliott-Fleming	4-30	2-4	565	
Captain Tugboat Annie (70)	Darwell-Kennedy	12-15	11-17	504	1-7
Details under title: Tugboat Annie's Son					
Cat Man of Paris, The	Esmond-Aubert	10-1			
Cherokee Flash	Carson-Stirling	7-9	12-13	553	
Colorado Pioneers	Elliott-Fleming	3-19	11-14	563	
Conquest of Cheyenne	Elliott-Fleming	10-29			
Crime of the Century	Bachelor-Browne	10-29	2-28	511	
Dakota (82)	Ralston-Wayne	8-6	12-25	505	11-26
In Old Sacramento	Moore-Elliott	12-10			
I've Always Loved You (T)	McLeod-Dorn	8-20			
Details under title: Concerto					
Daughter of Don Q (Serial)	Booth-Allen	1-21			
Days of Buffalo Bill	Carson-Stewart	10-1	2-8	554	
Fabulous Suzanne, The	Britton-Vallee	3-18			
French Key, The	Dekker-Ankers	10-29			
Gay Blade	Ashley-Rogers	12-10	1-25	509	
Girls of the Big House (68)	Roberts-Powers	3-5	11-2	502	12-24
Guy Could Change, A (65)	Lane-Frazee	6-25	1-27	508	2-4
Glass Alibi, The	Wrixon-Fowley	12-24			
Invisible Informer	Stirling-Henry	2-18			
Inner Circle, The	Douglas-Roberts	2-18			
King of the Forest Rangers (Serial)	Thompson-Talbot	10-15			
Last Crooked Mile, The	Barry-Savage	12-10			
Lonely Hearts Club	Withers-Withers	1-21			
Madonna's Secret, The (79)	Lederer-Patrick	10-1	2-16	510	3-18
Man from Rainbow Valley (M)	Hale-Booth	2-18			
Marshall of Laredo	Elliott-Blake	3-5	10-7	562	
Murder in the Music Hall (84)	Ralston-Marshall	10-29	4-10	512	3-4
My Pal Trigger	Rogers-Evans	3-4			
Night Train to Memphis	Acuff-Mara	11-12			
One Exciting Week	Pearce-Harris	12-24			
Passkey to Danger	Bachelor-Livingston	11-26			
Phantom of the Plains	Elliott-Fleming	2-5	9-7	561	
Pilgrim Lady, The	Mara-Douglas	3-18			
Details under title: The Inner Circle					
Phantom Rider, The (Serial)	Kent-Stewart	8-6			
Rainbow Over Texas	Rogers-Evans	1-21			
Rough Riders of Cheyenne	Carson-Stewart	5-14	11-1	552	
Santa Fe Uprising	Lane-Wentworth	3-18			
Scotland Yard Investigator (68)	VonStr'heim-Bachelor	2-19	9-30	501	
Song of Mexico	Mara-Barrier		12-28	506	
Sheriff of Redwood Valley	Elliott-Fleming	7-23	3-29	566	
Spectre of the Rose	Rogers-Evans	12-24	3-9	447	
Strange Impersonation, A (68)	Marshall-Gargan	8-6	3-16	513	
Sun Valley Cyclone	Elliott-Fleming	9-17			
The Valley of the Zombie	Booth-Livingston	9-17			
Wagon Wheels Westward	Elliott-Fleming	4-16	12-21	564	
West of God's Country (Magnacolor)	Hale-Booth	11-26			
Woman Who Came Back, The (68)	Kelly-Loder	4-30	12-13	507	1-21
Details under title: The Web					

RKO-RADIO

1945-46 Features	Completed (43)	In Production (7)

NEW PRODUCTIONS

WHAT NANCY WANTED

Psychological Drama—Started March 19

Cast: Laraine Day, Brian Aherne, Robert Mitchum, Fay Helm, Sharyn Moffett.

Director: John Brahm Producer: Bert Granet

Story: A kleptomaniac girl gets her romance and marriage before she finally goes insane.

HONEYMOON

Romantic Comedy—Started March 20

Cast: Shirley Temple, Guy Madison, Franchot Tone, Lina Romay.

Director: William Keighley Producer: Warren Duff

Story: A young girl goes to Mexico City to marry her Pilot sweetheart. She gets lost and mixed up in a scrapside with the Americans consul and his girl.

UNTITLED DICK TRACY

Crime Story—Started March 21

Cast: Morgan Conway, Anne Jeffreys, Ian Keith, Douglas Walton, Rita Corday, Jimmy Crane, Jason Robards, Esther Howard.

Director: Gordon Douglas Producer: Herman Schlom

Story: Tracy chases down murderer at the risk of his life.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Child of Divorce	Moffett-Toomey	3-4			
Criminal Court	Conway-O'Driscoll	3-18			
Likely Story, A	Williams-Hale	2-4			
Sinbad The Sailor (T)	Fairbanks-O'Hara	3-4			
COMPLETED — 1944-45					
BLOCK NO. FOUR					
Body Snatcher, The (78)	Karloff-Lugosi	11-13		517	3-5
China Sky (77)	Scott-Drew	9-4		519	4-30
Tarzan and the Amazons (72)	Weissmuller-Joyce			518	4-30
Those Endearing Young Charms (81)	Day-Young	1-22		520	4-30
Zombies on Broadway (68)	Brown-Carney	9-18		516	4-30
BLOCK NO. FIVE					
Back to Bataan (95)	Wayne-Ahn	11-13		523	6-11
Details under title: Invisible Army					
Brighton Strangler, The (67)	Loder-Duprez	7-10		522	5-14
Two O'Clock Courage (66)	Conway-Rutherford	8-21		521	4-30
West of the Pecos (66)	Mitchum-Hale	10-16		524	6-11
SPECIALS					
Belle of the Yukon (T) (84)	Scott-Lee	4-3		583	12-11
Casanova Brown (93)	Cooper-Wright	2-21		581	8-7
It's a Pleasure (T) (90)	Henie-O'Shea	8-21		584	3-5
Princess and the Pirate (T) (94)	Hope-Mayo	5-15		551	10-16
Three Caballeros (T) (71)	Cartoon Feature			591	12-25
Woman in the Window, The (95)	Robinson-Bennett	4-17		582	10-16
Details under title: Once Off Guard					
COMPLETED — 1945-46					
BLOCK NO. ONE					
George White's Scandals (95)	Davis-Haley	2-5		602	8-6
Falcon in San Francisco, The (65)	Conway-Corday	2-19		603	8-6
Johnny Angel (79)	Raft-Trevor	12-11		604	8-6
Momma Loves Poppa (60)	Errol-Risdon	2-19		601	8-6
Radio Stars on Parade (69)	Brown-Carney	4-16		605	8-6
BLOCK NO. TWO					
First Yank Into Tokyo (82)	Neal-Hale	2-19		607	9-17
Isle of the Dead (72)	Karloff-Drew			608	9-17
Man Alive (70)	O'Brien-Drew	2-5		606	10-1
Spanish Main, The (T) (100)	Henreid-O'Hara	11-27		610	10-15
Wanderer of the Wasteland (67)	Warren-Long	6-11		609	10-1
BLOCK NO. THREE					
Cornered (102)	Powell-Cheirel	7-9		612	12-24
Hotel Reserve (79)	Mason-Mannheim	Foreign		615	12-24
Dick Tracy (61)	Conway-Jeffreys	6-11		613	12-24
Sing Your Way Home (72)	Haley-Jeffries	12-11		614	12-24
Spiral Staircase, The (83)	McGuire-Brent	9-3		611	1-7
Details under title: Some Must Watch					
BLOCK NO. FOUR					
Deadline at Dawn (83)	Hayward-Williams	5-28		617	3-4
From This Day Forward	Fonta ne-Stevens	9-3		616	3-4
Details under title: All Brides are Beautiful					
Game of Death (70)	Loder-Long	2-19		619	12-10
Details under title: The Most Dangerous					
Riverboat Rhythm (64)	Errol-Newton	7-9		620	3-4
Tarzan and the Leopard Woman (72)	Weismuller-Joyce	8-20		618	2-18
SPECIALS					
Along Came Jones (90)	Cooper-Young	11-27		681	6-25
Bells of St. Mary's, The (125)	Crosby-Bergman	3-5		661	11-26
Tomorrow Is Forever (105)	Colbert-Welles	4-2		682	1-21
Wonder Man (T) (98)	Kaye-Mayo	7-24		651	4-30
NOT DESIGNATED					
Badman's Territory	Scott-Richards	10-1			
Bamboo Blonde	Langford-Wade	9-17			
Bedlam	Karloff-Lee	8-6			
Details under title: A Tale of Bedlam					
Crack-Up	O'Brien-Trevor	1-21			
Desirable Woman	Bennett-Ryan	2-4			
Ding Dong Williams	Vernon-McGuire	5-14			
Double Trouble	Haley-Jeffreys	2-4			
Falcon's Alibi, The	Conway-Corday	8-20			
Heartbeat	Rogers-Aumont	8-20			
Kid From Brooklyn, The (T) (114)	Kaye-Mayo	6-25			
Lady Luck	Young-Hale	10-29			
Genius At Work	Carney-Brown	9-3			
Details under title: Master Minds					
Notorious	Bergman-Grant	10-29			
Details under title: Follow Your Heart					
Sister Kenny	Russell-Knox	11-12			
Step By Step	Tierney-Jeffreys	1-21			
Stranger, The	Robinson-Young	10-29			
Sunset Pass	Warren-Leslie	12-10			
Till the End of Time	McGuire-Madison	10-29			
Details under title: The Dream of Home					
Truth About Murder, The	Granville-Conway	7-23			
Details under title: The Lie Detector					
Without Reservations	Colbert-Wayne	10-29			
Details under title: Thanks God, I'll Take It From Here)					
REISSUE					
Pinocchio (T)	Disney Cartoon Feature			691	

20th CENTURY-FOX

1945-46 Features **Completed (39)** **In Production (4)**

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Claudia and David	McGuire-Young	3-18			
Forever Amber (T)	Wilde-Cummins	3-18			
Home Sweet Homicide	Bari-Scott	3-18			
Margie (T)	Craine-Young	2-18			
COMPLETED — 1944-45					
BLOCK NO. NINE					
Molly and Me (77)	Fields-Woolley	11-13	Apr.	522	3-5
Details under title: Molly, Bless Her					
Song of Bernadette (156)	Jones-Price	4-5	April	520	2-7
Royal Scandal, A (90)	Bankhead-Eythe	9-18	April	521	4-2
Details under title: Czarina					
BLOCK NO. TEN					
Diamond Horseshoe (T) (104)	Grable-Haymes	9-4	May	524	4-30
Bull Fighters (62)	Laurel-Hardy	12-11	May	[illegible]	[illegible]
BLOCK NO. ELEVEN					
Don Juan Quilligan (75)	Bendix-Blondell	2-5	June	527	6-25
Details under title: Two-Faced Quilligan					
Where Do We Go From Here? (T) (7[illegible])	MacMurray-Leslie	9-4	June	526	5-28
BLOCK NO. TWELVE					
Nob Hill (T) (95)	J. Bennett-Raft	8-21	July	529	6-11
Within These Walls (71)	Mitchell-Anderson	3-5	July	528	6-11
REISSUE					
Call of the Wild (Reissue) (81)	Gable-Young		June	523	
COMPLETED — 1945-46					
NOT DESIGNATED					
Anna and The King of Siam	Dunne-Harrison	12-10			
And Then There Were None (97)	Fitzgerald-Huston	3-19	Nov.	611	7-23
Behind Green Lights (64)	Landis-Gargan	10-1	Feb.	620	2-4
Details under title: Precinct 33					
Bell for Adano, A (103)	Hodiak-Tierney	11-13	Aug.	601	7-9
Black Beauty	Freeman-Denning	12-10			
Captain Eddie (107)	MacMurray-Bari	12-11	Sept.	604	7-23
Caribbean Mystery (65)	Dunn-Ryan	2-5	Sept.	605	8-6
Details under title: First, Last and Always					
Centennial Summer (T)	Crain-Wilde	9-17			
Cluny Brown	Jones-Boyer	12-24	May		
Colonel Effingham's Raid (70)	Bennett-Eythe	12-25	Feb.	610	10-15
Dark Corner, The	Ball-Stevens	12-10			
Deadline For Murder	Kelly-Ryan	3-18			
Doll Face (80)	Miranda-O'Keefe	8-20	Jan.	617	12-24
Dolly Sisters, The (T) (114)	Grable-Payne	2-5	Nov.	609	10-1
Dragonwyck (103)	Tierney-Price	3-5	Apr.	623	3-18
Wake Up and Dream (T)	Payne-Haver	5-14			
Fallen Angel (97)	Faye-Andrews	5-14	Dec.	612	10-29
House on 92nd Street (88)	Eythe-Hasso	4-30	Oct.	608	9-17
Details under title: Now It Can Be Told					
Jesse James (106)	Power-Fonda	Reissue	Feb.	618	
Junior Miss (94)	Garner-Joslyn	2-19	Aug.	603	6-25
It Shouldn't Happen To A Dog	Landis-Joslyn	2-4			
Do You Love Me?	O'Hara-Haymes	4-30			
Johnny Comes Flying Home (65)	Stewart-Crane	11-26	Apr.	624	4-1
Leave Her To Heaven (T) (110)	Tierney-Wilde	5-28	Jan.	614	12-24
Rendezvous 24	Gargan-Palmer	1-21			
Return of Frank James (92)	Fonda-Tierney	Reissue	Feb.	619	
Shock (70)	Price-Bari	10-15	Feb.	615	1-21
Shocking Miss Pilgrim, The (T)	Grable-Haymes	12-10			
Somewhere in the Night	Hodiak-Guild	12-10	May		
Smoky (T)	MacMurray-Baxter	7-23			
Strange Triangle	Hasso-Shepperd	1-7			
Sentimental Journey (94)	Payne-O'Hara	10-1	Mar.	621	2-18
Spider, The (63)	Conte-Marlowe	6-11	Dec.	613	11-12
State Fair (T) (100)	Andrews-Crain	1-22	Oct.	607	9-17
Walk in the Sun (117)	Andrews-Conte	8-11	Mar.	616	12-24
Details under UA Release Chart					
Three Little Girls in Blue (T)	Haver-Mature	11-26			
Way Ahead, The (104)	Niven-Huntley	For.	Aug.	606	6-11
Wilson (T) (153)	Hardwicke-Mitchell	11-29	Aug.	602	8-7
Yank in London, A (106)	Neagle-Harrison	Foreign	Mar.	622	3-4

UNITED ARTISTS

1945-46 Features **Completed (23)** **In Production (4)**

Key to Producers: Small (Sml.); Rogers (Rgs.); Vanguard (Van.); Crosby (Cby.); Sherman (Shm.); Pressburger (Psb.); Wanger (Wgr.); Ripley-Monter (R.M.); Bogeaus (Bog.); Stromberg (Smg.); Levey (Lev.); Cowan (Cow.); Stone (Stn.); Selznick (Szk.); Nebenzahl (Neb.); Lesser Les.); Loew-Hakim (L. H.); Skirball (Skl.); Eagle-Lion (G. F. D.); Cagney (Cgy.); Bronston (Brn.); Hughes (Hug.).

NEW PRODUCTIONS

THE BACHELOR'S DAUGHTERS

Comedy—Started March 18

Cast: Gail Russell, Claire Trevor, Ann Dvorak, Adolphe Menjou, Billie Burke, Jane Wyatt, Eugene List, Damian O'Flynn, Russell Hicks, Bert Roach, Madge Crane, Bill Kennedy, Earle Hodgins, Argentina Brunetti, Gladys Blake.

Director: Aaron Rosenberg Producer-director: Andrew Stone

Story: Four shop girls intent on good marriages, rent a house [illegible] parents for the front required to lure them prey.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Angel On My Shoulder	Muni-Baxter	1-21			Rgs.
Details under title: Me and Mr. Satan					
Mr. Ace	Raft-Sidney	3-4			
Details under title: Mr. Ace and the Queen					
Strange Woman, The	Lamarr-Sanders	12-24			
COMPLETED — 1944-45					
Bedside Manner (79)	Hussey-Carroll	11-27	6-15	Stn.	6-25
Blood on the Sun (94)	Cagney-Sidney	10-31		Cgy.	4-30
Colonel Blimp (T) (148)	Livesy-Walbrook	Foreign	5-4	G.F.D.	4-2
Great John L, The (96)	Darnell-McClure	7-10	6-29	Crosby	6-11
Guest Wife (88)	Colbert-Ameche	12-11	7-27	Skl.	8-6
Hairy Ape, The (90)	Bendix-Hayward	1-10	6-16	Lev.	5-29
Sensations of 1945 (86)	Powell-Fields	12-13	6-30	Stn.	7-10
Song of the Open Road (89)	Bergon-Granville	12-13	6-2	Rgs.	5-15
Southerner, The (91)	Scott-Field	9-18	8-10	L.H.	5-14
Details under title: Hold Autumn in Your Hand					
Story of G. I. Joe (109)	Meredith	11-27	7-13	Cwn.	6-25
COMPLETED — 1945-46					
Abilene Town (89)	Scott-Dvorak	8-6	1-11	Lev.	1-21
Details under title: Abilene					
Adventures in Casablanca	Marx Brothers	10-15		L.H.	
Details under title: A Night in Casablanca					

Blithe Spirit (T) (94)	Cummings-Harrison	Foreign	12-14	GFD	10-1	
Breakfast in Hollywood (93)	Breneman-Granville	8-20	2-22	Gldn	1-21	
Caesar and Cleopatra (T)	Olivier-Leigh	Foreign		G.F.D.		
Captain Kidd (89)	Laughton-Britton	2-5	10-19	Bog	8-20	
Diary of A Chambermaid (87)	Goddard-Hatfield	7-23	2-15	Bog-Mer	2-16	
Duel In the Sun (T)	Jones-Cotten	3-19		Szk		
Getting Gertie's Garter (72)	O'Keefe-McDonald	6-25	11-30	Sml	12-10	
Fanny by Gaslight	Mason-Calvert	Foreign		GFD		
Henry V (T)	Olivier-Newton	For.		G.F.D.		
Johnny in the Clouds (88)	Montgomery-Mills	Foreign	3-15	GFD	12-10	
Outlaw, The	Russell-Huston		2-8	Hug		
Paris—Underground (97)	Bennett-Fields	1-22	9-14	Bnt	10-29	
Rebecca (130)	Fontaine-Olivier	Reissue		Szk		
Scandal in Paris, A	Sanders-Hasso	10-29		Psb		
Sin of Harold Diddlebock, The	Lloyd-Walburn	10-1				
Spellbound (113)	Bergman-Peck	7-24	12-28	Szk	11-12	
Details under title: House of Dr. Edwardes						
This Happy Breed (T)	Newton-Johnson	Foreign		G.F.D.		
2000 Women	Robson-Calvert	Foreign		G.F.D.		
Young Widow	Russell-Hayward	3-5	3-1	Smg		
Whistle Stop (85)	Raft-Gardner	7-23	1-25	Neb	1-21	

UNITED WORLD PICTURES

1945-46 Features — Completed (0) — In Production (1)

NEW PRODUCTIONS

THE DARK MIRROR

Drama—Started February 18

Cast: Olivia de Havilland, Lew Ayres, Thomas Mitchell, Richard Long, Damian O'Flynn, Regis Toomey, Gary Owen, Lester Allen, Marty Mitovich, Rodney Bell.

Director: Robert Siodmak — Producer: Nunnally Johnson

Story: A crime psychologist probes a girl's mind.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					

UNIVERSAL

1945-46 Features (48) — Completed (43) — In Production (5)
Westerns (7) — Completed (6) — In Production (0)
Serials (4) — Completed (4) — In Production (0)

NEW PRODUCTIONS

THE RUN-AROUND

Comedy—Started March 14

Cast: Rod Cameron, Ella Raines, Broderick Crawford, Frank McHugh, George Cleveland, Nana Bryant, Samuel S. Hinds, Jane Adams, Joan Fulton.

Director: Charles Lamont — Producer: Joseph Gershenson

Story: Private detectives, bitter rivals, search for missing heiress. One gets her secretary instead.

KELLY IS MY NAME

Comedy—Started March 11

Cast: Phillip Terry, Ann Savage, Allan Jenkins, Jane Darwell, Edward Gargan, Donald McBride.

Director: Will Jason — Executive-Producer: Howard Welch

Story: Reluctant soldier is involved without his effort in politics and love.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Fandango (T)	DeCarlo-Donlevy	1-21			
Details under title: Schahrazad					
Ghost Steps Out, The	Abbott-Costello	3-18			
Lover Come Back	Brent-Hall	3-18			
Details under title: Lesson in Love					
COMPLETED — 1945-46					
Adventure for Two	Olivier-Rutherford	Foreign			
Bad Men of the Border	Grant-Armida	8-6	9-28	1101	
Blondie Alibi (62)	Neal-O'Driscoll	1-21	4-12	527	
Details under title: Design for Death					
Because of Him (87)	Durbin-Tone	9-3	1-18	516	2-4
Brute Man, The	Hatton-Adams	11-26			
Cat Creeps, The	Collier-Brady	1-21	5-17	532	
Canyon Passage (T)	Andrews-Hayward	9-3			
Code of the Lawless	Grant-Knight	7-23	10-19	1102	
Details under title: Law for Pecos					
Crimson Canary (64)	Beery-Collier	4-16	11-9	509	11-26
Details under title: Hear That Trumpet Talk					
Dalton's Ride Again, The (72)	Curtis-O'Driscoll	9-3	11-23	510	12-24
Dead of the Night	Redgrave-Withers	Foreign			
Dressed To Kill	Rathbone-Bruce	2-4			
Details under title: Prelude to Murder					
Frontier Gal (T) (84)	deCarlo-Cameron	5-14	12-21	513	12-10
Girl On the Spot (75)	Barker-Collier	3-19	1-11	515	2-18
Details under title: Serenade for Murder					
Gun Town	Grant-Knight	9-3	1-18	1104	
House of Dracula (67)	Chaney-O'Driscoll	10-15	12-7	511	1-21
House of Horrors (66)	Lowery-Grey		3-29	525	
Idea Girl (64)	Barker-Bishop	12-24	2-8	518	3-4
Inside Job	Foster-Rutherford	3-18			
Little Giant (91)	Abbott-Costello	11-12	2-22	520	3-18
(Details under title: On The Carpet)					
Little Miss Big	Holden-Simmons	3-4			
Love Takes A Holiday	Davis-Oakie	2-4	5-31	533	
Lost City of the Jungle (Serial)	Adams-Haydn	2-18			
Madonna of the Seven Moons	Calvert-Granger	Foreign	4-5	526	
Man in Gray (92)	Lockwood-Mason	Foreign	3-15	523	12-24
Men In Her Diary (73)	Albritton-Hall	2-19	9-14	502	10-1
Murder Mansion	Goodwin-Grey	10-1			
Night in Paradise (T)	Oberon-Bey	1-8	5-3	529	
Smooth as Silk (65)	Taylor-Grey	1-7	3-1	521	3-18
Details under title: Notorious Gentlemen					
On the Carpet	Abbott-Costello	11-12			
Outlaws of Twin Forks	Grant-Adams	8-20			
Pillow of Death (66)	Chaney-Joyce	3-19	12-14	512	1-7
Pursuit to Algiers (65)	Rathbone-Bruce	8-20	10-26	507	11-12
Details under title: The Fugitive					
River Gang (64)	Jean-Brasselle	10-2	9-21	503	10-29
Details under title: Fairy Tale Murder					
Notorious Gentleman	Harrison-Palmer	Foreign			
Royal Mounted Rides Again (Serial)	Kennedy-Kennedy	7-23	10-23	1681	
Scarlet Horseman, The (Serial)	Cookson-Shaw	11-12	1-22	1781	
Scarlet Street (102)	Robinson-Bennett	8-6	12-28	514	3-4
Secret Agent X-9 (Serial)	Bridges-Wiley	4-16			
Senorita from the West (63)	Jones-Granville	1-22	10-12	506	10-20
Seventh Veil, The (94)	Mason-Todd	Foreign	2-15	519	1-21
Shady Lady (94)	Coburn-Simms	6-11	9-7	501	9-17
She Wolf of London, The	Haden-Harvey	12-24	5-17	531	
Details under title: Alibi in Ermine					
So Goes My Love	Loy-Ameche	11-22	4-19	528	
Details under title: Genius in the Family					
Spider Woman Strikes Back, The (59)	Sondergaard-Grant	10-15	3-22	524	
Strange Confession (62)	Chaney-Joyce	2-19	10-5	505	12-10
Strange Conquest	Wyatt-Cookson	2-4	5-10	530	
Tangier (76)	Montez-Sabu	10-1	3-8	522	3-18
Terror By Night (60)	Rathbone-Bruce	10-29	3-1	517	2-18
That Night With You (84)	Tone-Foster	6-11	9-28	504	10-15
Details under title: Once Upon a Dream					
This Love of Ours (90)	Oberon-Korvin	6-25	11-2	508	10-20
Details under title: As It Was Before					
Trail to Vengeance	Grant-Knight		11-30		
Wicked Lady	Mason-Lockwood	Foreign			

WARNER BROTHERS

1945-46 Features — Completed (29) — In Production (5)

NEW PRODUCTIONS

CHEYENNE

Western—Started March 18

Cast: Dennis Morgan, Jane Wyman, Bruce Bennett, Janis Paige.

Director: Raoul Walsh — Producer: Robert Buckner

Story: Gentleman gambler turns for law and order and hunts down post thief.

CLOAK AND DAGGER

Drama—Started March 16

Cast: Gary Cooper, Lilli Palmer, James Flavin.

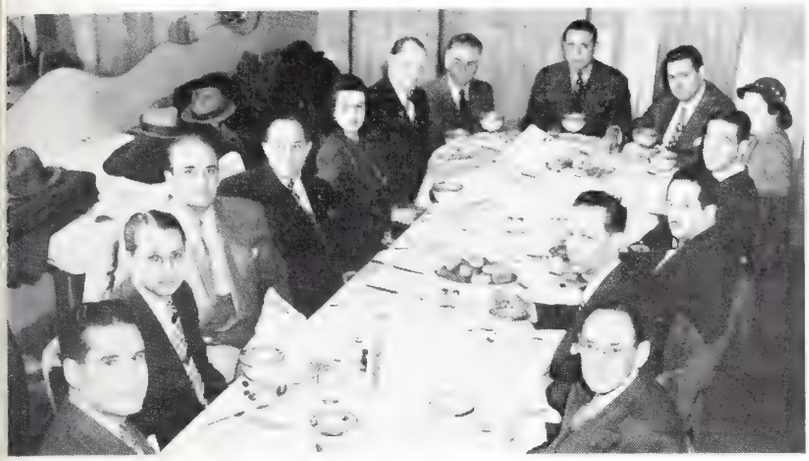
Director: Fritz Lang — Producer: Milton Sperling (U. S. Pictures)

Story: Details of the Office of Strategic Service.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Humoresque	Crawford-Garfield	12-24			
Sentence, The	Sheridan-Smith	1-21			
Very Rich Man, A	Greenstreet-Vickers	2-18			
COMPLETED — 1944-45					
Christmas in Connecticut (101)	Stanwyck-Morgan	6-12	8-11	420	7-23
City for Conquest (98)	Cagney-Sheridan	Reissue	4-13	515	
Conflict (86)	Bogart-Hobart	5-17	6-30	418	6-25
Corn Is Green, The (114)	Davis-Dell	8-21	7-21	419	4-2
Crime by Night (72)	Wyman-Cowan	10-19	9-9	402	8-7
Details under title: Forty Whacks					
God Is My Co-Pilot (88)	Morgan-Massey	8-21	4-7	414	4-2
Escape in the Desert (79)	Sullivan-Dorn	6-12	5-19	416	4-30
Details under title: Strangers in Our Midst					
Horn Blows at Midnight, The (78)	Kenny-Smith	11-15	4-28	415	4-16
Hotel Berlin (98)	King-Dantine	11-27	3-17	413	3-19
Janie (106)	Reynolds-Hutton	1-10	9-2	401	8-7
No Time for Comedy (93)	Stewart-Russell	Reissue	4-13	516	
Objective Burma (142)	Flynn-Brown	6-12	2-10	411	2-5
Pillow To Post (92)	Lupino-Greenstreet	8-21	6-9	417	5-28
Roughly Speaking (117)	Russell-Carson	6-12	3-3	412	2-5
To Have and Have Not (101)	Bogart-Bacall	2-21	1-20	410	10-16
COMPLETED — 1945-46					
Beast With Five Fingers, The	Alda-King	12-10			
Big Sleep, The	Bogart-Bacall	10-31			
Burma Victory (63)	Documentary		2-16	512	
Cinderella Jones (88)	Leslie-Aldo	12-13	3-9	512	2-18
Confidential Agent (118)	Boyer-Bacall	6-25	11-10	506	11-12
Danger Signal (78)	Emerson-Scott	4-16	12-15	508	11-26
Devotion (117)	DeHaviland-Lupino	11-16			
Escape Me Never	Flynn-Lupino	11-26	4-20	517	
Her Kind of Man	Scott-Paige	8-20			
Janie Gets Married	Leslie-Hutton	4-16			
Mildred Pierce (111)	Crawford-Carson	12-25	10-20	505	10-15
My Reputation (94)	Stanwyck-Brent	11-29	1-26	510	1-21
Never Say Goodbye	Flynn-Parker	8-6			
Night and Day (T)	Grant-Smith	6-25			
Nobody Lives Forever	Garfield-Fitzgerald	9-18			
Of Human Bondage	Henreid-Parker	7-24			
One More Tomorrow	Sheridan-Moran	11-1			
Pride of the Marines (119)	Garfield-Parker	11-27	9-1	501	8-20
Details under title: This Love of Ours					
Rhapsody in Blue (139)	Leslie-Aldo	7-26	9-27	502	7-9
San Antonio (T) (110)	Flynn-Smith	10-16	12-29	509	11-26
Saratoga Trunk (135)	Cooper-Bergman	3-8	3-30	514	12-10
Shadow of A Woman	King-Prince	2-19			
Stolen Life, A	Davis-Ford	2-19			
Three Strangers (93)	Fitzgerald-Greenstreet	1-22	2-16	511	2-4
Time, The Place and The Girl, The (T)	Morgan-Paige	4-2			
Too Young To Know (86)	Leslie-Hutton	2-19	12-1	507	11-26
Two Guys From Milwaukee	Morgan-Leslie	12-24			
Two Mrs. Carrolls, The	Bogart-Stanwyck	5-14			
REISSUES					
Born For Trouble	Johnson-Emerson		10-6	504	
Originally titled: Murder In the Big House					
It All Came True	Bogart-Sheridan		10-6	503	

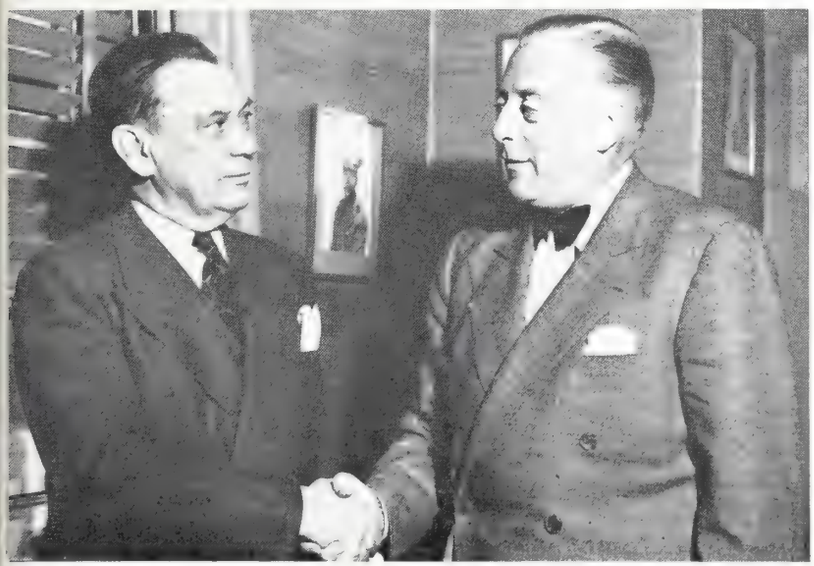
PEOPLE IN PICTURES



PLAN CANCER CAMPAIGN. The advertising, publicity and special events committee, Motion Picture Division of the American Cancer Society, meet to lay plans for putting over the theatre drive (April 21-28) to fight the dread plague. L. to r., around the table: Bob Selig, executive campaign director; Charles Schlaifer, special consultant; Bernie Kamber, special events; Carl Erbe, night club activities; Dorothy Lieberman, secretary; Si Seadler, special consultant; Red Kann, trade relations; Monroe Greenthal, national publicity-advertising director; Norman Winter, A. S. C. national publicity-advertising director; Marie Louise Van Slyck, women's publications and fan magazines; Jack Goldstein, columnist; Al Zimbalist, trade paper chairman; Hank Linet, assistant advertising chairman; Leon Bamberger, assistant national distributor chairman.



BACK EAST. RKO boss Ned E. Depinet and Mrs. Depinet return to New York after visiting the studio and are greeted by S. Barret McCormick, director of advertising and publicity, and Rutgers Neilson, publicity manager.



CONGRATULATES APPOINTEE. Phil Reisman (right), vice-president in charge of foreign operations for RKO Radio, shakes hands with Cresson E. Smith, whom he recently appointed his personal representative in all foreign activities.



FILM-RADIO DEAL. Hal Horne, board chairman of Story Productions, Inc., signs a contract for purchase of movie rights to radio show "Honeymoon in New York" as Armand S. Deutsch, Story prexy (left), and Clarence L. Menser, NBC v.p., look on.



LEO TRIO. Three M-G-M executives examine exploitation ideas on forthcoming specials from Leo's lair. In the familiar order: William R. Ferguson, exploitation director; Rudy Berger, southern sales manager, and Burtus Bishop, Jr., Dallas district manager.



NEW ASSISTANT. Charles Schlaifer, 20th-Fox advertising-exploitation chief (seated) announced the appointment of Stirling Silliphant, recently of the U. S. N. R., as his assistant.



BEAUTY & THE KINGS. Monogram's blonde star, Belita, chats with producers Maury (left) and Frank King at the Hollywood press preview of "Suspense".

What The Newspaper Critics Say

HIGHLIGHTS FROM REVIEWS OF NEW PICTURES BY FOREMOST CRITICS

'GILDA' CALLED BORING, CONFUSED, GAUDY, HIGH-CLASS TRASH

(COLUMBIA)

"...**Rita Hayworth** throws a lot of pitches but they don't add up to a good movie...As a director's fan, your correspondent liked the pictorial excitement, the suspense and the cross-ruffing which 'Gilda' has...Goes haywire. It should have been a simple and taut psychological melodrama...Employed plenty of talent. It is still a boring and slightly confusing production." BARNES, N. Y. HERALD TRIBUNE.

"...**Details are** so mysterious and so foggily laced through the film that they serve no artistic purpose, other than to confuse things still more. Indeed, one is likely to wonder whether the waters of this expensive film have not been deliberately muddied in order to disguise its shallowness...Charles Vidor, who directed; Virginia Van Upp, who produced, and a trio of writers deserve no credit at all. They made out of 'Gilda' a slow, opaque, unexciting film." CROWTHER, N. Y. TIMES.

"...* * * ½ **Stars**...Romantic melodrama ..Characters of the drama are interesting and well played and although the story has all the elements of high-class trash, director Charles Vidor and his experienced players have given it considerable holding power by keeping the audience in suspense from one dramatic shift to the other...Miss Hayworth is at her most beautiful and alluring best as the tempestuous Gilda." CAMERON, N. Y. DAILY NEWS.

"...**Gaudy melodrama**...A lot of preposterous claptrap has been turned into a pretty good picture by the skill of the writing, playing and direction...A picture that had to be done superbly well if they expected to get away with such a thing at all. They get away with it nicely by doing the whole thing exactly that well." COOK, N. Y. WORLD-TELEGRAM.

"...**Suspense descends** and flattens and the mystery grows less interesting as the picture progresses...Exceedingly evanescent entertainment. Its seductive and elegant promises, further weighted with production values, good performances, and flashy action, carry you forward rapidly from scene to scene." WINSTEN, N. Y. POST.

'ZIEGFELD FOLLIES OF 1946' SPECTACLE PLEASES MOST N. Y. REVIEWERS

(MGM)

"...**Metro has finally** exercised its franchise to turn out a screen revue as nearly as possible in the manner of one of the Great Glorifier's great stage show...Certainly a dazzling film...Have spared neither stars nor expense in screening a Technicolored revel which has humor, magnificence and style...Right proportions of glittering spectacle, comedy skits, experienced dancing and fair, if not distinguished, tunes...Strictly episodic, with inevitable ups and down, this 'Ziegfeld Follies' is entertaining — and that's what it's meant to be." CROWTHER, N. Y. TIMES.

"...**Florenz Ziegfeld** in his happiest days never splashed so much color or provided such stupendous sets...After being dazzled by an hour and fifty minutes of searing pinks, blues, chromes, beiges and yellows, one is likely to overlook certain dramatic deficiencies in the film...Even Red Skelton and Fred Astaire fail to lift the show to a high level...If Metro had seen fit to cut this vast, stupendous production down to normal size and had at the same time thought of something original to present, 'Ziegfeld Follies of 1946' might have measured up to big-league entertainment. As it stands now, it is a disappointing show." PIHODNA, N. Y. HERALD TRIBUNE.

"...**Big, bouncing** and colorful...Twelve separate skits of varying entertainment value...The Water Ballet with Esther Williams is distinguished by the most spectacular underwater lighting and photography that has ever been achieved...Good." WINSTEN, N. Y. POST.

"...* * * ½ **Stars**...Great big beautiful hunk of entertainment...Has every important star...Elaborate and stunning a revue...Whatever your preference in the way of entertainment, be it song, dance, grand opera or funny business, you'll find it in the 'Ziegfeld Follies of 1946'...Scads of beautiful showgirls." CAMERON, N. Y. DAILY NEWS.

'WHISTLE STOP' McMANUS LABELS IT 'TANK TOWN MELODRAMA'

(UNITED ARTISTS)

"...**As the title** indicates, purports to mirror a cross-section of life in an American small town. What it mirrors more certainly is Hollywood's own one-track concept that the most mirrorsome aspects of American life are prurience, low-living and murder, whether the town be large or small...A tank town melodrama." McMANUS, PM.

"...**Plainly remote** and artificial concoction lacks flavor, consistency, reason and even dramatic suspense. And it is also abominably acted — which covers about everything...Another cheaply manufactured melodrama." CROWTHER, N. Y. TIMES.

"...**Rambling thriller** which promises more than it performs... The direction is full of too obvious trickery and the general story line sags away from its taut purpose...Never anything more than weakly melodramatic...'Whistle Stop' is only a one-horse town on the Hollywood melodrama route." GUERNSEY, N. Y. HERALD TRIBUNE.

"...**Story itself** rambles uncertainly through a wide variety of mixed episodes...Draws a lot of its strength from an excellent supporting cast...George Raft is inadequate for the leading role both in appearance and acting style...Exciting and engrossing hour and a half." COOK, N. Y. WORLD-TELEGRAM.

"...**Economics, passions** and personalities receive a curiously uneven treatment...Fights, double-crossing and schemes of violence though somewhat telescoped for small-town existence, do keep an audience wide awake...Can not call the picture routine or dull." WINSTEN, N. Y. POST.

'CINDERELLA JONES' CRITICS FIND IT DULL, NOT FUNNY

(WARNER BROS.)

"...**A little package** of fluff and painful cut-ups...It would be very difficult indeed to convey a more accurate impression of this nonsensical and amateurish film...Has been gathering dust for two years on the studio shelf and plainly shows its age." CROWTHER, N. Y. TIMES.

"...**Filled with** artificial antics. Unfortunately, it is far from funny...Meretricious is the adjective for the film...There is no poverty of production. Busby Berkeley, the director, has employed Hollywood resources prodigally in more than one sequence ...Dull." BARNES, N. Y. HERALD TRIBUNE.

"...**Has little music.** It has the romantic airs of Mr. Alda, the loveliness of Miss Leslie. Once in a while you have a musical plot without music or a musical score without charm...Here you have a picture that seems dead bent on having both shortcomings." COOK, N. Y. WORLD-TELEGRAM.

"...**Endeavors to be** one of those gay, smart, mad comedies — and falls flat as the second half of a mediocre dual bill...Filmed at least a couple of years ago — with musical interludes and pretentious production numbers — it wouldn't have looked much better had it been released when the jokes about Wacs and Sergeants were still in vogue. Fact is, it's a dismal dish — despite the efforts of pert Joan Leslie, personable Robert Alda...There are some moments which induce guffaws...Busby Berkeley directed in flippety fashion." THIRER, N. Y. POST.

'SPIDER WOMAN STRIKES BACK' A MISERABLE PICTURE — N. Y. POST

(UNIVERSAL)

"...**Horror pictures** are gradually sinking deeper and deeper in to their own peculiar ruts, which is all right with this reviewer who would not be saddened if they sank entirely out of sight...For a period or two this mumbo-jumbery is mercifully swathed in a haze of mystification...A miserable picture." WINSTEN, N. Y. POST.

"...**Flagrant insult** to the intelligence of its ghoul fanciers...'The Spider Woman Strikes Back' — and the audience may, too, if these pictures go on much longer." COOK, N. Y. WORLD-TELEGRAM.

"...* * **Stars**...Would-be chiller...Plot, though devious, offers possibilities for thrills never achieved under careless production ...Good performances are practically impossible under the circumstances, but those who make the effort include Brenda Joyce, Gale Sondergaard, Rondo Hatton, Kirby Grant and Hobart Cavanaugh." MASTERS, N. Y. DAILY NEWS.

"...**Conjures up** several moments of suspense...The film is notable only for a strange love scene between the sensulous Spider Woman and her erotic plants." McCORD, N. Y. HERALD TRIBUNE.

"...**As uninhibited as** its predecessors, and the formula is just the same." E.J.B., N. Y. TIMES.

"...**Latest atrocity**...If I thought there was a chance that the rest of Universal's monstrous counterfeits might one day touch off such a holy smoke at Universal Studios, I'd stick my fire-card in my hat and start for Hollywood tomorrow." J.T.M., PM.

THE NEWS DIGEST

(Continued from Page 14)

RKO TO SPONSOR INDIES—RATHVON



RKO has already completed eighteen of its important features for 1946 and two more are before the cameras, N. Peter Rathvon announced to the trade on his first visit East since assuming the production reins at the studio following the death of Charles Koerner.

Pointing out that seven of the twenty features are independent productions, Rathvon said that it is RKO's plan to solicit product from inde sources. "We will continue to distribute and encourage independent production, and in this we have a different policy than any other company," he declared. "We want fine independent product, and we are shaping our plans in this direction."

Independent units now affiliated with RKO include Samuel Goldwyn, Walt Disney, Liberty, Rainbow, Robert Riskin, International, Sol Lesser, Mervyn LeRoy, Frank Ross and Robert and Raymond Hakim.

Three in Technicolor

Three of the twenty pictures are in Technicolor. The list of completed features includes the already released "Bells of St. Mary's," "Cornered" and "The Spiral Staircase." Awaiting release are the following: "Tomorrow Is Forever," "From This Day Forward," "Badmen's Territory," "Heartbeat," "The Stranger," "Without Reservations," "Make Mine Music," "The Kid from Brooklyn," "Till the End of Time," "Notorious," "Sister Kenny," "Lady Luck," "Crack Up," "Tarzan and the Leopard Woman" and "Deadline at Dawn."

Now before the cameras are "Sinbad the Sailor," in Technicolor, and "Desirable Woman" (see FB Production Record for details).

* * *

COLUMBIA PROFITS RISE

Columbia Pictures shows an increase of $345,000 in its net profit for the 26 weeks ended December 29, 1945, over the corresponding period in 1944. However, a large portion of the increase is due to the reduction in Federal taxes.

The company's net for the second half of 1945 was $1,295,000, compared to $950,000 for the same period the previous year. In 1945, tax totalling $955,000 was paid on an operating profit of $2,250,000, whereas in '44 the tax was $1,175,000 on operating profit of $2,125,000.

The 1945 earnings for the six months period amounted to $2.01 per share of common stock (595,447 shares) compared to $1.42 per share (383,401 shares) for the same period in the preceding fiscal year.

Another
Super Service
from

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Frequent Trips to the Airport
for TWA Airfreight

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UNIVERSAL NET DOWN

A drop of approximately $150,000 in net profit from the preceding year was reported last week by Universal Pictures for the 13 weeks ended February 2, 1946. The consolidated net for the period aggregated $934,506 after all charges including Federal taxes based on income. This compares with $1,083,601 for the corresponding period of the previous fiscal year.

Before provision for Federal taxes, the company's consolidated net profit amounted to $1,569,506 compared to $1,737,601 for the same period in 1945.

The board of directors declared the regular quarterly dividend of 50 cents per share, payable April 30 to stockholders of record April 15.

The following officers were re-elected: chairman of the board, J. Cheever Cowdin; president, N. J. Blumberg; vice-president and general counsel, Charles D. Prutzman; vice-presidents, Martin Murphy, John J. O'Connor, William A. Scully, J. H. Seidelman, Clifford Work; treasurer and assistant secretary, S. Machnovitch; secretary, Adolph Schimel; controller and assistant treasurer, Eugene F. Walsh; assistant treasurer and assistant secretary, Margaret M. Sullivan; assistant treasurer, Harold S. Brewster; assistant secretaries, Edward Muhl and Anthony Petti.

* * *

FOX NET NEARS 13 MILLION

A consolidated net profit of $12,700,000, after all charges, for the fiscal year ended December 29, 1945, is estimated for 20th Century-Fox Film Corp. and its voting-controlled subsidiaries, including National Theatres and the Roxy Theatre. This tentative financial statement compares with $12,480,491 for 1944.

The estimated figure for the past year is equivalent to $5.27 per share on the 2,119,709 shares of common stock outstanding on last December 29. In 1944 the outstanding common stock totalled 1,771,364 shares, equal to $6.04 per share.

Following is a comparison of the 1945 estimate with the actual figures for 1944:

	Estimate 1945 (52 Weeks)	Actual 1944 (53 Weeks)
Gross income from sales and rentals of film and theatre receipts	$178,200,000	$172,624,529
Consolidated net profit before Federal taxes, minority interests and contingencies	$ 37,100,000	$ 40,244,588
Provision for Federal income and excess profits taxes	21,650,000	25,100,000
	$ 15,450,000	$ 15,144,588
Deduct net profit applicable to minority interests	1,750,000	1,764,097
	$ 13,700,000	13,380,491
Deduct provision for contingencies	1,000,000	900,000
	$ 12,700,000	$ 12,480,491

* * *

METRO SLATES TRADE-SHOWS

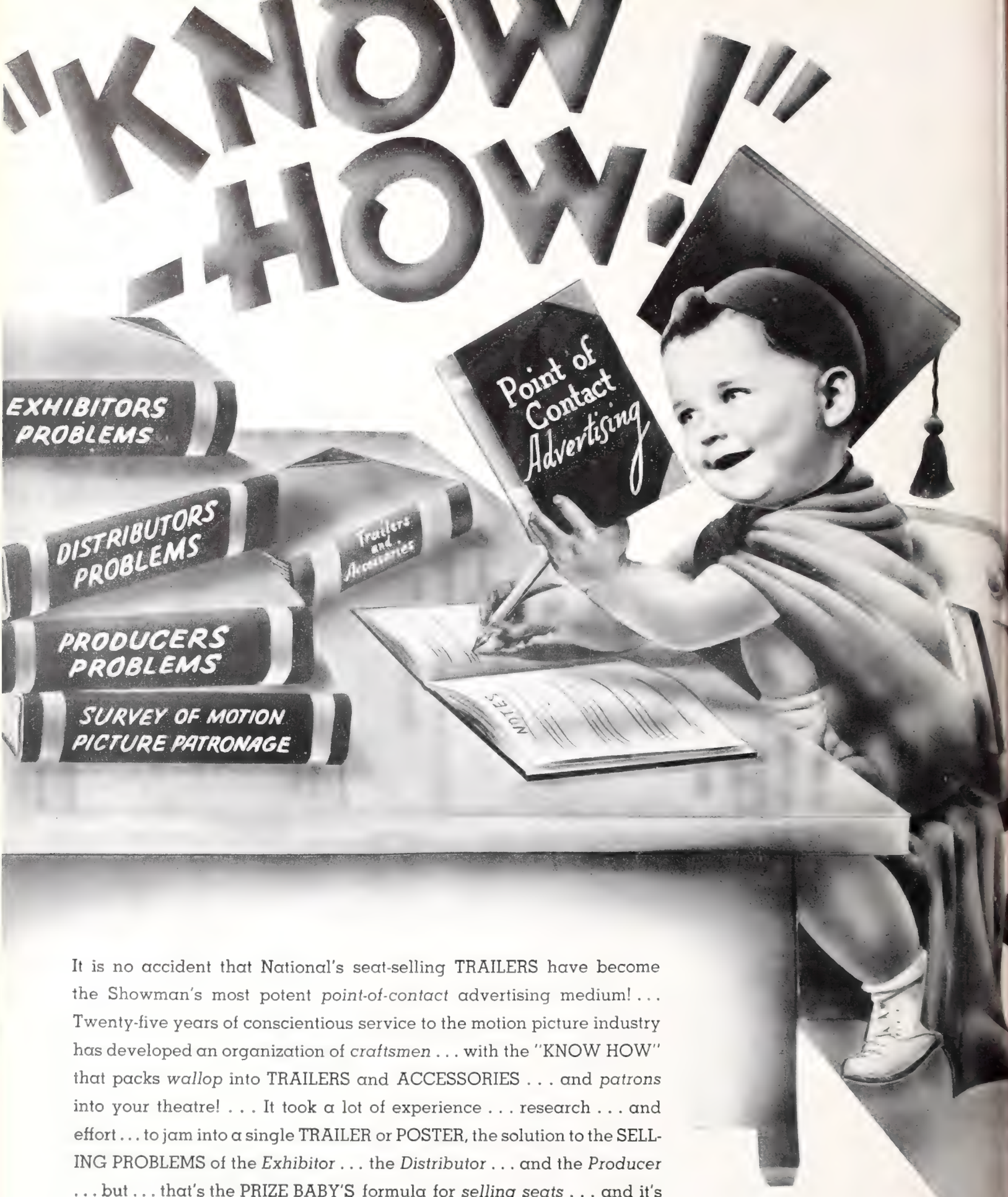
Trade showings on five new features during the months of April and May has been announced by M-G-M.

"The Green Years" is set for screening on April 19 in all territories except New York and Los Angeles, where it already has been shown. "Boys Ranch" will be shown on the same date in all branches. On April 29 all offices will screen "Two Smart People" and "Little Mr. John." On May 6 there will be screenings in all territories of "Blue Sierra."

Metro had previously announced trade showings of "Easy to Wed" on April 8 in all branches.

FIGHT
CANCER
APRIL 21 - 28

NEW JERSEY
MESSENGER
SERVICE
Member Nat'l Film Carriers
250 N. Juniper St., Phila., Pa.
LOC. 4823



It is no accident that National's seat-selling TRAILERS have become the Showman's most potent *point-of-contact* advertising medium! . . . Twenty-five years of conscientious service to the motion picture industry has developed an organization of *craftsmen* . . . with the "KNOW HOW" that packs *wallop* into TRAILERS and ACCESSORIES . . . and *patrons* into your theatre! . . . It took a lot of experience . . . research . . . and effort . . . to jam into a single TRAILER or POSTER, the solution to the SELLING PROBLEMS of the *Exhibitor* . . . the *Distributor* . . . and the *Producer* . . . but . . . that's the PRIZE BABY'S formula for *selling seats* . . . and it's been ringing the bell at the Box Offices of more than Fifteen Thousand theatres, for many years! . . . Of course, those problems are ever-changing . . . and the PRIZE BABY keeps his gang of *show-wise* craftsmen ON THEIR TOES . . . acquiring the *added* "KNOW HOW" . . . to anticipate the changing times! . . . The kind of *skill* that turns PICTURES into PROFITS . . . for showmen everywhere!

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

Film BULLETIN

Vol. 14, No. 8 April 15, 1946

INDEPENDENTS AND THE ATA

"...The American Theatres Association, as presently constituted, must be viewed as a luxury...The average exhibitor cannot afford such a luxury. Not financially, we mean, but in the sense that he cannot divert whatever strength there is for him in unity — unity with other independents. The organization he needs and must support is one that stands alert and ready, as Allied is, to scrap, if need be, for his rights."

From an Editorial by MO WAX

Page Seven

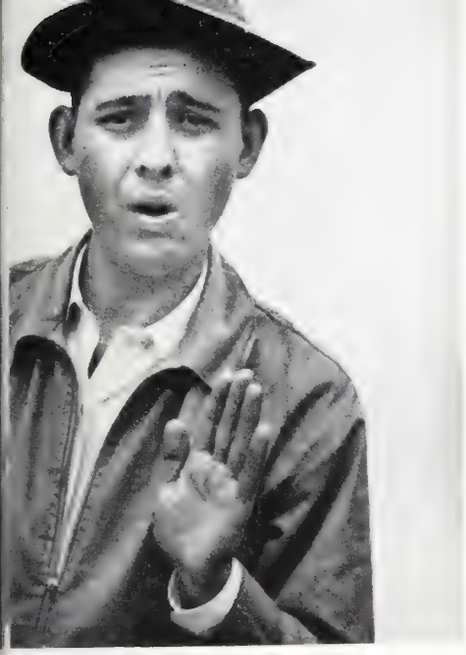
THE INDEPENDENT MOTION PICTURE TRADE JOURNAL

Don't waste your bait on Little Ones!



THE BIG ONES





OME FROM M-G-M!

M-G-M's
"ZIEGFELD FOLLIES OF 1946"
EVERY RECORD OF 26 YEARS BROKEN AT CAPITOL, N. Y. — AND ALL OPENINGS SENSATIONAL!
Technicolorious!

GABLE's back and **GARSON**'s got him
in M-G-M's
"ADVENTURE"
Terrific from Coast to Coast!

FOUR TERROR-RIDDEN HOURS!

DANCE-HALL HOSTESS, GOB ON SHORE LEAVE...

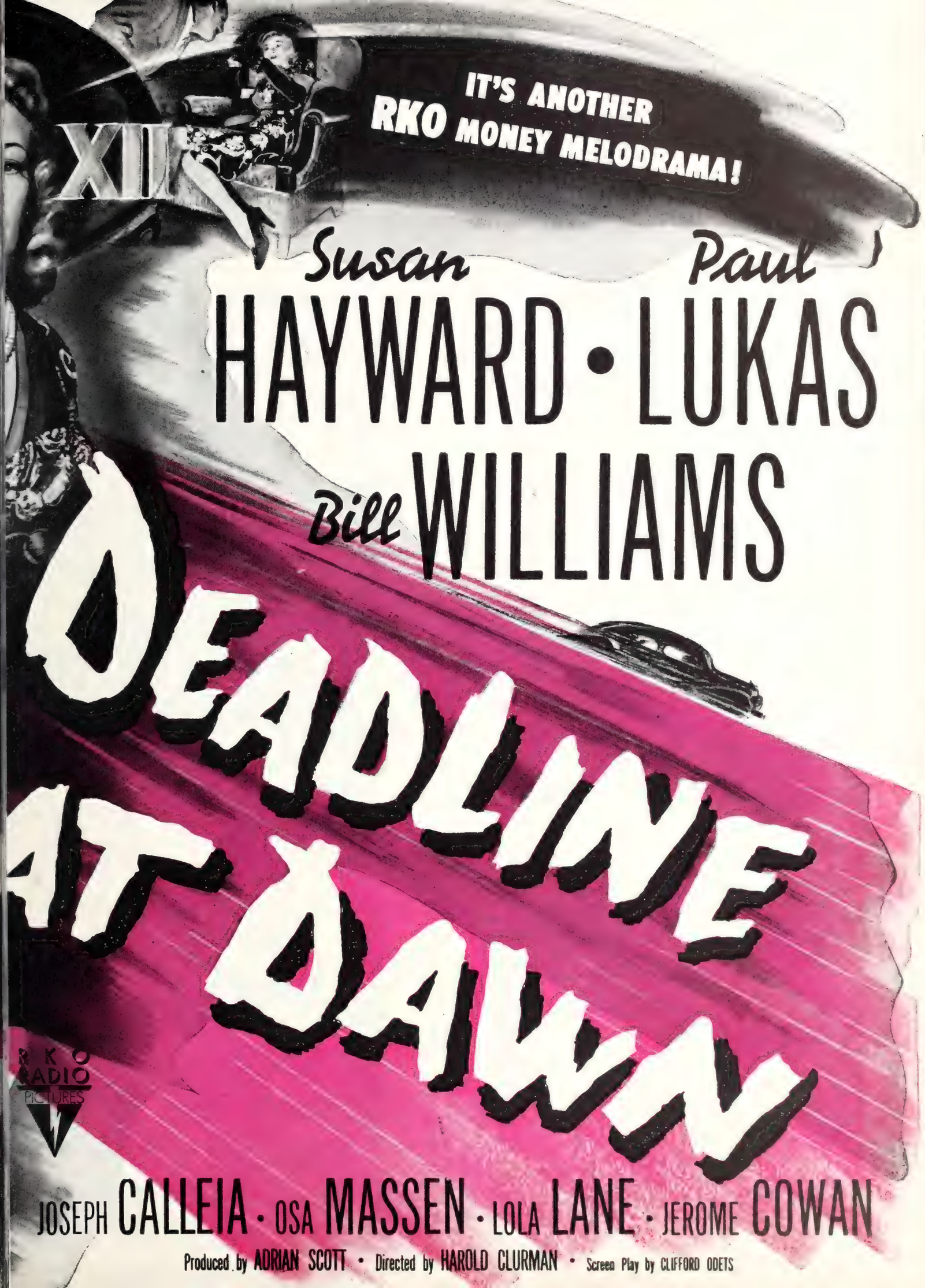
Fate points the finger of suspicion . . . and one evening of innocent fun turns into a nightmare of MURDER!



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APRIL 21 - 28

EDITORIALS

INDEPENDENTS AND THE ATA

Some of our readers, friends and others, have asked: Where does Film Bulletin stand on the newly created American Theatres Association, or, if you prefer, the refurbished War Activities Committee?

There is a natural temptation to go overboard for something as new and glittering as the ATA. It is an imposing title — American Theatres Association — and it has come into being to the accompaniment of trumpets as loud as those that blare forth to herald a three million dollar super - special. A very efficient job of glamorizing has been performed to endow the project with elements of potentiality that are apt to intrigue the imagination of many theatremen.

The program which ATA has prescribed for itself is lofty, if somewhat vague, and it might well serve a useful purpose in the industry. Certainly there can be good, and no harm, in a plan to encourage exhibitors to elevate their standards of operation and to foster public good will. But the practical theatreman will hardly be satisfied with these returns from a trade organization which solicits his support, moral and financial.

Can this be, he might ask, the "thing" that will cure the ills that have racked our great industry and driven it into courts and congresses seeking relief? Could it be a medium for inspiring improvement in motion pictures, resulting in larger and happier audiences, more prosperity for exhibitors, as well as film companies?

Down to cases, that practical theatreman (independent, we mean) probably wants to know if this is the solid phalanx of exhibitors organized to balance the scales of the movie industry and to restore a reasonable degree of equity in negotiations between the little man who operates a little theatre somewhere and the man who speaks for a multi-million dollar film corporation.

Well, is it?

Nothing basic has changed in our business since World War II started and ended and nothing basic appears likely to be altered by the birth of the ATA. The War Activities Committee had a vital function which it fulfilled very well. As a matter of fact, the deportment of the entire industry throughout the war was exemplary and all of us are proud. But the problems confronting the rank and file of independent exhibitors are very much the same as they were on December 7, 1941 — only more so.

The American Theatres Association, as presently constituted, must be viewed as a luxury. Its evident intentions are certainly honorable and there is no reason why the operators of large theatre circuits should not finance it and foster its program. If certain projects it sponsors run parallel to the interests of those of the mass of exhibitors, there is no reason why liaison cannot be effected with the organized independents.

However, the average exhibitor — the little fellow — cannot afford such a luxury as ATA. Not financially, we mean, but in the sense that he cannot divert whatever strength there is for him in unity — unity with other independents. The organization he needs and must support is one that stands alert and ready, as Allied is, to scrap, if need be, for his rights. More and more, that little fellow is coming to the realization that only by organization of those in his own ranks can he continue to survive. ATA hardly seems to offer him the protection he needs.

MO WAX

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WARNER BROS. . . . 1 April Release

'DEVOTION' NOT FAITHFUL BIOGRAPHY, BUT SHOULD PLEASE WOMEN

Rates ● ● ● — on name values

Warner Bros.

107 minutes

Ida Lupino, Paul Henreid, Olivia de Havilland, Sydney Greenstreet, Nancy Coleman, Arthur Kennedy, Dame May Whitty, Victor Francen, Montague Love, Ethel Griffies, Edmond Breon, Odette Myrtil, Forrester Harvey, Eily Malyon, Billy Bevan, Marie de Becker, Wallis Clark, Crauford Kent.

Directed by Curtis Bernhardt.

While the critical gentry will bemoan the fact that "Devotion" is a distorted and unfaithful biography of the famed Bronte sisters, that factor should not cut much ice with mass audiences. Of course, the truth is that this is a sentimental make-believe period piece, rather than a satisfying biographical story and it is likewise true that the Brontes' own literary efforts, Wuthering Heights" and "Jane Eyre" were better dramatic fare, but this Warner has the elements that make a fairly strong "women's picture." For the marquee, there are four topnotch names, and Ida Lupino's performance, in particular, will be the subject of word-of-mouth advertising. Filmed over three years ago, "Devotion" was kept on the shelf while Warners released their more timely pictures, and it now emerges with the box-office value of two of the stars, Henreid and Greenstreet, greatly enhanced. The story is a rather sombre tale of sacrifice and frustration which should find the ladies shedding a few tears. Its appeal will not be so strong for male and juvenile audiences, however, for the pace is pedestrian and the picture is burdened in parts by symbolism and high-sounding dialogue. The costumes are authentically drab in Yorkshire, more colorful in London and Brussels and the settings are realistic, except for one stretch of the Haworth moors that is too obviously studio-built.

In 1836, Charlotte, Emily and Anne Bronte (Olivia de Havilland, Ida Lupino and Nancy Coleman) live sheltered lives in a Yorkshire village with their father, Rev. Bronte, and their erratic brother, Branwell (Arthur Kennedy), while they write a prodigous number of poems, essays and stories. When Kennedy is rescued in a drunken brawl and brought home by Paul Henreid, their father's new curate, Emily scorns him but, later, when her two sisters are earning money as governesses in London, he becomes Emily's close friend to whom she confides her hopes and dreams. The girls continue to make great sacrifices for their brother but his paintings go unnoticed until Henreid secretly buys one and finances the education of Emily and Charlotte in Brussels. Charlotte, too, has become interested in Henreid but, after a girlish love affair with Victor Francen, headmaster of the Brussels school, she returns home to find her brother dying. Before his death, Kennedy reads Charlotte's "Jane Eyre" and Emily's "Wuthering Heights" and tells his sisters they are in love with the same man. When her book becomes the literary sensation of London, Charlotte is feted there by Thackeray (Sydney Greenstreet) while Emily's "Wuthering Heights" is recognized as a greater, but less popular, book. After Charlotte visits Henreid in Limehouse and he admits he loves her, she returns to Yorkshire to find Emily desperately ill. After Emily dies, Charlotte realizes the quiet strength of her sister's love for Henreid but she and the curate are eventually reunited.

Ida Lupino gets all of Emily Bronte's longing and strength of character into her splendid portrayal, while Olivia de Havilland also does well in the less-exacting characterization of the headstrong Charlotte. Nancy Coleman is pretty and appealing but has little to do as the third sister Anne. Arthur Kennedy is permitted to steal many of the scenes with a theatrically effective performance as their poetic, drunken brother, Branwell. Paul Henreid, whose accent is explained by his "being educated abroad," gives an intense portrayal of the curate loved by the two sisters and Sydney Greenstreet enjoys over-acting as the pompous Thackeray, given to spouting epigrams. Odette Myrtil, Dame May Whitty and Ethel Griffies contribute excellent bits and the late Montague Love plays Rev. Bronte.

LEYENDECKER

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M-G-M . . . 1 Not Set

'EASY TO WED' VAN JOHNSON & ESTHER WILLIAMS — NUF SED!

Rates ● ● ● on name value

M-G-M

109 minutes

Van Johnson, Esther Williams, Lucille Ball, Keenan Wynn, Cecil Kellaway, Ben Blue, Carlos Ramirez, Ethel Smith, Grant Mitchell, June Lockhart, Paul Harvey, Josephine Whittell, Jonathan Hale, Tom Dugan, Sondra Rogers, James Flavin, Celia Travers.

Directed by Edward Buzzell.

One of the easiest ways we know to fill the average theatre to over-flowing is just to advertise Van Johnson and Esther Williams in another lavish Technicolored romantic comedy with musical interludes. With Lucille Ball and Keenan Wynn to furnish frantic farcical antics, as well as supply additional name value, "Easy To Wed" figures to clean up just as did "Thrill of a Romance," "Anchors Aweigh" and other recent name-studded and Technicolored M-G-M musicals. The nonsensical, inconsequential story, which was adapted by Dorothy Kingsley from an original by no less than three other well-known authors, has a germ of a comedy idea which has been dragged out until it becomes repetitious and almost entirely dependent on the clowning of Wynn and Miss Ball to get laughs, which they contrive to accomplish. In addition, several Latin song numbers, a likely hit tune, "The Continental Polka," by Ralph Blane and Johnny Green, and Ethel Smith's amazing playing of the Hammond organ practically bring the tenuous plot a halt but entertainment-minded fans won't mind too much. This is typical of these glossy, light-hearted comedies which merely serve as an attractive frame for top-flight personalities. They're amusing and easily-forgotten — but they pull in the paying customers.

A libelous item in Paul Harvey's newspaper concerning Esther Williams, socialite daughter of millionaire Cecil Kellaway, results in a $2,000,000 libel suit. Van Johnson, smooth-working reporter, is called in by Keenan Wynn to frame Miss Williams into a situation that will force her father to withdraw the suit. Meeting Johnson in Mexico, where she is vacationing, Miss Williams believes him to be a fortune-hunter but, later, both she and her father grow fond of him. Although it takes considerable persuasion, Lucille Ball, Wynn's hot-headed bride-to-be, finally agrees to a temporary marriage arrangement with Johnson before she can burst in on him in a compromising position with Miss Williams. Meanwhile, Johnson really falls in love with Miss Williams and he stalls off Wynn, who is anxious to have the suit withdrawn. When Johnson and Miss Williams attempt to wed, Miss Ball accuses him of bigamy but, after a few more mix-ups, the couples are straightened out for a joyful finale.

Van Johnson gives his usual smiling, effortless performance which is all his millions of fans desire. His romantic vis-a-vis is Esther Williams, who is photographed most attractively but still seems a rather colorless personality. Lucille Ball is excellent in one of the hard-boiled roles she does so well and Keenan Wynn squeezes every possible laugh out of the silly situations. Ben Blue contributes another of his dumb comedy portrayals and Cecil Kellaway stands out as a genial financial tycoon.

YORK

BOX OFFICE RATING: ● Poor ● ● Average ● ● ● Good ● ● ● ● Excellent

20th CENTURY-FOX . . . 1 May Release (Total 2)

'THE DARK CORNER' SLEEK MURDER MYSTERY

Rates ● ● ● generally

20th Century-Fox

99 minutes

Lucille Ball, Clifton Webb, William Bendix, Mark Stevens, Kurt Kreuger, Cathy Downs, Reed Hadley, Constance Collier, Matt McHugh, Molly Lamont, John Goldsworthy, Regina Wallace, Forbes Murray, Gisela Werbisek, Charles Wagenheim, Alice Fleming, Mary Field, Thomas Martin, Isabel Randolph, Eddie Heywood and His Orchestra.

Directed by Henry Hathaway.

Discounting a few highly theatrical moments of its well-contrived plot, "The Dark Corner" is a sleek murder melodrama. Despite its length and abundance of smart dialogue, this is a natural for the action fans and the Lucille Ball-William Bendix-Clifton Webb cast names should insure above-average grosses generally. Although the picture combines some of the outstanding features of both "Laura" and "Murder, My Sweet" — notably steadily building suspense and unusual and shadowy camera angles — Director Henry Hathaway occasionally permits the action to become too involved and implausible. While sophisticates may find that the shooting climax — almost identical with the recent "Suspense" — has a phoney ring, it will startle and thrill average audiences. The mystery is bound to suffer to some extent from the weakness of type-casting Clifton Webb, again because patrons who recall his brilliant portrayal in "Laura" will immediately suspect he is behind most of the plot machinations. The musical score helps create a shuddery, ominous mood.

Mark Stevens, who had served a three-year prison term for manslaughter after being framed by his ex-partner, Kurt Kreuger, on a murder charge, opens an office with Lucille Ball as his secretary. Noticing that he is being shadowed by William Bendix, a hired thug, Stevens corners the latter and forces him to confess that he had been hired by Kreuger. Bendix' false admission is all part of a plan by Clifton Webb, wealthy art dealer, whose young wife is in love with Kreuger, to have Stevens kill his former partner. When his scheme fails, Webb has Bendix kill Kreuger and leave the body in Stevens' apartment. After he finds the body, Stevens, with Miss Ball's aid, tracks down several clues which finally lead him to Webb's art gallery. There Webb traps Stevens and, after confessing his hate for Kreuger who stole his wife, is about to kill him. But the wife overhears her husband and she goes beserk and shoots Webb before he can harm Stevens.

The two pivotal roles are in the hands of comparative screen newcomers — Mark Stevens, who fulfills the promise he showed in "From This Day Forward" with a convincing portrayal of the harassed private detective, and Clifton Webb, who is a past master at the art of tossing off such epigrams as his description of a social gathering as "a nauseating mixture of Park Avenue and Broadway." William Bendix does a fine straight acting job as the sadistic hired killer and Lucille Ball is well cast as the matter-of-fact office secretary who adds necessary flippant comedy and a few romantic touches. Cathy Downs, Webb's wife, has a fragile beauty that stands out. Constance Collier and Kurt Kreuger offer strong support.

DENLEY

'SUSPENSE' MONOGRAM STEPS INTO THE BIG-TIME

Rates ● ● ● generally

Monogram

101 minutes

Belita, Barry Sullivan, Eugene Pallette, Albert Dekker, Bonita Granville, George E. Stone, Edit Angold, Miguelito Valdez, Nestor Paiva, George Chandler, Chris-Pin Martin, Dewey Robinson, Charles Wilson, Marion Martin, John C. Moore, Leon Belasco, Sidney Melton, Lee "Lasses" White, Bobby Ramos and His Band.

Directed by Frank Tuttle.

Monogram steps into the "big time" class with its first million dollar production, an absorbing blend of powerful melodrama and spectacular ice-skating. Advance exploitation to sell the title and familiar cast names will mean above-average grosses generally. Word-of-mouth should be excellent, especially among the males, and boost business in subsequents and action houses. Produced by the King Brothers, whose "Dillinger" cleaned up at the box-office, "Suspense" is a much showier picture, but, except for the several lengthy ice ballets, the punchy gangster quality of the former is evident throughout. The climax, which makes no compromise with a happy ending, is in the highly theatrical "Frankie and Johnnie" vein but effective, nonetheless. The unusual photographic angles and the splendid musical score by Daniele Amfitheatrof aid Director Frank Tuttle in building up suspense (the title is certainly well-chosen) and the several hard-boiled characters created by Philip Yordan, author of "Anna Lucasta," act and talk in a realistic down-to-earth fashion. In addition to the music heard during the "East-Side Boogie" and "Ice Cuba" skating routines, Miguelito Valdez sings "Cabildo" and Bobby Ramos and His Orchestra are heard in several romantic tunes.

Arriving in Los Angeles broke, Barry Sullivan lands a job selling peanuts at the Ice Garden run by Albert Dekker where his wife, Belita, is star. Sullivan soon promotes himself to become Dekker's assistant after he suggests a spectacular, but dangerous, ice routine for Belita. Sullivan falls in love with Belita but, although she avoids him, her husband suspects the worst and he closes the show and takes his wife to the mountains. Sullivan follows them there and when Dekker shoots at him, a snowslide results in which the husband is supposedly killed. After several months, Belita is persuaded to return to the ice show, now managed by Sullivan, but she becomes disturbed by clues that indicate that Dekker is still alive and trying to keep them apart. Bonita Granville, a tough girl out of Sullivan's past, also tries to break up the romance and he is finally compelled to confess that he really killed Dekker. To keep the murder secret, Sullivan tries to bring about Belita's death during the ice show but he fails. After he leaves her, the jealous Miss Granville shoots Sullivan and Belita continues her skating career.

Belita, whose breath-taking ice feats are the equal of Sonja Henie's, proves herself even more attractive and by far the better actress. However, the histrionic honors are captured by Barry Sullivan, who looks handsome and gives a compelling performance in an unsympathetic role — one that should bring him to the attention of both producers and fans. Bonita Granville is convincing as a "discarded dame." Eugene Pallette, who gets laughs with his bulk and gravel-voice, and Albert Dekker are also first-rate.

LEYENDECKER

'BLONDE ALIBI' WEAK, BORING MYSTERY QUICKIE

Rates ● + as supporting dualler only

Universal

62 minutes

Martha O'Driscoll, Tom Neal, Donald MacBride, Robert Armstrong, Elisha Cook, Jr., Samuel S. Hinds, Peter Whitney, John Berkes, Matt Willis, Oliver Blake, Ethel Wales, Byron Foulger, Marc Lawrence, William B. Davidson, Thomas E. Jackson.

Directed by Will Jason.

This minor mystery quickie is short on excitement — long on boredom. Lacking marquee values, this will barely get by as a supporting dualler in the lesser naborhood and action houses. The story is a confusing murder tale with suspicion pointing to all except the real killer — as per formula, but the slow pace and abundance of dialogue fails to keep patrons interested during its hour-long running time. Tom Neal and Martha O'Driscoll walk listlessly through the romantic leads and even such reliable character players as Samuel S. Hinds and Elisha Cook, Jr. fail to make their portrayals stand out. Donald MacBride and Peter Whitney enact the familiar exasperated police inspector-dumb assistant comedy duo to scant laugh returns. The picture's one and only bright spot is Johnny Berkes' amusing portrayal of a little sneak thief whose conflicting stories confuse the police.

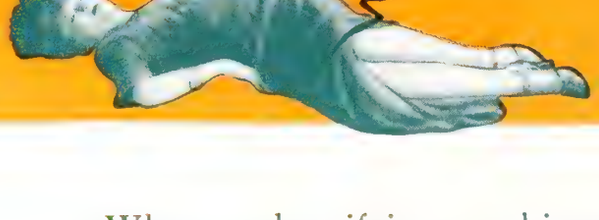
Unaware that her jilted suitor, a wealthy physician, has been murdered, Martha O'Driscoll boards the steamer for South America to seek Tom Neal, a commercial flyer, whom she still loves after his two-year unexplained absence. Miss O'Driscoll is taken off the ship for questioning and the murder weapon is traced to Neal, who was seen leaving the physician's office by two witnesses. Learning that Neal had been unable to communicate with her because he was jailed for a jam with the postal authorities, Miss O'Driscoll is convinced of his innocence and she gets the truth from one of the witnesses, a half-blind scientist (Samuel S. Hinds), but the latter is killed en route to the police. When the police find that the murdered physician had been guilty of malpractice and had threatened to expose a man who had been blackmailing his patients, the trail leads to the real killer. The latter is trapped through the cooperation of Neal, who is thus cleared.

YORK



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Featured Finds From "The Lost Weekend"

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and TOM POWERS

RGE MARSHALL Production

OUSEMAN · Directed by GEORGE MARSHALL

Paramount *THE ACADEMY AWARD COMPANY*

'SO GOES MY LOVE' MIGHT BE A 'SLEEPER'

Rates ● ● + generally; more in family spots

Universal

88 minutes

Myrna Loy, Don Ameche, Rhys Williams, Richard Gaines, Molly Lamont, Bobby Driscoll, Sarah Padden, John Gallaudet, Clara Blandick, Howard Freeman, Renie Riano, John Phillips, Pierre Watkin, Ruth Lee, Holmes Herbert, Bruce Edwards, Nell Craig.

Directed by Frank Ryan.

This has the makings of a "sleeper." The gently humorous situations and the amusingly nostalgic backgrounds of "So Goes My Love" will carry a tremendous appeal to family audiences — to the extent that this pleasant comedy will be a strong grosser in naborhood houses. As befits its 1870's period, the picture proceeds at a leisurely pace — too slow-moving for the 'teen age crowd or action fans. Although Don Ameche and Myrna Loy carry enough marquee weight for the average first-runs, it's best suited to the top spot on duallers. The first Jack Skirball-Bruce Manning production for Universal release, this is based on "Genius in the Family," Hiram Maxim's story of his father, the American inventor, and it has been exceptionally well cast and ably directed by Frank Ryan who has wisely stressed a quiet and charming mood that largely makes up for its lack of excitement. The dialogue is natural and filled with chuckles instead of belly-laughs and there are none of the exaggerated slapstick antics so common to comedies laid in the horsehair sofa-horse-drawn car period. Many patrons will find it a welcome change from psychological dramas and lavish musicals.

Determined to find herself a wealthy husband, Myrna Loy leaves the farm and goes to live with her cousins in Brooklyn. She shocks the neighborhood by admitting her aims but Hiram Maxim (Don Ameche), a struggling young inventor who lives next door, gives her advice and helps her out in her search. He tells her that Richard Gaines, a stuffy bachelor, is the ideal choice but, after the latter asks her to marry him, she realizes that it is Ameche she loves. Some years after Ameche and Miss Loy are married, his inventions find backing and sales and he becomes both famous and wealthy. However, their child, Bobby Driscoll, is too precocious and makes life difficult for Myrna while her husband refuses to adopt the social life or to sit for his portrait. The youngster causes a near-tragedy to Myrna, who is expecting another child, when he accidentally knocks her down while playing with his dog. However, doctors save both her life and the baby and Ameche, who has suffered agonies during the crisis, agrees to have the entire family group sit for a portrait.

Don Ameche's delightful portrayal of the serious-minded, yet eccentric, inventor is a triumph of under-playing and Myrna Loy who looks lovely in the hoop-skirted costumes, gives a sparkling performance as the self-willed wife. Bobby Driscoll contributes a completely natural acting job as the couple's mischievous eight-year-old son — a youngster who will win the hearts of any audience. Richard Gaines is ideally cast as a stuffy suitor and Rhys Williams, as an exasperated artist, and Clara Blandick, as Maxim's sympathetic house-keeper, are others who stand out.

LEYENDECKER

'SONG OF ARIZONA' TOPNOTCH ROY ROGERS MUSICAL-WESTERN

Rates ● ● ● + where Rogers is a favorite; OK dualler for naborhoods

Republic

68 minutes

Roy Rogers, George "Gabby" Hayes, Dale Evans, Lyle Talbot, Tommy Cook, Johnny Calkins, Tommy Ivo, Sarah Edwards, Michael Chapin, Dick Curtis, Edmund Cobb, Frank Reicher, Kid Chissell, Robert Mitchell Boychoir, Bob Nolan and Sons of the Pioneers.

Directed by Frank McDonald.

All the sure-fire ingredients of the Roy Rogers' musical westerns have again been neatly blended in "Song of Arizona" and something new has been added — a human interest boys' ranch angle — to give it even stronger family appeal. Rogers, the sweet-singing Dale Evans, be-whiskered George "Gabby" Hayes and the exploitable hit tune, "Did You Ever Get That Feeling in the Moonlight," add up to smash returns wherever the star is popular as well as entertaining fare for all except the big city first-runs. Of course, Republic's successful pattern for these Rogers pictures allocates more footage to the eight tunes — including two novelty numbers sung by Bob Nolan and the Sons of the Pioneers and a production number, "Mr. Spook Goes To Town," which seems out-of-place in a cowboy film — than to the chase sequences and make it more of a musical than a western but it is doubtful that even the dyed-in-the-wool "horse opera" addicts will find cause for complaint. The wayward kids' rough-housing of a stuck-up mamma's boy and a few sentimental touches are all formula stuff which always go over big in the naborhood spots. As always, Rogers plays his easy-going, smooth-warbling self; George "Gabby" Hayes has plenty of opportunity for his irascible outbursts and Miss Evans is an attractive heroine although her riding outfits are all of dude ranch design. Tommy Cook, as a youngster who admires his outlaw father, Sarah Edwards and Lyle Talbot do good acting jobs in a better-than-average cast.

George "Gabby" Hayes, who runs the Half-a-Chance ranch as a refuge for homeless boys, is about to be foreclosed by Sarah Edwards, town banker who holds the mortgage. One of Gabby's boys, Tommy Cook, idolizes his outlaw father, Lyle Talbot, who has been mailing him mysterious packages which he hides in the barn on the ranch. After Talbot is fatally wounded, he wills all his money to Tommy and the latter's half-sister, Dale Evans, who sings in a Kansas City night club. Without telling Tommy that his father has been killed, Roy Rogers, Gabby's best pal, goes to Kansas City where he persuades Miss Evans to come to the ranch to visit her half-brother. Meanwhile, Talbot's former henchmen find Tommy alone at the ranch and tell him that Gabby killed his father and they are entitled to their share of the money left with the boy. Rogers arrives in time to capture the outlaws and rescue Tommy, who then produces the $15,000 of his father's money he had hidden in the barn. When Roy and Gabby decide this rightfully belongs to the bank, Miss Edwards pays off the mortgage as a reward.

DENLEY

'THE SPIDER WOMAN STRIKES BACK' MINOR HORROR EFFORT

Rates ● ● in action houses; fair supporting dualler in naborhoods

Universal

59 minutes

Brenda Joyce, Gale Sondergaard, Kirby Grant, Rondo Hatton, Milburn Stone, Hobart Cavanaugh, Eula Guy, Norman Leavitt, Ruth Robinson, Tom Daly, Adda Gleason.

Directed by Arthur Lubin.

Although the title suggests numerous spine-chilling moments, "The Spider Woman Strikes Back" is run-of-the-mill horror fare. While sophisticated patrons will laugh at its ridiculously fantastic and infantile plot, it should do well in the action spots where Gale Sondergaard and the late Rondo Hatton, specialists in sinister roles, will lure the horror addicts. Miss Sondergaard is an ideal choice for the diabolic character of Zenobia Dollard, a frustrated spinster who pretends blindness to achieve her fiendish ends, and she almost makes a ludicrous role convincing. The scene wherein she speaks tenderly to a carniverous tropical plant that affectionately twines its stems around her wrist as she feeds it human blood is effective despite its phoney quality. The innocent heroine's struggle to escape her clutches and those of the brute-like Rondo Hatton supplies a few suspenseful moments before the two villains are destroyed in a blazing climax. Brenda Joyce is capable enough as the frightened heroine but Hatton, who merely stalks menacingly through his deaf-mute role, and Kirby Grant, as a heroic cattleman, have little to do.

Brenda Joyce is hired as companion to blind Gale Sondergaard at the latter's ancestral mansion in Domingo, where a plague is killing the neighboring farmers' cattle. Although frightened of Miss Sondergaard's deaf-mute servant, Rondo Hatton, Miss Joyce is treated kindly and sent to bed early after drinking warm milk. Miss Joyce feels strangely weak in the morning and she confides her fear of foul play to Kirby Grant, a friendly cattleman. Actually, Miss Sondergaard feigns blindness and she spends each night drawing blood from Miss Joyce to feed to a carniverous plant in her cellar. From this she distills a poison which Hatton feeds to the Domingo cattle — her object being to drive off the farmers and thus regain the land her family once owned. When Miss Joyce refuses her sleeping draught and stays awake to spy on Miss Sondergaard in her fiendish work, the latter tells Hatton to kill her. But Grant and a Federal agent, who have been investigating Miss Sondergaard, arrive in time to rescue Miss Joyce as the mansion goes up in flames and the Spider Woman and her manservant are trapped in the blaze.

LEYENDECKER

PRODUCTION SECTION

STUDIO SIZE-UPS

BEHIND THE SCENES IN HOLLYWOOD'S STUDIOS

COLUMBIA

Melvyn Douglas, one of the first Hollywood men to go into service, is ready to resume his career in pictures and his first probably will be at Columbia, where he made some successful comedies several years back. It is titled "My Empty Heart" and his co-star will be Rosalind Russell. However, Metro has a share of the Douglas contract, so it may still be that his first will be for them. Meanwhile, Producer Virginia Van Upp, one of Columbia's real assets, is preparing the story.

Vidor Quits

Charles Vidor, whose latest directorial stint was "Gilda," is suing Columbia for termination of his contract. He has been on the lot for eight years. No one seems to be willing to divulge the differences that are causing the suit. It seems that Harry Cohn for all his astuteness as a business man is not so capable in his relations with his employees. Too many performers and directors signed to contracts on this lot get restless under what appears to be Cohn's mishandling. Even the publicity department seems to be in a constant state of turmoil by reason of petty nuisances which should never exist.

Lee Bowman has been added to the cast of "Rendezvous in Rio," musical, with Evelyn Keyes and Ann Miller.

Cantinflas Again

Another story has been added to the production roster of the "Whistler" series. "The Hunter Is a Fugitive" has just been purchased from its author and will be number seven in the group.

A little more than a year ago, Cantinflas, the Mexican motion picture star, was hailed in Hollywood and publicists were in a tizzy telling the world about what he was going to do. At that time, he was talking deal with RKO, but nothing came of it and Cantinflas went home. Now, Columbia has stepped in with apparently a much more solid idea and a deal has been made. Not for any picture making up here, but for distribution of his films here. The deal was made with Posa Films for financing and distribution.

An 80-day schedule has been set for "Down To Earth," the Hayworth picture now in work. This is one of Columbia's longest schedules, which means the film will be one of its most expensive. The decision for the extension came when executives saw the first rushes. Roland Culver, English actor, has been added to the cast to portray "Mr. Jordan" — yes, he's in again.

Four In Work

Four in production on the lot with "Down To Earth," the only new starter. This one is in Technicolor with Rita Hayworth, Larry Parks, Marc Platt and Alexander Hall directing.

"Blondie Knows Best" (Penny Singleton-Arthur Lake), "Gallant Journey" (Glenn Ford-Janet Blair) and "The Coffin" (Karen Morley-Jim Bannon) continue in work.

Wound up are: "The Return of Rusty" (Ted Donaldson-Mark Dennis) and, at last, "The Story of Jolson."

Title Change: "Dangerous Business" is the new name for "Power of Attorney," which was recently completed with Forrest Tucker and Lynn Merrick.

ENTERPRISE

As reported here last issue, Wolfgang Reinhardt left his Warner production berth to join forces with this company. His first production has not been named as yet, but it is already being talked of as a $2,000,000 picture for which details are now being settled.

"Arch of Triumph," the Remarque novel, with which Enterprise first broke into print as a new production unit, seems to be getting close to a starting date. Work has been started on the first set for the film. Hopalong Street, where 172 westerns have been made, is being torn down and in its place and with some of the salvaged material, "Arch of Triumph" street is being constructed. The setting is, of course, Paris. Actual starting date for shooting is set as July 1. Ingrid Bergman will star.

Meanwhile, all production is in the state of potential with David Loew's unit still working towards a starting date for "Bel-ami."

METRO-GOLDWYN-MAYER

Arthur Freed has set his next production. It will be "The Pirate," with Judy Garland, Gene Kelly and Lena Horne in top roles. The Freed picture, "Till The Clouds Roll By," is now well into its fourth month of production and the producer is planning "The Pirate" for a summer start.

Meanwhile, "Ziegfeld Follies" opened in New York and Hollywood to mingled and mangled comments. Whatever can be said about the film, and there is much on the good and the bad side of the ledger, it is a spectacular contrivance. But it is not faring so well at the hands of the critics, largely because of those comedy routines, which are about as original and subtle as pratt-falls. We believe the critical reports bear out the report by this department — long before the picture's release — that some of the numbers were weak. We mention this because Metro scolded us for that report.

Plum for Brown

Clarence Brown has been handed another plum for early production. This time he will serve as producer-director on "Song of Love," the story of Clara and Robert Schumann and Johannes Brahms. Brown has just completed "The Yearling," which will be ready for release sometime this fall.

Robert Montgomery has stepped out of his role in the currently-shooting "A Woman of My Own" because he and George Cukor, the director, could not agree on how the role should be played. No assignment of the role has been made at this writing and no comment as to what Montgomery will do was available from studio spokesmen.

Tracy Due Back

Spencer Tracy will be getting back to work shortly with three productions lined up for him in quick succession. First will be Pandro S. Berman's production of "Sea of Grass." Then, will come Sinclair Lewis' "Cass Timberlane," with Lana Turner, and third will be "Robinson Crusoe" for producer Sam Zimbalist.

No new starters on the lot this week. It would seem the scripts are still not coming through as per schedule. "The Show-Off" (Red Skelton-Marilyn Maxwell) finished and six remain in production.

MONOGRAM

This studio is to be congratulated on its immediate reaction to Barry Sullivan's star-making performance in "Suspense." The actor has been brutally ignored or shunted to stupid roles by many allegedly astute producers, but now he stands to reap his harvest by way of Monogram's recognition of his work. First of all, he has been given co-billing with Belita, the magic on ice of the picture. Then, Trem Carr announced a new contract which will give Sullivan three pictures within the next two years. All of these will be important Monogram product and the first one is another, called "The Hunted," from the fertile King Bros.

Second Look at 'Suspense'

Speaking of "Suspense," as many people are these days, this correspondent caught the picture again the other night. Few

pictures are worth a second look, but "Suspense" provided a challenge that had to be met. There is no doubt (even after second viewing) that the film is far and away, the best film Monogram has contributed to the industry to date. It will stand up sturdily in first-run competition.

While it cannot honestly be said that "Suspense" is of a rank with, for example, "the ten best films of 1946," it must not be overlooked that the film can and does stand firmly ahead of lots of the stuff that comes off of the major sound stages. For instance, an outfit like Columbia would be shouting its head off about a picture like it.

It is to be hoped that "Suspense" marks the first milestone in a trend that will make Monogram product in general of the quality that President Broidy and his entire staff are working to achieve.

Two stock-in-trade features fill the sound stages on the lot this week: "Romance of The Rancho," another in the Cisco Kid series, and "Hot Money," one from the Bowery Boys' unit.

PARAMOUNT

With "Seven Were Saved" wound up, Pine-Thomas finished its 1945-46 program. About the 18th of this month they will go into their next year's schedule with "Nightmare" as number one. DeForest Kelly, an unknown, will be cast in the leading role.

New starter on the lot this week is a Bob Hope comedy with the great title, "Where There's Life." Signe Hasso and William Bendix have the top supporting roles.

Continuing in production are: "Suddenly It's Spring" (Fred MacMurray-Paulette Goddard), "Perils of Pauline" (Betty Hutton-John Lund) in Technicolor, and "Welcome Stranger" (Bing Crosby-Barry Fitzgerald-Joan Caufield).

With the European market opening up and British production taking on quite a formidable shape in the market, Paramount is not going to be left out of the lead if Henry Ginsberg can help it. He has sent Luigi Luraschi, head of the foreign department, off on a three-month survey of the continent. Luraschi should come back bolstered with a factual catalogue that will tell Paramount what they can and must do in the future, to keep abreast of the European market.

That Scott Gal

Lizabeth Scott, the Hal B. Wallis girl, is set for her third picture. This time it is "Desert Town." Burt Lancaster, who was discovered by Wallis in a Broadway show, is scheduled for the male lead. This young man is also under contract to Mark Hellinger and goes into "The Killers" for him immediately, so the Wallis film will be his second. The Scott girl has not caught on as fast or as firmly as was originally anticipated. She is certainly attractive enough, but, once again, that all-seeing eye, the camera, points up weaknesses without pity. In "The Strange Love of Martha Ivers," some of the dialogue reading by Miss Scott was good for solid audience laughs where no laugh was intended. The actress still has to drop a lot of her stage technique before the camera will say, "Ok, that's honest." Undoubtedly, under the clever Wallis guidance, the job will be accomplished. Meanwhile, Miss Scott will have to wait for that real triumph which her studio has predicted.

PRC

The quiet continues at this studio with only one picture in work, "Queen of Burlesque" (Evelyn Ankers-Carleton Young).

Scheduled for start any day is "Secrets of A Sorority Girl," for which Lew Landers has been set as director.

None of the nebulous expansion plans hinted at some months ago seem to be assuming reality at this point, although the studio heads maintain there is progress afoot.

REPUBLIC

Despite the dismal failures of actors turned producers, they keep trying.

Another actor going producer is John Wayne. The picture will be "Angel and The Outlaw." Wayne will produce and star. James Edward Grant, the author, will direct. Harry Carey is set for a top role. Shooting starts April 22. This deal probably makes sense because Republic can use the marquee value of the Wayne name and handing him the extra lure of a producership is one way of keeping him working on the lot. However, if Wayne was a smart guy, he would stick to acting and allow Republic — which has done quite well by him — to do the producing.

Actor Brian Donlevy is also turning producer and he seems to be off to a bad start in his first venture. He announced a picture called "The Minister and the Safecracker" for Fall production. Republic reared up instantly and maintained they have a story, called "McGee," based on the same novel, all set to go within the next month. The book, itself, is in public domain and since neither Donlevy nor Republic have registered either title or script, it's a toss-up as to whom will make the film. In all probability there will be a settlement to clear the decks for at least one of the productions.

April Big Month

This studio is set for the biggest production month since its organization during April. In addition to the Wayne picture, "The Plainsman and the Lady," with Vera Hruba Ralston and William Elliott co-starred, will go. And Al Santell will start "That Brennan Girl" for which James Dunn and Mona Freeman (borrowed from Paramount) have been cast in the major roles. "Stagecoach to Denver," Allen Lane's Red Ryder starrer; "Santa Fe Sunset," the third Magnacolor western musical, and Roy Rogers' "Shine On Texas Moon" will also go before the month ends.

New Color Process

Meanwhile, in production are "Earl Carroll's Sketchbook" (Constance Moore-William Marshall), "Rendezvous With Annie" (Eddie Albert-Faye Marlowe), "The Crimson Ghost" (Linda Stirling-Charles Quigley), a serial, and "Under Nevada Skies" (Roy Rogers-Dale Evans).

In line with the general expansion program at this studio, there is talk of work on a new three-color process which the company hopes to have ready by 1947. A fund of $1,000,000 has been set up for specific use in the color expansion program. Until that time, however, the studio is expanding its Magnacolor usage as far as possible.

RKO-RADIO

A few months ago it was rumored that Ingrid Bergman would do the title role in "Katie For Congress" when that picture came to the shooting stage. That deal apparently did not work out, for now Joseph Cotten, Loretta Young and Ethel Barrymore have been announced for the leading roles. Dore Schary will produce and H. C. Potter will start the film rolling as director on May 1.

Gene Raymond, out of service for some months now, will do his first screen role in "What Nancy Wanted," now in work with Laraine Day and Brian Aherne. Raymond has been off the screen since 1941 when he made "Smilin' Through" with his wife, Jeanette MacDonald.

Dmytryk to England

Edward Dmytryk, whose reputation in the directorial field has rocketed this past year, has been assigned to "So Well Remembered," the James Hilton novel. Producer Adrian Scott and Dmytryk will leave shortly for England where the film is to be made under the recent RKO Rank deal. Dmytryk has just finished work on "Till The End of Time" (Dorothy McGuire-Guy Madison) which will be released in August.

Title change at RKO makes "Double Trouble" into "Vacation in Reno." Jack Haley and Anne Jeffreys are starred.

It would seem that Producer Joan Harrison is finally going to get to work at RKO. She has had material in preparation for months now and, at last, two pictures are set to go almost simultaneously. First will be "Nocturne," with George Raft. That goes on May 1 and on May 15, "They Won't Believe Me" is scheduled, with Robert Young in the star role.

Goldwyn to Start Two

In production on the lot currently are: "Sinbad The Sailor" (Douglas Fairbanks, Jr.-Maureen O'Hara), "What Nancy Wanted" (Laraine Day-Brian Aherne), "Honeymoon" (Shirley Temple-Guy Madison) and "Dick Tracy Vs. Cueball" (Morgan Conway-Anne Jeffreys).

The Goldwyn forces will be out in full swing this week, too, with two pictures scheduled for starting. "The Secret Life of Walter Mitty" (Danny Kaye-Virginia Mayo) and "The Best Year of Our Lives" (Myrna Loy-Frederic March-Dana Andrews-Teresa Wright-Virginia Mayo). William Wyler is directing.

20th CENTURY-FOX

It seems that we've heard this before, but here we go again: 20th will produce only top-budget pictures! Pictures like "Razor's Edge" and "Forever Amber" are the aim of the studio and since this type of production uses all available space and resources, we are told, the lesser films will have to be farmed out in some fashion. There is probably a connection between this new move and the news that Bryan Foy, long associated with this studio, is leaving 20th when his contract expires to go into production on his own. With him will be Aubrey Schenck. The pair have already made financial arrangements and their initial program includes six features which will probably be released through this company. Lewis Milestone and Harry Sherman are also likely to be signed to produce some of the B (C, D, etc.) pictures.

Seek Outside Product

While no definite invitation was given to independent producers, it was indicated that producers with a story and place to make it into a picture would be given consideration in this plan

to find supplemental product for the company's release schedule.

One of the top-budget pictures referred to in the policy change is "The Late George Apley." Ronald Colman, who has been off the screen for two years, has been signed for the title role. Production is starting in June under Fred Kohlmar.

"The Razor's Edge," under the personal production supervision of Darryl Zanuck, got under way this week with seven star names and three big names in supporting roles. The cast is Tyrone Power, Gene Tierney, John Payne, Anne Baxter, Herbert Marshall, Anne Revere, Clifton Webb, Lucile Watson, Fritz Kortner and Frank Latimore.

In production on the lot are: "Claudia and David" (Dorothy McGuire-Robert Young), "Forever Amber" (Peggy Cummins-Cornel Wilde) in Technicolor, "Home Sweet Homicide" (Lynn Bari-Randolph Scott) and "Margie" (Jeanne Crain-Alan Young) in Technicolor. The last named is scheduled to wind up any day.

UNITED ARTISTS

David O. Selznick moved in on several majors last week when he signed Mervyn LeRoy as director on "Little Women," which will be done in Technicolor with Shirley Temple starred. LeRoy has commitments with RKO for "The Robe," a Frank Ross Production, and with Warners, where space has been made available for his Arrowhead Productions unit. But it seems likely that the Selznick picture will come first, because "The Robe" is still an indefinitely long way from being ready to start and the Arrowhead unit apparently has nothing even near starting state. Selznick plans his "Little Women" to go in August, but that date may be moved back if it is determined definitely that LeRoy will have nothing else ready.

David Hempstead, producer of "Kitty Foyle," "None But The Lonely Heart" and "Tender Comrade," among others, has been signed to a term producer's deal by Selznick. His first assignment has not been made, but with the Selznick program shaping up heavily, he will undoubtedly be at work shortly.

'Duel' Wound Up

The flood of exploitation on "Duel In The Sun" continues and it has been announced in awed tones that the final ending on the picture has been shot in secret and now it should be ready for release after almost thirteen months of production. The final version will run 185 minutes.

With all the ballyhoo out for "Henry V," the Arthur Rank-Laurence Olivier production, naming it strictly a "class" production, United Artists has arranged with the Theatre Guild to serve as sponsor for the first-run engagement in some 20 odd cities where the Guild operates a subscription season. The Guild will participate in profits and get screen credits. A complete sell-out for the opening in Boston on April 3 was reported.

"The Victims," a story soon to run in Cosmopolitan magazine, is being prepared by Andre De Toth, who will produce and direct the picture.

Only one in production for this outfit is Andrew Stone's "Bachelor's Daughters" (Gail Russell-Claire Trevor-Ann Dvorak).

A deal for the film version of Mike Todd's musical hit, "Bloomer Girl," has been set for United World distribution. There was no actual exchange of money in the deal which calls for Milton Feld to produce with Todd sharing in the profits. No starting date or production plans have been announced as yet. International will be the production unit.

Film rights to Somerset Maugham's novel, "Ashenden," have been purchased by International and James Hilton has been assigned to write the screen play. The combining of these two ranking authors' names for a picture should net International a unique story writing job. No casting has been set as yet.

Moving to Universal

"Bella Donna" is set to start filming this week (April 15) and in the meanwhile the company is being moved as rapidly as possible to the Universal lot. Because building cannot proceed per schedule, Universal has purchased two Army barracks in which they will house some of their own people, thus making more space for the International group.

"Dark Mirror," the first picture for release through United World, with Lew Ayres and Olivia de Havilland, wound up last week.

UNIVERSAL

The Rank deals have been so numerous and so involved that it is difficult to determine just who does what for whom in the set-up. Universal, associated with Rank in the United World set-up, has just borrowed Phyllis Calvert to play the lead in the filming of "Time Out of Mind," scheduled for mid-summer production. Jane Murfin will do the screenplay and Robert Siodmak will direct. Miss Calvert is the second of the Rank star roster to come to Universal for a picture. Patricia Roc, the first loan-out, who recently completed her role in "Canyon Passage," has just returned to London.

Dan Duryea has finally succumbed to the offers of a long term contract and signed with Universal. He will do two pictures a year for the studio. His first under the new deal will be a starring role in "The Black Angel." June Vincent was signed to replace Ava Gardner in the co-star role and Peter Lorre has been borrowed from Warner Brothers for an important characterization.

To Use Cinecolor

Universal has decided to try its luck with Cinecolor in a forthcoming outdoor film, "The Wichita Kid," scheduled for summer production. This will be the second production from a major studio to be done in the tint. MGM recently completed "Star From Heaven" in the same process. With the jam up at Technicolor growing steadily worse, it seems imperative that studios find some other process which they can substitute on at least some of the lesser pictures they make. The trend is more and more toward color and the time has come for some positive action.

Robert Taplinger, who recently resigned his producer-berth at Columbia, has joined Walter Wanger's unit as vice-president. He will produce as well as handle executive detail.

Only new starter on the lot this week is "Claude's Wife" (Brenda Joyce-Don Porter).

WARNER BROS.

This studio has been a busy place in the past two weeks with pictures starting, and problems, too.

Major problem was the refusal of Mr. and Mrs. Humphrey Bogart (Lauren Bacall) of their roles in "Stallion Road." The Bogarts, singly and collectively, have caused an amazing amount of difficulty on the Warner lot in production, publicity and just plain every day cooperation. Someone should tell them that such behavior nets no one anything — least of all, the players who so perform.

At first it was announced that "Stallion Road" would be shelved because "the director was ill." But after a little more thought, the Bogarts were put on suspension and Ronald Reagan, Zachary Scott and Alexis Smith were called in to take over. Peggy Knudsen and J. Carroll Naish are also cast.

Who Made Whom?

Of course, it's not beyond the realm of possibility that the Bogarts were justified in turning down the roles. Maybe they weren't suited for them. One more bad picture is just about all Miss Bacall could take, since her performance in "Confidential Agent" was quite hammy. But surely, with all the stories that have been submitted to this pair, who want to do a picture together, something must have been right. Their last venture together, "The Big Sleep," is still something no one talks about very much despite re-takes and re-shooting by the reel. We believe that the records will prove, in most cases, that when actors start selecting their roles it is the beginning of the end. There are exceptions, but not many. In this case, however, there is no doubt that Warners made both Bogarts stars.

Alfred de Liagre and John Van Druten have been signed as producer and director for the screen version of "The Voice of The Turtle." Van Druten wrote the original play which de Liagre produced with such success on Broadway. No casting has been named, but every actress on or off the lot will be praying to her personal guardian angel for that one.

Alex Gottlieb has two more important story properties on his list. "Land I Have Chosen," the book by Ellin Berlin, and "Back Home For Keeps." Both are being scripted by the Gottlieb writing staff for early production.

Seven in Production

This is a busy lot with seven pictures in production. The long-promised "Life With Father" is finally going with William Powell and Irene Dunne singled out for the leads after dozens of tests. Elizabeth Taylor has been borrowed from Metro for a part. What a pity if they put a red-haired wig on her! Zasu Pitts, Edmund Gwenn and James Lydon are also cast. Michael Curtiz is directing for Robert Buckner. "Stallion Road" got off to its shaky start with revised casting.

Continuing before the cameras are: "The Sentence" (Ann Sheridan-Kent Smith), "A Very Rich Man" (Sydney Greenstreet-Martha Vickers-Dane Clark), "Cloak and Dagger" (Gary Cooper-Lilli Palmer), "Cheyenne" (Dennis Morgan-Jane Wyman) and "Humoresque" (Joan Crawford-John Garfield). The last-named is almost finished.

PRODUCTION & RELEASE RECORD

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the Running Time in states where there is censorship. All new productions are on 1945-46 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production.

COLUMBIA

1945-46 Features	Completed (37)	In Production (4)
Westerns	Completed (15)	In Production (3)
Serials	Completed (3)	In Production (0)

NEW PRODUCTIONS

DOWN TO EARTH (Technicolor)
Musical—Started March 27
Cast: Rita Hayworth, Larry Parks, Marc Platt, Edward Everett Horton, James Gleason, Adele Jergen.
Director: Alexander Hall Producer: Don Hartman
Story: Goddess of Dance comes to earth to break up a show portraying her character. She falls in love with the producer and saves the show.

THE COFFIN
(Details in issue of April 1)
Story: Girl secretly married when her father is accidentally killed by her husband. The body is entombed in a fireplace to be discovered years later by the daughter.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Blondie Knows Best	Singleton-Lake	4-1			
Coffin, The	Morley-Bannon	4-1			
Gallant Journey	Ford-Blair	3-18			
COMPLETED — 1945-46 —					
Bandit of Sherwood Forest (T) (87)	Wilde-Louise	4-2	2-21	7004	
Blazing the Western Trail	Starrett-Matthews	9-4	10-18	7201	
Details under title: Raiders of Quantl Basin					
Blondie's Lucky Day	Lake-Singleton	10-15	4-4	7020	
Close Call for Boston Blackie	Morris-Lane	10-29	1-24		
Crime Doctor's Warning (69)	Baxter-Anderson	6-25	9-27	7022	
(Details under title: Paper Doll Murder)					
Dangerous Business	Tucker-Merrick	3-18			
Details under title: Power of Attorney					
Devil's Mask, The	Louise-Bannon	2-18			
Frontier Gunlaw	Starrett-Taylor		1-31		
Galloping Thunder	Starrett-Burnette	7-9	4-25		
Gentleman Misbehaves, The	Massen-Stanton	11-12	2-28		
Details under title: Lullaby of Broadway					
Gilda (110)	Hayworth-Ford	9-17	4-25	7001	4-1
Girl of the Limberlost	Tindall-Clifton	6-25	10-11	7029	
Gunning for Vengeance	Starrett-Adair	6-25	3-21	7206	
Details under title: Burning the Trail					
Heading West	Starrett-Houck	10-1			
Details under title: Massacre Mesa					
Hit The Hay (62)	Canova-Hunter	8-20	11-29	7018	
Hop Harrigan (Serial)	Bakewell-Holt	2-18	3-28	7160	
Jungle Raiders (Serial)	Richmond-Borg	8-6	9-14	7120	
Just Before Dawn	Baxter-Barrie	11-26	3-1	7021	
Kiss and Tell (90)	Temple-Abel	2-5	10-18		
Landrush	Starrett-Burnette	11-26			
Lawless Empire	Starrett-Law	10-16	11-15	7202	
Life With Blondie (69)	Singleton-Lake	9-3	12-13	7019	4-1
Man Who Dared	Brooks-Macready	3-4			
Details under title: One Life Too Many					
Meet Me On Broadway	Reynolds-Brady	8-20	1-3	7014	
Mysterious Intruder, The	Dix-Blake	12-24	4-11		
Details under title: Murder Is Unpredictable					
My Name Is Julia Ross (64)	Foch-Macready	8-6	11-27	7023	11-28
Details under title: The Woman in Red					
Night Editor	Gargan-Carter	1-7	4-18		
Notorious Lone Wolf, The (64)	Mohr-Carter	11-12	2-14	7028	
Details under title: Lone Wolf on Broadway					
One Way To Love	Morris-Chapman	8-20	12-20	7012	
Details under title: Hail the Chief					
Out of the Depths	Bannon-Hunter	10-1	12-27	7035	
Details under title: Secret Story					
Outlaws of the Rockies	Starrett-Harding	4-30	9-18		
Pardon My Past (87)	MacMurray-Chapman	5-14	12-25	7005	2-18
Perilous Holiday	O'Brien-Warrick	10-15	3-21	7008	
Phantom Of The Desert	Starrett-Burnette	9-3			
Phantom Thief, The	Morris-Donnell	1-21			
Details under title: Boston Blackie's Private Ghost					
Prison Ship	Lowery-Foch	8-20	11-15	7036	
Renegades (T)	Keyes-Parker	6-11			
Details under title: The Kansan					
Return of Rusty, The	Donaldson-Dennis	4-1			
Roaring Rangers	Starrett-Burnette	6-11	2-14		
Details under title: Powder River					
Snafu (82)	Parks-Lloyd	6-25	11-22	7010	1-7
So Dark the Night	Geray-Cheirel	12-10	3-14		
Story of Jolson, The (T)	Parks-Demarest	11-12			
Details under title: The Jolson Story					
Tars and Spars (88)	Drake-Blair	8-6	1-10	7007	
Talk About A Lady	Falkenburg-Tucker	12-24	3-28		
That Texas Jamboree	Curtis-Donnell	12-24			
Terror Trail	Starrett-Burnette	10-29			
Texas Panhandle	Starrett-Parks	5-14	12-20	7203	
Throw a Saddle on a Star	Curtis-Roberts	12-10	3-21		
(Details under title: Smoky River Serenade)					
Two-Fisted Stranger	Starrett-Burnette		3-20		
Voice of The Whistler, The (60)	Dix-Merrick	8-6	10-30	7024	1-21
Walls Came Tumbling Down, The	Bowman-Chapman	12-24			
Who's Guilty? (Serial)	Kent-Ward	10-15	12-13	7140	
COMPLETED — 1944-45 —					
Adventures of Rusty (67)	Donaldson-Nagel	4-30	9-6	6027	11-12
Details under title: Rusty					
Black Arrow (Serial)	Scott-Jergens	9-4	10-13	6120	
Blonde From Brooklyn	Haymes-Merrick	2-19	6-21	6036	
Boston Blackie Booked on Suspicion (67)	Morris-Merrick	2-5	5-10	6031	7-9
Boston Blackie's Rendezvous	Morris-Foch	3-5	7-5	6030	
Details under title: Surprise in the Night					
Both Barrels Blazing	Starrett-Harding	6-26	5-17	6207	
Details under title: Texas Rifles					
Cowboy of Lonesome River	Starrett-Athens	6-14	9-21	6201	
Cyclone Prairie Rangers	Starrett-Worth	7-26	11-9	6201	
Gay Senorita (70)	Bannon-Cochran	4-30	8-9	6020	10-15
Fighting Guardsman, The (84)	Loder-Louise	12-11	5-24	6010	10-29
I Love a Bandleader	Harris-Brooks	5-14	9-13	6015	
Over 21 (103)	Dunne-Knox	1-22	8-23	6001	9-3
Rustlers of the Badlands	Starrett-Bliss	7-24	8-16	6208	
Details under title: Renegade Roundup					
Rhythm Round-Up (66)	Curtis-Walker	3-5	6-7	6223	11-12
She Wouldn't Say Yes (87)	Russell-Bowman	6-11	11-10	6005	2-18
Details under title: Some Call It Love					
Sing Me a Song of Texas	Curtis-Storey	7-23	9-27	6224	
Ten Cents A Dance (60)	Frazee-Lloyd	1-22	6-7	6029	7-9
Thousand and One Nights, A (93)	Wilde-Keyes	11-13	7-12	6005	8-6
You Can't Do Without Love	Lynn-Stewart	For	7-26	6042	3-18

METRO-GOLDWYN-MAYER

1945-46 Features	Completed (37)	In Production (7)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Fiesta (T)	Williams-Carroll	12-24			
Tenth Avenue Angel	O'Brien-Murphy	4-1			
My Brother Who Talks To Horses	Lawford-Jenkins	4-1			
Till The Clouds Roll By (T)	Garland-Walker	12-24			
Undercurrent	Taylor-Hepburn	3-4			
Details under title: You Were There					
Woman of my Own, A	Garson-Montgomery	4-1			
COMPLETED — 1945-46 —					
BLOCK NO. THIRTEEN					
Abbott and Costello in Hollywood (83)	A. & C.	4-30	10-45	602	9-3
Dangerous Partners (78)	Craig-Hasso	3-5	10-45	604	8-20
Her Highness and the Bellboy (112)	Lamarr-Walker	12-25	10-45	603	7-23
Hidden Eye, The (68)	Arnold-Rafferty	12-11	9-45	601	8-6
Our Vines Have Tender Grapes (105)	O'Brien-Robinson	10-16	9-45	600	7-23
BLOCK NO. FOURTEEN					
She Went to the Races (86)	Craig-Gifford	5-28	11-45	607	10-29
They Were Expendable (133)	Montgomery-Wayne	3-5	11-45	609	11-26
What Next, Corporal Hargrove? (95)	Walker-Porter	8-6	11-45	606	11-26
Vacation from Marriage (94)	Donat-Kerr	Foreign	11-45	608	12-10
Yolanda and the Thief (T) (108)	Astaire-Bremer	1-22	11-45	610	10-29
BLOCK NO. FIFTEEN					
Letter for Evie, A (89)	Hunt-Carroll	6-11	1-46	614	12-10
Harvey Girls, The (T) (101)	Garland-Hodiak	1-22	1-46	611	1-7
Portrait of Maria (76)	Del Rio-Armendariz		1-46	612	1-7
Sailor Takes a Wife (91)	Walker-Allyson	4-2	1-46	615	1-7
Up Goes Maisie (89)	Sothern-Murphy	8-20	1-46	613	1-7
BLOCK NO. SIXTEEN					
Bad Bascomb	Beery-O'Brien				2-18
Hoodlum Saint (91)	Powell-Williams	7-9			2-18
Last Chance, The (105)	Foreign				12-10
Postman Always Rings Twice, The	Turner-Garfield	6-25			
Two Sisters From Boston (112)	Allyson-Lawford	7-9			3-18
SPECIALS					
Adventure (129)	Gable-Garson	6-11	3-46	616	12-24
Details under title: This Strange Adventure					
Weekend at the Waldorf (130)	Turner-Johnson	11-27	10-45	605	7-23
Ziegfeld Follies (T) (110)	Astaire-Ball	5-1	3-46	617	1-21
NOT DESIGNATED					
Little Mr. Jim	Jenkins-Gifford	10-29			
Black Sheep	Craig-Jenkins	8-6			
But Not Goodbye	Morgan-Totter	1-7			
Details under title: Boy's Ranch					
Easy To Wed (T) (117)	Ball-Johnson	2-19			
Faithful In My Fashion	Reed-Drake	1-7			
Great Morgan, The	Morgan-Powell				
Green Years, The (127)	Coburn-Drake	9-3			3-18
Hold High the Torch (T)	E. Taylor-Lassie	9-18			
Details under title: For Better For Worse					
Holiday in Mexico (T)	Pidgeon-Massey	9-17			
No Leave, No Love	Johnson-Kirkwood	10-1			
Show-Off, The	Skelton-Maxwell	3-4			

Star from Heaven (Cinecolor)	Thompson-Tobias	10-29				
Two Smart People	Ball-Hodiak	10-1				
Three Wise Fools	O'Brien-Barrymore	11-26				
Yearling, The (T)	Peck-Jarman	8-20				

COMPLETED —— 1944-45 ——

BLOCK NO. TEN

Blonde Fever (69)	Dorn-Astor	8-21	2-45	516	11-27	
Nothing But Trouble (69)	Laurel-Hardy	6-26	3-45	519	12-11	
Main St. After Dark (57)	Arnold-Royal	9-4	1-45	514	12-11	
Details under title: Telltale Hands						
Thin Man Goes Home (101)	Powell-Loy	515	1-45	513	11-27	
Between Two Women (83)	Barrymore-Johnson	8-21	3-45	518	12-25	
This Man's Navy (100)	Beery-Gleason	5-28	2-45	517	1-8	
Keep Your Powder Dry (73)	Turner-Peters	9-4	3-45	520	2-19	
Music for Millions (120)	O'Brien-Iturbi	5-29	2-45	515	12-25	
Gentle Annie (80)	Craig-Reed	8-21	5-45	523	12-25	
Without Love (111)	Tracy-Hepburn	10-31	5-45	522	4-2	
Son of Lassie (T) (102)	Lawford-Lanchester	5-29	6-45	526	4-30	
Details under title: Women's Army						
Picture of Dorian Gray (108)	Sanders-Hatfield	3-6	6-45	525	3-5	

BLOCK NO. TWELVE

Bewitched (65)	Thaxter-Daniels	11-27		530	6-25	
Details under title: Alter Ego						
Thrill of a Romance (T) (105)	Johnson-Williams	8-21		528	5-28	
Twice Blessed (77)	Wilde-Craig	12-11		529	6-11	

SPECIAL

Anchors Aweigh (T) (144)	Kelly-Sinatra	6-26		531	7-23	
Meet Me In St. Louis (T) (113)	Garland-O'Brien	12-13	1-45	512	11-23	
National Velvet (T) (125)	Rooney-Taylor	2-7	4-45	521	12-11	
Details under title: The Home Front						
Thirty Seconds Over Tokyo (138)	Tracy-Thaxter	2-21	1-45	511	11-27	
Valley of Decision (111)	Garson-Peck	9-18	6-45	527	4-16	

MONOGRAM

1945-46 Features Completed (38) In Production (6)
Westerns (12) Completed (7) In Production (0)

NEW PRODUCTIONS

1945-46 Features (34) Completed (20) In Production (2)

ROMANCE OF THE RANCHO

Western—Started March 24

Cast: Gilbert Roland, Marjorie Riordan, Martin, Garralaga, Frank Yaconelli, Iris Flores, George Lewis, Harvey Woods, Terry Frost.

Director: William Nigh Producer: Scott R. Dunlap

Story: Cisco Kid breaks up racket of police chief and tax collector.

HOT MONEY

Drama—Started March 29

Cast: Leo Gorcey, Huntz Hall, Bobby Jordan, Billy Benedict, Vince Barnett, Sheldon Leonard, Bernard Gorcey, Milton Parsons, David Gorcey, James Burke, William Newell.

Director: Phil Karlson Producer: Jan Grippo

Story: Bowery Boys involved in bank robbery by trick, return the trick to discover the real thieves.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED —— 1945-46 ——					
Allotment Wives (80)	Francis-Kelly	6-25	12-24	505	12-10
Behind the Mask	Richmond-Reed	10-29		527	
Details under title: The Shadow's Shadow					
Black Market Babies (71)	Richmond-Hazard	9-3	1-5	504	
Border Bandits	Brown-Hatton	8-20	1-12	562	
Corpus Delicti	Toler-Yung	4-1			
Face of Marble, The	Carradine-Drake	10-15	2-2	528	
Dark Alibi	Toler-Lorring	12-24		51	
Don't Gamble With Strangers	Richmond-Hayes	3-18			
Details under title: Charlie Chan at Alcatraz					
Fear	Cookson-William	7-23	3-2	507	
Details under title: Suspense					
Fighting Texan, The	Brown-Hatton	3-18			
Gay Cavalier, The	Roland-Ames	12-24		52	
Haunted Mine, The	Brown-Hatton	10-29	3-2	56	
In Fast Company	Corcey-Hall	2-18		510	
Details under title: In High Gear					
Joe Palooka, Champ	Kirkwood-Knox	12-24		50	
Junior Prom	Stewart-Preisser	11-26		514	
Details under title: High School Kids					
Live Wires	Gorcey-Drake	10-1	1-12	509	
Details under title: Stepping Around					
Lonesome Trail	Wakely-White	9-17	12-8	561	
Details under title: On The Cherokee Trail					
Moon Over Montana	Wakely-Holt	12-10	2-16	572	
Red Dragon, The (64)	Toler-Fong	9-17	2-9	13	
Details under title: Charlie Chan In Mexico					
Shadow Returns, The					
Details under title: The Shadow	Belita-Moore	10-29			
Strange Mr. Gregory, The (63)	Lowe-Rogers	6-25	1-2	516	3-18
Details under title: Gregory					
Suspense (101)	Richmond-Reed	10-29			
Details under title: Glamour Girl					
Sunbonnet Sue (90)	Regan-Storm	5-14	1-10	501	10-15
Sweet Sixteen	Stewart-Preisser	3-18			
Details under title: High School Scandals					
Swing Parade of 1946 (75)	Storm-Reagan	8-6	3-16	503	
Under Arizona Skies	Brown-Hatton	2-4	4-13	567	
Details under title: Code of The Drifter					
West of The Alamo	Wakely-White	2-4	4-6	573	
COMPLETED —— 1944-45 ——					
China's Little Devils (75)	Carey-Kelly	7-10	7-14		8-6
Come Out Fighting	East Side Kids		9-22		10-1
Dillinger (77)	Lowe-Tierney	10-16	5-12		3-19
Divorce (70)	Francis-Cabot	3-5	8-18		11-12
Driftin' Along	Brown-Carver	10-1	1-26		
Details under title: Rollin' Along					
Flame of the West (71)	Brown-Hatton	2-19	6-9		
Forever Yours (83)	Storm-Smith	8-7	3-24		1-22
Frontier Feud	Brown-Hatton	7-23	11-24		
Details under title: Flaming Frontiers					
G. I. Honeymoon (70)	Storm-Cookson	10-2	5-5		
In Old New Mexico	Renaldo-Kenyon	8-21	5-28		
Muggs Rides Again	East Side Kids	2-5	6-16		
Details under title: County Fair					
Lost Trail, The	Brown-Holt	7-9	10-20		
Riders of the Daw	Wakeley-White	8-6	11-3		
Details under title: Rainbow Valley					
Saddle Serenade	Wakeley-White	4-30	8-11		
Details under title: Cowboy Serenade					
Scarlet Clue, The (65)	Toler-Manton	9-18	6-12		
Details under title: Radio Mystery					
Sensation Hunters	Merrick-Lowery	4-16	10-13		
Details under title: Main Street Girl					
Shanghai Cobra, The (64)	Toler-Moreland	6-11	9-29		
South of the Rio Grande	Renaldo-Armida	5-28	9-8		
Details under title: Song of the Border					
Stranger from Santa Fe (56)	Brown-Hatton	1-22	7-21		
Springtime in Texas (55)	Wakley-White	4-2	6-2		
Trouble Chasers	Gilbert-Howard	3-19	6-2		
Details under title: Here Comes Trouble					

PARAMOUNT

1945-46 Features Completed (34) In Production (4)

NEW PRODUCTIONS

WHERE THERE'S LIFE

Comedy—Started March 27

Cast: Bob Hope, Signe Hasso, William Bendix, George Coulouris, George Zucco.

Director: Sidney Lanfield Producer: Paul Jones

Story: Hope falls heir to a shaky crown bulwarked by gangs of Fascists. His love for a girl patriot helps him survive.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Perils of Pauline (T)	Hutton-Lund	3-18			
Suddenly It's Spring	MacMurray-Goddard	3-18			
Welcome Stranger	Crosby-Caulfield	3-18			
COMPLETED —— 1945-46 ——					
BLOCK NO. ONE					
Duffy's Tavern (97)	Gardner-Reynolds	10-2	9-28	4701	9-3
Follow That Woman (70)	Gahan-Kelly	2-19	12-14	4504	9-3
Lost Weekend, The (101)	Milland-Wyman	10-31	11-16	4503	8-20
Love Letters (101)	Jones-Cotten	10-31	10-26	4502	8-20
BLOCK NO. TWO					
Hold That Blonde (76)	Bracken-Lake	12-11	11-23	4506	10-15
Details under title: Good Intentions					
Kitty (104)	Goddard-Milland	6-12	1-25	4509	10-15
People Are Funny (93)	Haley-Walker	4-2	1-11	4508	10-15
Stork Club (98)	Hutton-Fitzgerald	4-30	12-28	4507	10-15
BLOCK NO. THREE					
Masquerade in Mexico (96)	Lamour-Cordova	1-8	2-22	4512	12-10
Miss Susie Slagle's (87)	Tufts-Lake	9-18	3-8	4513	12-10
Tokyo Rose (66)	Barr-Massen		2-8	4511	12-10
BLOCK NO. FOUR					
Blue Dahlia, The (99)	Ladd-Lake	4-2	4-19	4518	2-18
They Made Me A Killer (65)	Lowery-Britton	7-9	5-3	4517	2-18
Virginian, The (T) (90)	McCrea-Britton	11-13	4-5	4516	2-18
Well-Groomed Bride, The (75)	Milland-deHavilland	2-19	5-17	4519	2-18
BLOCK NO. FIVE					
Bride Wore Boots, The (82)	Stanwyck-Cummings	8-6	5-31	4 21	4-1
Hot Cargo (57)	Rogers-Reed		6-28	4 23	3-18
Our Hearts Were Growing Up (122)	Donlevy-Russell	3-5	6-14	4522	4-1
To Each His Own (122)	deHavilland-Lund	7-9	7-5	4524	3-18
BLOCK NO. SIX					
Cross My Heart	Hutton-Tufts	1-8			
Details under title: Too Good To Be True					
Searching Wind, The	Young-Sidney	1-21			
Strange Life of Martha Ivers	Stanwyck-Heflin	10-15			
Details under title: Love Lies Bleeding					
Swamp Fire	Weissmuller-Grey	11-12			
SPECIALS					
Road to Utopia, The (90)	Crosby-Hope-Lamour	12-13	3-22	4531	12-10
NOT DESIGNATED					
Big Town	Reed-Brooks	12-24			
Blue Skies (T)	Crosby-Astaire	8-6			
Calcutta	Ladd-Russell	7-9			
California (T)	Stanwyck-Milland	12-10			
Too Good To Be True	Tufts-Lynn	10-29			
Details under title: Third Avenue					
Imperfect Lady, The	Wright-Milland	10-1			
Details under title: Take This Woman					
Ladies' Man	Bracken-Welles	11-26			
Monsieur Beaucaire (T)	Hope-Caulfield	9-17			
O. S. S.	Ladd-Fitzgerald	2-18			
Perfect Marriage, The	Young-Niven	1-21			
Rhythm Ranch	Haley-Millard	11-1			
Seven Were Saved	Denning-Craig	4-1			
Trouble With Women, The	Milland-Wright	6-11			
Details under title: Too Good To Be True					
Two Years Before the Mast	Ladd-Donlevy	5-1			
COMPLETED —— 1944-45 ——					
BLOCK NO. THREE					
For Whom the Bell Tolls (T) (158)	Cooper-Bergman	7-13		4413	7-20
Dangerous Passage (61)	Lowery-Brooks	8-21		4412	12-25
Double Exposure (64)	Morris-Kelly	7-10		4415	12-25
Here Come the Waves (99)	Crosby-Hutton	5-15		4411	12-25
Practically Yours (90)	Colbert-MacMurray	2-7		4414	12-25
BLOCK NO. FOUR					
Bring On the Girls (T) (92)	Lake-Tufts	1-10		4416	3-4
High Powered (62)	Lowery-Brooks	10-16		4419	3-4
Details under title: The High Man					

Salty O'Rourke (100)	Ladd-Russell	9-4		4418	3-5
Unseen, The (81)	McCrea-Russell	5-15		4417	3-5
Details under title: Fear					
BLOCK NO. FIVE					
A Medal for Benny (80)	Lamour-Cordova	6-26		4424	4-16
Affairs of Susan, The (110)	Fontaine-Brent	11-13		4421	4-2
Murder, He Says (92)	MacMurray-Main	5-1		4422	4-16
Scared Stiff (65)	Haley-Savage	11-27		4423	4-16
BLOCK NO. SIX					
Midnight Manhunt	Gargan-Savage	12-25	7-27	4427	6-11
Details under title: Hard to Handle					
Out of This World (96)	Bracken-Lynn	7-10	7-13	4426	6-11
You Came Along (103)	Cummings-Scott	2-19	9-14	4428	7-9
SPECIAL					
Incendiary Blonde (T) (113)	Hutton-Cordova	11-15	8-31	4431	6-25
REISSUE					
Sign of the Cross (118)	Colbert-March			4432	9-4
Northwest Mounted Police (T) (128)	Cooper-Carroll		8-26	4433	
This Gun For Hire (81)	Ladd-Lake		8-26	4434	

PRC

1945-46 Features — Completed (15) — In Production (0)
Westerns — Completed (9) — In Production (0)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED — 1945-46					
Avalanche	Cabot-Borg	3-4			
Caravan Trails (Cinecolor)	Dean-Carlin	10-1	4-20		
Code Havana (62)	Lindsay-Neal	5-28	10-23		11-26
Crime In The Night	Beaumont-Walker	3-18			
Danny Boy	Henry Johnson	8-6	1-8		
Detour (6)	Savage-Neal	6-25	11-30		12-24
Devil Bat's Daughter	LaPlanche-James	1-21	4-15		
Enchanted Forest (Cinecolor) (80)	Lowe-Joyce	1-22	12-8		10-1
Flying Serpent (60)	Lewis-Kramer	9-3	2-20		2-18
Gentlemen with Guns (Cinecolor)	Dean-Kenyon	1-21	3-27		
Gun Smoke	Steele-Saylor	12-10			
How Do You Do? (83)	Gordon-Windsor	8-6	12-24		11-26
I Ring Doorbells	Shayne-Gwynne	10-2	2-25		
Lightning Raiders	Crabbe-St. John	10-15	1-7		
Mask of Dijon	Von Stroheim-Bates	11-26	4-9		
Murder Is My Business (65)	Beaumont-Walker	12-26	4-10		
Navajo Kid	Steele-Saylor	10-15	11-21		
Once and For All	Coleman-Reed	10-29			
Prairie Rustlers	Crabbe-St. John	9-17	11-7		
Details under title: Buster Crabbe No. 1					
Queen of Burlesque	Ankrum-Young	4-1			
Romance of the West	Dean-Barton	8-6	3-20		
Six Gun Man	Steele-Carlin	10-29	2-1		
Details under title: Six-Gun For Hire					
Song of Old Wyoming (Cinecolor) (65)	Dean-Padden	5-14	11-12		10-29
Stranger of The Swamps	LaPlanche-Edwards	9-3	1-1		
Terrors On Horseback	Crabbe - St. John	1-21	5-1		
Wife of Monte Cristo	Loder-Aubert	8-6	4-23		
COMPLETED — 1944-45					
Arson Squad (64)	Albertson-Armstrong	4-30	9-11	528	7-23
Apology for Murder (67)	Savage-Beaumont	3-5	8-27	526	10-1
Border Bad Men	Crabbe-St. John		10-10	567	
Crime, Inc. (75)	Neal-Tilton	11-13	4-15	502	3-19
Dangerous Intruder (71)	Arnt-Borg	4-16	8-21	519	9-3
Details under title: The Intruder					
Fighting Bill Carson	Crabbe-St. John	6-11	10-31	568	
Flaming Bullets	Ritter-Knox	6-11	9-22	564	
Frontier Fugitives	O'Brien-Ritter	5-14	9-1	563	
Details under title: Ride, Ranger, Ride					
The Gambler's Den	Crabbe-St. John	1-22	6-14	559	
Missing Corpse (62)	Bromberg-Jenks	2-5	6-1	524	6-11
Details under title: Stranger in the Family					
The Phantom of 42nd Street	O'Brien-Aldrich	1-22	5-2	521	
Shadow of Terror (60)	Fraser-Gillern	5-28	11-5		10-29
Details under title: Checkmate					
Silver Fleet, The (77)	Richardson-Withers	For	7-1	530	5-14
Stagecoach Outlaws	Crabbe-St. John	11-27	8-17	558	
Swing Hostess (76)	Tilton-Collins	6-12	9-8	509	11-15
Three In the Saddle	Ritter-O'Brien	4-16	7-26	562	
Why Girls Leave Home (68)	Lane-Leonard	3-5		111	7-9
White Pongo (73)	Fraser-Wrixon	4-16		222	8-6

REPUBLIC

1945-46 Features (40) — Completed (30) — In Production (2)
Westerns (16) — Completed (17) — In Production (1)
Serials (4) — Completed (3) — In Production (1)

NEW PRODUCTIONS

UNDER NEVADA SKIES
Musical—Started March 29

Cast: Roy Rogers, Dale Evans, George "Gabby" Hayes, Sons of the Pioneers.

Director: Frank McDonald — Assoc. Producer: Edward J. White

Story: Rogers is accused of murder but clears himself and finds the criminal.

THE CRIMSON GHOST
Serial—Started March 29

Cast: Linda Stirling, Charles Quigley, Kenne Duncan, Leroy Mason

Directors: William Whitney, Fred Bannon

Producer: Ronald Davidson

Story: Invention perfect topper for atom bomb. One dishonest man causes trouble.

RELEASE CHART

IN PRODUCTION

Earl Carroll's Sketchbook	Moore-Marshall	3-18			
Rendezvous With Annie	Albert-Marlowe	3-18			
Title—Running Time	**Cast**	**Details**	**Rel.**	**No.**	**Rev.**
COMPLETED — 1945-46					
Angel Comes to Brooklyn, An (70)	Lowd-Duke	1-8	11-27	503	3-18
Details under title: New Faces of 1945					
Alias Billy The Kid	Carson-Stewart	12-24			
Bandit of Badlands	Carson-Stewart	4-16	9-14	551	
California Gold Rush	Elliott-Fleming	4-30	2-4	565	
Captain Tugboat Annie (70)	Darwell-Kennedy	12-15	11-17	504	1-7
Details under title: Tugboat Annie's Son					
Cat Man of Paris, The	Esmond-Aubert	10-1	4-20	514	
Cherokee Flash	Carson-Stirling	7-9	12-13	553	
Colorado Pioneers	Elliott-Fleming	3-19	11-14	563	
Conquest of Cheyenne	Elliott-Fleming	10-29			
Crime of the Century	Bachelor-Browne	10-29	2-28	511	
Dakota (82)	Ralston-Wayne	8-6	12-25	505	11-26
In Old Sacramento	Moore-Elliott	12-10			
I've Always Loved You (T)	McLeod-Dorn	8-20			
Details under title: Concerto					
Daughter of Don Q (Serial)	Booth-Allen	1-21			
Days of Buffalo Bill	Carson-Stewart	10-1	2-8	554	
Fabulous Suzanne, The	Britton-Vance	3-18			
French Key, The	Dekker-Ankers	10-29			
Gay Blades (67)	Ashley-Rogers	12-10	1-25	509	
Girls of the Big House (68)	Roberts-Powers	3-5	11-2	502	12-24
Guy Could Change, A (65)	Lane-Frazee	6-25	1-27	508	2-4
Glass Alibi, The	Wrixon-Fowley	12-24			
Invisible Informer	Stirling-Henry	2-18			
Inner Circle, The	Douglas-Roberts	2-18			
King of the Forest Rangers (Serial)	Thompson-Talbot	10-15			
Last Crooked Mile, The	Barry-Savage	12-10			
Lonely Hearts Club	Withers-Withers	1-21			
Madonna's Secret, The (79)	Lederer-Patrick	10-1	2-16	510	3-18
Man from Rainbow Valley (M)	Hale-Booth	2-18			
Marshall of Laredo	Elliott-Blake	3-5	10-7	562	
Murder in the Music Hall (84)	Ralston-Marshall	10-29	4-10	512	3-4
My Pal Trigger	Rogers-Evans	3-4			
Night Train to Memphis	Acuff-Mara	11-12			
One Exciting Week	Pearce-Harris	12-24			
Passkey to Danger	Bachelor-Livingston	11-26			
Phantom of the Plains	Elliott-Fleming	2-5	9-7	561	
Pilgrim Lady, The	Mara-Douglas	3-18			
Details under title: The Inner Circle					
Phantom Rider, The (Serial)	Kent-Stewart	8-6			
Rainbow Over Texas	Rogers-Evans	1-21			
Red Ring Renegades	Carson-Stewart	4-1			
Rough Riders of Cheyenne	Carson-Stewart	5-14	11-1	552	
Santa Fe Uprising	Lane-Wentworth	3-18			
Scotland Yard Investigator (68)	VonStrohelm-Bachelor	2-19	9-30	501	
Song of Mexico	Mara-Barrier		12-28	506	
Sheriff of Redwood Valley	Elliott-Fleming	7-23	3-29	566	
Sheetre of the Rose	Rogers-Evans	12-24	3-9	447	
Strange Impersonation, A (68)	Marshall-Gargan	8-6	3-16	513	4-1
Sun Valley Cyclone	Elliott-Fleming	9-17			
The Valley of the Zombie	Booth-Livingston	9-17			
Traffic In Crime	Richmond-Mara	4-1			
Wagon Wheels Westward	Elliott-Fleming	4-16	12-21	564	
Home On the Range	Hale-Booth	11-26	4-18	5501	
Details under title: West of God's Country					
Woman Who Came Back, The (68)	Kelly-Loder	4-30	12-13	507	1-21
Details under title: The Web					

RKO-RADIO

1945-46 Features — Completed (46) — In Production (4)

RELEASE CHART

Title—Running Time	Cast	Dets/Is	Rel.	No.	Rev.
IN PRODUCTION					
Dick Tracy vs. Cueball	Conway-Jeffreys	4-1			
Honeymoon	Temple-Madison	4-1			
Sinbad The Sailor (T)	Fairbanks-O'Hara	3-4			
What Nancy Wanted	Day-Aherne	4-1			
COMPLETED — 1945-46					
BLOCK NO. ONE					
George White's Scandals (95)	Davis-Haley	2-5		602	8-6
Falcon in San Francisco, The (65)	Conway-Corday	2-19		603	8-6
Johnny Angel (79)	Raft-Trevor	12-11		604	8-6
Momma Loves Poppa (60)	Errol-Risdon	2-19		601	8-6
Radio Stars on Parade (69)	Brown-Carney	4-16		605	8-6
BLOCK NO. TWO					
First Yank Into Tokyo (82)	Neal-Hale	2-19		607	9-17
Isle of the Dead (72)	Karloff-Drew			608	9-17
Man Alive (70)	O'Brien-Drew	2-5		606	10-1
Spanish Main, The (T) (100)	Hereold-O'Hara	11-27		610	10-15
Wanderer of the Wasteland (67)	Warren-Long	6-11		609	10-1
BLOCK NO. THREE					
Cornered (102)	Powell-Cheirel	7-9		612	12-24
Hotel Reserve (79)	Mason-Mannheim	Foreign		615	12-24
Dick Tracy (61)	Conway-Jeffreys	6-11		613	12-24
Sing Your Way Home (72)	Haley-Jeffries	12-11		614	12-24
Spiral Staircase, The (83)	McGuire-Brent	9-3		611	1-7
Details under title: Some Must Watch					
BLOCK NO. FOUR					
Deadline at Dawn (83)	Hayward-Williams	5-28		617	3-4
From This Day Forward	Fontaine-Stevens	9-3		616	3-4
Details under title: All Brides are Beautiful					
Game of Death (70)	Loder-Long	2-19		619	12-10
Details under title: The Most Dangerous					
Riverboat Rhythm (61)	Errol-Newton	7-9		620	3-4
Tarzan and the Leopard Woman (72)	Weismuller-Joyce	8-20		618	2-18
BLOCK NO. FIVE					
Badman's Territory	Scott-Richards	10-1			
Ding Dong Williams	Vernon-McGuire	5-14			
Falcon's Alibi, The	Conway-Corday	8-20			
Truth About Murder, The	Granville-Conway	7-23			
Details under title: The Lie Detector					

Without Reservations	Colbert-Wayne	10-29				
Details under title: Thanks God, I'll Take It From Here)						

SPECIALS

Along Came Jones (90)	Cooper-Young	11-27		681		6-25
Bells of St. Mary's, The (125)	Crosby-Bergman	3-5		661		11-26
Tomorrow Is Forever (105)	Colbert-Welles	4-2		682		1-21
Wonder Man (T) (98)	Kaye-Mayo	7-24		6?1		4-3?

NOT DESIGNATED

Bamboo Blonde	Langford-Wade	9-17				
Bedlam	Karloff-Lee	8-6				
Details under title: A Tale of Bedlam						
Child of Divorce	Moffett-Toomey	3-4				
Crack-Up	O Brien-Trevor	1-21				
Criminal Court	Conway-O'Driscoll	3-18				
Desirable Woman	Bennett-Ryan	2-4				
Double Trouble	Haley-Jeffreys	2-4				
Heartbeat	Rogers-Aumont	8-20				
Kid From Brooklyn, The (T) (114)	Kaye-Mayo	6-25				4-1
Lady Luck	Young-Hale	10-29				
Likely Story, A	Williams-Hale	2-4				
Genius At Work	Carney-Brown	9-3				
Details under title: Master Minds						
Notorious	Bergman-Grant	10-29				
Details under title: Follow Your Heart						
Sister Kenny	Russell-Knox	11-12				
Step By Step	Tierney-Jeffreys	1-21				
Stranger, The	Robinson-Young	10-29				
Sunset Pass	Warren-Leslie	12-10				
Till the End of Time	McGuire-Madison	10-29				
Details under title: The Dream of Home						

REISSUE

Pinocchio (T)	Disney Cartoon Feature			691		

COMPLETED —— 1944-45 ——

BLOCK NO. FOUR

Body Snatcher The (78)	Karloff-Lugosi	11-13		517		3-5
China Sky (77)	Scott-Drew	9-4		519		4-30
Tarzan and the Amazons (72)	Weissmuller-Joyce			518		4-30
Those Endearing Young Charms (81)	Day-Young	1-22		520		4-30
Zombies on Broadway (68)	Brown-Carney	9-18		516		4-30

BLOCK NO. FIVE

Back to Bataan (95)	Wayne-Ahn	11-13		523		6-11
Details under title: Invisible Army						
Brighton Strangler, The (67)	Loder-Duprez	7-10		522		5-14
Two O'Clock Courage (66)	Conway-Rutherford	8-21		521		4-30
West of The Pecos (66)	Mitchum-Hale	10-16		524		6-11

SPECIALS

Belle of the Yukon (T) (84)	Scott-Lee	4-3		583		12-11
Casanova Brown (93)	Cooper-Wright	2-21		581		8-7
It's a Pleasure (T) (90)	Henie-O'Shea	8-21		584		3-5
Princess and the Pirate (T) (94)	Kaye-Mayo	5-15		551		10-16
Three Caballeros (T) (71)	Cartoon Feature			591		12-25
Woman in the Window, The (95)	Robinson-Bennett	4-17		582		10-16
Details under title: Once Off Guard						

20th CENTURY-FOX

1945-46 Features **Completed (39)** **In Production (5)**

NEW PRODUCTIONS

THE RAZOR'S EDGE

Drama—Started March 30

Cast: Tyrone Power, Gene Tierney, John Payne, Anne Baxter, Herbert Marshall, Anne Revere, Clifton Webb, Lucile Watson, Fritz Kortner, Frank Latimore.

Director: Edmund Goulding Producer: Darryl Zanuck

Story From the best-selling novel of the man who seeks his soul and refuses all mortal living.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev
IN PRODUCTION					
Claudia and David	McGuire-Young	3-18			
Forever Amber (T)	Wilde-Cummins	3-18			
Home Sweet Homicide	Bari-Scott	3-18			
Margie (T)	Craine-Young	2-18			

COMPLETED —— 1945-46 ——

NOT DESIGNATED

Anna and The King of Siam	Dunne-Harrison	12-10				
And Then There Were None (97)	Fitzgerald-Huston	3-19	Nov.	611		7-23
Behind Green Lights (64)	Landis-Gargan	10-1	Feb.	620		2-4
Details under title: Precinct 33						
Belt for Adano, A (103)	Hodiak-Tierney	11-13	Aug.	601		7-9
Black Beauty	Freeman-Denning	12-10				
Captain Eddie (107)	MacMurray-Barl	12-11	Sept.	604		7-23
Caribbean Mystery (65)	Dunn-Ryan	2-5	Sept.	605		8-6
Details under title: First, Last and Always						
Centennial Summer (T)	Crain-Wilde	9-17				
Cluny Brown	Jones-Boyer	12-24	June			
Colonel Effingham's Raid (70)	Bennett-Eythe	12-25	Feb.	610		10-15
Dark Corner, The (9)	Bell-Stevens	12-10	May			
Deadline For Murder	Kelly-Ryan	3-18				
Do You Love Me?	O'Hara-Haymes	4-30	May			
Doll Face (80)	Miranda-O'Keefe	8-20	Jan	617		12-21
Dolly Sisters The (T) (114)	Grable-Payne	2-5	Nov.	609		10-1
Dragonwyck (103)	Tierney-Price	3-5	Apr	623		3-18
Wake Up and Dream (T)	Payne-Haver	5-14				
Fallen Angel (97)	Faye-Andrews	5-14	Dec.	612		10-29
House on 92nd Street (88)	Eythe-Hasso	4-30	Oct.	608		9-17
Details under title: Now It Can Be Told						
Jesse James (106)	Power-Fonda	Reissue	Feb.	618		
Junior Miss (94)	Garner-Joslyn	2-19	Aug.	603		6-25
It Shouldn't Happen To A Dog	Landis-Joslyn	2-4				
Johnny Comes Flying Home (65)	Stewart-Crane	11-26	Apr	624		4-1
Leave Her To Heaven (T) (110)	Tierney-Wilde	5-28	Jan.	614		12-24
Rendezvous 24	Carnan-Palmer	1-21				
Return of Frank James (92)	Fonda-Tierney	Reissue	Feb.	619		
Shock (70)	Price-Bari	10-15	Feb	615		1-21
Shocking Miss Pilgrim, The (T)	Grable-Haymes	12-10				
Somewhere in the Night	Hodiak-Guild	12-10	June			
Smoky (T)	MacMurray-Baxter	7-23				
Strange Triangle	Hasso-Shepperd	1-7				
Sentimental Journey (94)	Payne-O Hara	10-1	Mar	621		2-18
Spider, The (63)	Conte-Marlowe	6-11	Dec.	613		11-12
State Fair (T) (100)	Andrews-Crain	1-22	Oct.	607		9-17
Walk in the Sun (117)	Andrews-Conte	8-11	Mar	616		12-24
Details under UA Release Chart						
Three Little Girls in Blue (T)	Haver-Mature	11-26				
Way Ahead, The (104)	Niven-Huntley	For	Aug.	606		6-11
Wilson (T) (153)	Hardwicke-Mitchell	11-29	Aug.	602		8-7
Yank in London, A (106)	Neagle-Harrison	Foreign	Mar	622		3-4

COMPLETED —— 1944-45 ——

BLOCK NO. NINE

Molly and Me (77)	Fields-Woolley	11-13	Apr.	522		3-5
Details under title: Molly, Bless Her						
Song of Bernadette (156)	Jones-Price	4-5	April	520		2-7
Royal Scandal, A (90)	Bankhead-Eythe	9-18	April	521		4-2
Details under title: Czarina						

BLOCK NO. TEN

Diamond Horseshoe (T) (104)	Grable-Haymes	9-4	May	524		4-30
Bull Fighters (62)	Laurel-Hardy	12-11	May	52?		4-16

BLOCK NO. ELEVEN

Don Juan Quilligan (75)	Bendix-Blondell	2-5	June	527		6-25
Details under title: Two-Faced Quilligan						
Where Do We Go From Here? (T) (77)	MacMurray-Leslie	9-4	June	526		5-28

BLOCK NO. TWELVE

Nob Hill (T) (95)	J. Bennett-Raft	8-21	July	529		6-11
Within These Walls (71)	Mitchell-Anderson	3-?	July	528		6-11

REISSUE

Call of the Wild (Reissue) (81)	Gable-Young		June	523		

UNITED ARTISTS

1945-46 Features **Completed (26)** **In Production (1)**

Key to Producers: Small (Sml.); Rogers (Rgs.); Vanguard (Van.); Crosby (Cby.); Sherman (Shm.); Pressburger (Psb.); Wanger (Wgr.); Ripley-Monter (R.M.); Bogeaus (Bog.); Stromberg (Smg.); Levey (Lev.); Cowan (Cow.); Stone (Stn.); Selznick (Szk.); Nebenzahl (Neb.); Lesser Les.); Loew-Hakim (L. H.); Skirball (Skl.); Eagle-Lion (G. F. D.); Cagney (Cgy.); Bronston (Brn.); Hughes (Hug.).

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Bachelor's Daughters, The	Russell-List	4-1			

COMPLETED —— 1945-46 ——

Abilene Town (89)	Scott-Dvorak	8-6	1-11	Lev.		1-21
Details under title: Abilene						
Night in Casablanca, A	Marx Brothers	10-15	5-10	L.H.		
Angel On My Shoulder	Muni-Baxter	1-21		Rgs.		
Details under title: Me and Mr. Satan						
Blithe Spirit (T) (94)	Cummings-Harrison	Foreign	12-14	GFD		10-1
Breakfast in Hollywood (93)	Breneman-Granville	8-20	2-22	Gldn		1-21
Caesar and Cleopatra (T)	Olivier-Leigh	Foreign		G.F.D.		
Captain Kidd (89)	Laughton-Britton	2-5	10-19	Bog.		8-20
Diary of A Chambermaid (87)	Goddard-Hatfield	7-23	2-15	Bog-Mer.		2-18
Duel In the Sun (T)	Jones-Cotten	3-19		Szk.		
Getting Gertie's Garter (72)	O'Keefe-McDonald	6-25	11-30	Sml.		12-10
Fanny by Gaslight	Mason-Calvert	Foreign		GFD.		
Henry V (T)	Olivier-Newton	For.		G.F.D.		
Johnny in the Clouds (88)	Montgomery-Mills	Foreign	3-15	GFD.		12-10
Mr. Ace	Raft-Sidney	3-4				
Details under title: Mr. Ace and the Queen						
Outlaw, The (114)	Russell-Huston		2-8	Hug		1-1
Paris—Underground (97)	Bennett-Fields	1-22	9-14	Bnt.		10-29
Rebecca (130)	Fontaine-Olivier	Reissue	4-26	Szk		
Scandal in Paris, A	Sanders-Hasso	10-29		Psb.		
Sin of Harold Diddlebock, The	Lloyd-Walburn	10-1				
Spellbound (113)	Bergman-Peck	7-24	12-28	Szk.		11-12
Details under title: House of Dr. Edwardes						
Strange Woman, The	Lamarr-Sanders	12-24				
This Happy Breed (T)	Newton-Johnson	Foreign		G.F.D.		
2000 Women	Robson-Calvert	Foreign		G.F.D.		
Young Widow	Russell-Hayward	3-5	3-1	Sml.		3-4
Whistle Stop (85)	Raft-Gardner	7-23	1-25	Neb.		1-21

COMPLETED —— 1944-45 ——

Bedside Manner (79)	Hussey-Carroll	11-27	6-15	Stn.		6-25
Blood on the Sun (94)	Cagney-Sidney	10-31		Cgy.		4-30
Colonel Blimp (T) (148)	Livesy-Walbrook	Foreign	5-4	G.F.D.		4-2
Great John L. The (96)	Darnell-McClure	7-10	6-29	Crosby		6-11
Guest Wife (88)	Colbert-Ameche	12-11	7-27	Skl.		8-6
Hairy Ape, The (90)	Bendix-Hayward	1-10	6-16	Lev.		5-29
Sensations of 1945 (86)	Powell-Fields	12-13	6-30	Stn.		7-10
Song of the Open Road (89)	Bergon-Granville	12-13	6-2	Rgs.		5-15
Southerner, The (91)	Scott-Field	9-18	8-10	L.H.		5-14
Details under title: Hold Autumn in Your Hand						
Story of G. I. Joe (109)	Meredith	11-27	7-13	Cwn.		6-25

UNITED WORLD PICTURES

1945-46 Features **Completed (1)** **In Production (0)**

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No	Rev.
IN PRODUCTION					
Dark Mirror, The	deHavilland-Ayres	1-1			

UNIVERSAL

1945-46 Features (48) Completed (45) In Production (4)
Westerns (7) Completed (6) In Production (0)
Serials (4) Completed (4) In Production (0)

NEW PRODUCTIONS

CLAUDE'S WIFE
Drama—Started March 25
Cast: Brenda Joyce, Don Porter, Patricia Morison, Milburn Stone, Samuel S. Hinds, Kathleen Howard.
Director: Lewis Collins Producer: Morgan B. Cox
Story: Not available. See next issue.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Ghost Steps Out, The	Abbott-Costello	3-18			
Lover Come Back	Brent-Hall	3-18			
Details under title: Lesson in Love					
Run-Around, The	Cameron-Raines	4-1			
COMPLETED —— 1945-46 ——					
Adventure for Two	Olivier-Rutherford	Foreign			
Bad Men of the Border	Grant-Armida	8-6	9-28	1101	
Blondie Alibi (62)	Neal-O'Driscoll	1-21	4-12	527	
Details under title: Design for Death					
Because of Him (87)	Durbin-Tone	9-3	1-18	516	2-1
Brute Man, The	Hatton-Adams	11-26			
Cat Creeps, The	Collier-Brady	1-21	5-17	532	
Canyon Passage (T)	Andrews-Hayward	9-3			
Code of the Lawless	Grant-Knight	7-23	10-19	1102	
Details under title: Law for Pecos					
Crimson Canary (64)	Beery-Collier	4-16	11-9	509	11-26
Details under title: Hear That Trumpet Talk					
Dalton's Ride Again, The (72)	Curtis-O'Driscoll	9-3	11-23	510	12-24
Dead of the Night	Redgrave-Withers	Foreign			
Dressed To Kill	Rathbone-Bruce	2-4			
Details under title: Prelude to Murder					
Fandango (T)	DeCarlo-Donlevy	1-21			
Details under title: Schahrazad					
Frontier Gal (T) (84)	deCarlo-Cameron	5-14	12-21	513	12-10
Girl On the Spot (75)	Barker-Collier	3-19	1-11	515	2-18
Details under title: Serenade for Murder					
Gun Town	Grant-Knight	9-3	1-18	1104	
House of Dracula (67)	Chaney-O'Driscoll	10-15	12-7	511	1-21
House of Horrors (66)	Lowery-Grey		3-29	525	4-1
Idea Girl (64)	Barker-Bishop	12-24	2-8	518	3-4
Inside Job	Foster-Rutherford	3-18			
Kelly Is My Name	Terry-Savage	4-1			
Little Giant (91)	Abbott-Costello	11-12	2-22	520	3-18
(Details under title: On The Carpet)					
Little Miss Big	Holden-Simmons	3-4			
She Wrote the Book	Davis-Oakie	2-4	5-31	533	
Details under title: Joe Takes A Holiday					
Lost City of the Jungle (Serial)	Adams-Haydn	2-18			
Madonna of the Seven Moons	Calvert-Granger	Foreign	4-5	526	
Man in Gray (92)	Lockwood-Mason	Foreign	3-15	523	12-24
Men In Her Diary (73)	Albritton-Hall	2-19	9-14	502	10-1
Murder Mansion	Goodwin-Grey	10-1			
Night in Paradise (T)	Oberon-Bey	1-8	5-3	529	
On the Carpet	Abbott-Costello	11-12			
Outlaws of Twin Forks	Grant-Adams	8-20			
Pillow of Death (66)	Chaney-Joyce	3-19	12-14	512	1-7
Pursuit to Algiers (65)	Rathbone-Bruce	8-20	10-26	507	11-12
Details under title: The Fugitive					
River Gang (64)	Jean-Brasselle	10-2	9-21	503	10-29
Details under title: Fairy Tale Murder					
Royal Mounted Rides Again (Serial)	Kennedy-Kennedy	7-23	10-23	1681	
Scarlet Horseman, The (Serial)	Cookson-Shaw	11-12	1-22	1781	
Scarlet Street (102)	Robinson-Bennett	8-6	12-28	514	3-4
Secret Agent X-9 (Serial)	Bridges-Wiley	4-16			
Senorita from the West (63)	Jones-Granville	1-22	10-12	506	10-20
Seventh Veil, The (94)	Mason-Todd	Foreign	2-15	519	1-21
Shady Lady (94)	Coburn-Simms	6-11	9-7	501	9-17
She Wolf of London, The	Haden-Harvey	12-24	5-17	531	
Details under title: Alibi in Ermine					
Smooth as Silk (65)	Taylor-Grey	1-7	3-1	521	3-18
Details under title: Notorious Gentlemen					
So Goes My Love (88)	Loy-Ameche	11-22	4-19	528	
Details under title: Genius in the Family					
Spider Woman Strikes Back, The (59)	Sondergaard-Grant	10-15	3-22	524	
Strange Confession (62)	Chaney-Joyce	2-19	10-5	505	12-10
Strange Conquest	Wyatt-Cookson	2-4	5-10	530	
Tangier (76)	Montez-Sabu	10-1	3-8	522	3-18
Terror By Night (60)	Rathbone-Bruce	10-29	3-1	517	2-18
That Night With You (84)	Tone-Foster	6-11	9-28	504	10-15
Details under title: Once Upon a Dream					
This Love of Ours (90)	Oberon-Korvin	6-25	11-2	508	10-20
Details under title: As It Was Before					
Trail to Vengeance	Grant-Knight		11-30		
Wicked Lady	Mason-Lockwood	Foreign			

WARNER BROTHERS

1945-46 Features Completed (29) In Production (7)

NEW PRODUCTIONS

STALLION ROAD
Drama—Started April 2
Cast: Ronald Reagan, Zachary Scott, J. Carroll Naish.
Director: James V. Kern Producer: Alex Gottlieb
Story: Horse-breeders in California's exclusive set. Girl tries to do it scientifically. Man refuses to accept her ways. Comes conflict and love.

LIFE WITH FATHER (Technicolor)
Comedy—Started April 8
Cast: Irene Dunne, William Powell, Elizabeth Taylor, Zasu Pitts, Edmund Gwenn, James Lydon.
Director: Michael Curtiz Producer: Robert Buckner
Story: From the famous play about the now famous Day family.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Cheyenne	Morgan-Wyman	4-1			
Cloak and Dagger	Cooper-Palmer	4-1			
Humoresque	Crawford-Garfield	12-24			
Sentence, The	Sheridan-Smith	1-21			
Very Rich Man, A	Greenstreet-Vickers	2-18			
COMPLETED —— 1945-46 ——					
Beast With Five Fingers, The	Alda-King	12-10			
Big Sleep, The	Bogart-Bacall	10-31			
Burma Victory (63)	Documentary		2-16	512	
Cinderella Jones (88)	Leslie-Aldo	12-13	3-9	512	2-18
Confidential Agent (118)	Boyer-Bacall	6-25	11-10	506	11-12
Danger Signal (78)	Emerson-Scott	4-16	12-15	508	11-26
Devotion (107)	deHavilland-Lupino	11-16	4-20	517	
Escape Me Never	Flynn-Lupino	11-26			
Her Kind of Man (78)	Scott-Paige	8-20	5-11	518	
Janie Gets Married	Leslie-Hutton	4-16			
Mildred Pierce (111)	Crawford-Carson	12-25	10-20	505	10-15
My Reputation (94)	Stanwyck-Brent	11-29	1-26	510	1-21
Never Say Goodbye	Flynn-Parker	8-6			
Night and Day (T)	Grant-Smith	6-25			
Nobody Lives Forever	Garfield-Fitzgerald	9-18			
Of Human Bondage	Henreid-Parker	7-24			
One More Tomorrow	Sheridan-Moran	11-1			
Pride of the Marines (119)	Garfield-Parker	11-27	9-1	501	8-20
Details under title: This Love of Ours					
Rhapsody in Blue (139)	Leslie-Aldo	7-26	9-27	502	7-9
San Antonio (T) (110)	Flynn-Smith	10-16	12-29	509	11-26
Saratoga Trunk (135)	Cooper-Bergman	3-8	3-30	514	12-10
Shadow of A Woman	King-Prince	2-19			
Stolen Life, A	Davis-Ford	2-19			
Three Strangers (93)	Fitzgerald-Greenstreet	1-22	2-16	511	2-4
Time, The Place and The Girl, The (T)	Morgan-Paige	4-2			
Too Young To Know (86)	Leslie-Hutton	2-19	12-1	507	11-26
Two Guys From Milwaukee	Morgan-Leslie	12-24			
Two Mrs. Carrolls, The	Bogart-Stanwyck	5-14			
REISSUES					
Born For Trouble	Johnson-Emerson		10-6	504	
Originally titled: Murder in the Big House					
It All Came True	Bogart-Sheridan		10-6	503	
COMPLETED —— 1944-45 ——					
Christmas In Connecticut (101)	Stanwyck-Morgan	6-12	8-11	420	7-23
City for Conquest (98)	Cagney-Sheridan	Reissue	4-13	515	
Conflict (86)	Bogart-Hobart	5-17	6-30	418	6-25
Corn Is Green, The (114)	Davis-Dell	8-21	7-21	419	4-2
Crime by Night (72)	Wyman-Cowan	10-19	9-9	402	8-7
Details under title: Forty Whacks					
God Is My Co-Pilot (88)	Morgan-Massey	8-21	4-7	414	4-2
Escape in the Desert (79)	Sullivan-Dorn	6-12	5-19	416	4-30
Details under title: Strangers In Our Midst					
Horn Blows at Midnight, The (78)	Kenny-Smith	11-15	4-28	415	4-16
Hotel Berlin (98)	King-Dantine	11-27	3-17	413	3-19
Janie (106)	Reynolds-Hutton	1-10	9-2	401	8-7
No Time for Comedy (93)	Stewart-Russell	Reissue	4-13	516	
Objective Burma (142)	Flynn-Brown	6-12	2-10	411	2-9
Pillow To Post (92)	Lupino-Greenstreet	8-21	6-9	417	5-28
Roughly Speaking (117)	Russell-Carson	6-12	3-3	412	2-9
To Have and Have Not (101)	Bogart-Bacall	2-21	1-20	410	10-16

The Most Complete Production News

AUTHENTIC

ACCURATE

FILM BULLETIN'S Production Section

REPUBLIC KEEPS THE BIG ONES ROLLING...



Tops in Rhythmic Revelry!

MEXICANA

starring

TITO GUIZAR · CONSTANCE MOORE · LEO CARRILLO



Roaring Epic of Guts and Glory!

DAKOTA

starring

JOHN WAYNE · VERA HRUBA RALSTON

WALTER BRENNAN

Sizzling with Searing Suspense!

MURDER IN THE MUSIC HALL

starring

VERA HRUBA RALSTON · WILLIAM MARSHALL



Fabulous Love in a Flaming Era!

IN OLD SACRAMENTO

starring

WILLIAM ELLIOTT · CONSTANCE MOORE



BEN HECHT'S

Specter of the Rose

•

The Screen's Loveliest Musical!

EARL CARROLL SKETCHBOOK

'BLACK MARKET BABIES' STRONG EXPLOITATION MELODRAMA

Rates ● ● ● if exploited in action spots; good dualler generally

Monogram

71 minutes

Ralph Morgan, Kane Richmond, Teala Loring, George Meeker, Jayne Hazard, Addison Richards, Marjorie Hoshelle, Selmer Jackson, Maris Wrixon, Alan Foster, Nana Bryant, Terry Frost, Parker Gee.

Directed by William Beaudine.

Jeffrey Bernerd's latest production for Monogram, "Black Market Babies," has sensational exploitation angles that will pile up strong grosses wherever the title and widely-publicized theme are splashed all over the theatre front. Its pre-sold title, taken from an article that appeared in Woman's Home Companion and Reader's Digest, make it an exploitation natural, better than Bernerd's "Allotment Wives" and "Divorce." Name value is mild but, because the picture has gangster action for the males, as well as heart interest to appeal to women patrons, it will make a good show-topper for action spots and a satisfactory dualler in all except the first-runs. The sale for adoption of unwanted illegitimate babies is a racket that is said to be flourishing in several states (others have laws against it) and the story stresses the melodramatic angles of this timely and unpleasant theme. However, Director William Beaudine has injected one very moving episode concerning an unmarried mother and the parents of her infant's father, who are anxious to adopt the child. Maris Wrixon, Nana Bryant and Selmer Jackson do fine work in these scenes. Ralph Morgan does a splendid acting job as an alcoholic doctor and Kane Richmond is convincing as the ruthless baby racketeer. Although both receive their just desserts in "Crime Doesn't Pay" fashion, the picture is not recommended for the youngsters.

When Dewey Robinson, a gang leader, is shot during a hold-up, his smooth-talking driver, Kane Richmond, forces an alcoholic doctor, Ralph Morgan, to extract the bullet. Richmond overhears Morgan ask George Meeker, an underworld attorney, to help him avoid criminal prosecution for selling an illegitimate baby without having the mother sign the necessary adoption papers. Deciding that unwanted babies would be a profitable racket, Richmond soon has both Morgan and Meeker working for him as silent partners in a maternity home for unmarried mothers. Teala Loring, sister of Richmond's wife, and Maris Wrixon, an unmarried mother, both have their babies on the same day but the latter's infant dies at birth. But because Selmer Jackson and Nana Bryant, whose son is father of Miss Wrixon's child, have paid him $5,000 for the infant, Richmond has Morgan switch babies and give them Miss Loring's child. When Richmond refuses to give Miss Wrixon her baby, she goes to the district attorney who uncovers evidence of the switch. Morgan decides to confess his part in the racket but Richmond tries to get him to take full blame. Their argument leads to a struggle in which Richmond is shot and, although Morgan is freed of the murder charge, he must stand trial on the baby deals.

LEYENDECKER

'THE NOTORIOUS LONE WOLF' SERIES RESUMED WITH TEPID PROGRAMMER

Rates ● ● in action spots or as supporting dualler

Columbia

64 minutes

Gerald Mohr, Janis Carter, Eric Blore, John Abbott, Don Beddoe, William Davidson, Adelle Roberts, Robert Scott, Peter Whitney, Olaf Hytten, Ian Wolfe, Eddie Acuff, Edith Evanson, Maurice Cass, Virginia Hunter.

Directed by D. Ross Lederman.

After a five-year interim, Columbia resumes its "Lone Wolf" series, but makes a weak start with this lukewarm programmer. However, the title will attract mystery fans in action spots and, because of its ample comedy, it will get by as a supporting dualler generally. Although the central character is borrowed from Louis Joseph Vance's popular detective novels, the story of "The Notorious Lone Wolf" is cut from a familiar, threadbare pattern which has the slick jewel thief (now reformed, of course) assuming an obvious disguise to outwit the pursuing police and capture the real culprits who have stolen one of those fabulous diamonds so common to action films. The picture's chief novelty is the new Wolf, Gerald Mohr, who follows in the footsteps of Warren William, who last portrayed Michael Lanyard, and Bert Lytell, Francis Lederer and Melvyn Douglas, who all had a try at the role. Mohr, who resembles Clark Gable, is properly suave and attractive to the ladies, but he lacks name value. Eric Blore, who continues in his old role of the faithful English valet, Jamison, can get laughs merely by relying on his comical mannerisms and delivery of lines. John Abbott and Don Beddoe stand out in character roles and Janis Carter supplies glamour and a touch of off-again-on-again romance.

After serving in the armed forces, Michael Lanyard (Gerald Mohr), the once-famous jewel thief known to the police as the Lone Wolf, returns to New York and is met by his faithful valet, Eric Blore. While picking up his former romance with Janis Carter, he is interrupted by a police inspector who questions him about the theft of a famous sapphire from the museum. Learning that two Oriental potentates, John Abbott and Olaf Hytten, who are in the U. S. to return the jewel to their country, are offering a fabulous reward for the jewel, Mohr follows clues, the first of which lead to the murder of a night club dancer who had been seen wearing the diamond. Accused of the girl's murder, Mohr escapes and, after he kidnaps Abbott and Hytten, he and Blore impersonate the potentates. A well-known jewel merchant is killed while calling on the supposed princes and Mohr then follows other clues which lead him to Don Beddoe, the night club owner. Although the latter holds off Mohr at the point of a gun, Blore manages to summon the police through a concealed walkie-talkie outfit. With Beddoe captured, Mohr is able to resume his interrupted love-making with Miss Carter.

YORK

'THE RED DRAGON' BELOW PAR CHARLIE CHAN ENTRY

Rates ● ● — as dualler in lesser action spots

Monogram

64 minutes

Sidney Toler, Fortunio Bonanova, Benson Fong, Willie Best, Carol Hughes, George Meeker, Marjorie Hoshelle, Robert Emmett Keane, Don Costello, Charles Trowbridge, Barton Yarborough, Jean Wong, Donald Dexter Taylor, Mildred Boyd.

Directed by Phil Rosen.

Charlie Chan merely ambles through this routine mystery programmer which will get by in the lesser action spots mainly on the diminishing draw of this once-popular series. Although the atomic bomb enters the plot in a most remote fashion, the story is cut from a familiar pattern which has a half-dozen murder suspects being mysteriously shot one by one, while no trace of the weapon is found. While Charlie Chan's Number Three son and a scarey colored chauffer do some mildly amusing detecting on their own, the kindly Chinese sleuth remains inscrutable until the finale, when he reveals the fantastic explanation — the shots were fired, by remote control, from a launching device. Sidney Toler gives his familiar portrayal of the philosophical Oriental detective and Benson Fong is engaging as his Number Three son. Among the better performances are those of Fortunio Bonanova, as a voluble Mexican government official; Willie Best, as the wide-eyed colored chauffer; Charles Trowbridge, George Meeker and the late Don Costello. However, the feminine players are below-par and the romantic interest is negligible.

Charlie Chan (Sidney Toler) flies to Mexico City at the request of Donald Dexter Taylor, who wants him to protect his employer, Robert Emmett Keane, and his plans for a more perfect atomic bomb. Soon after Chan arrives with his Number Three son (Benson Fong) and his negro chauffeur (Willie Best), Taylor is mysteriously murdered in the presence of Keane, Barton Yarborough, an oil salesman; Marjorie Hoshelle, a night club singer, and three others, none of whom are what they represent themselves to be. After Keane is also murdered, Chan realizes that all of the others are trying to get the atomic bomb plans. Through the help of a Chinese artist (Jean Wong) who uses Red Dragon ink (the only possible reason for the picture's title) Chan discovers that the plans are hidden on an old typewriter ribbon. Chan finally unmasks Yarborough, who is actually an agent for an undisclosed country and who used a launching device to shoot people by remote control.

DENLEY

MORE REVIEWS ON PAGE 26

PEOPLE IN PICTURES





ATA BOYS. The newly organized American Theatres Association, meeting in St. Louis, elected (left) Si H. Fabian, president, and Ted R. Gamble, chairman of the board.



FAREWELL. Top RKO executives gathered at the Waldorf-Astoria to salute N. Peter Rathvon prior to his return to Hollywood, where he is in charge of production. L. to R.: Robert Mochrie, Mr. Rathvon, Ned E. Depinet and Phil Reisman.

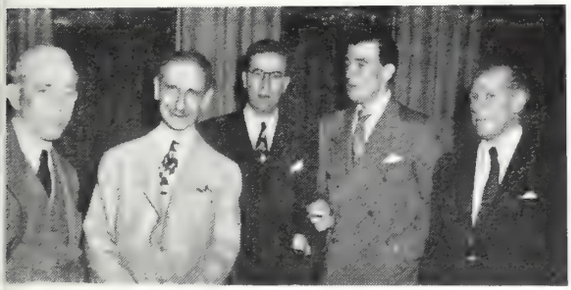


WINANT FETED.—John C. Winant, ambassador to England, was toasted at a luncheon in Hollywood tendered by Darryl F. Zanuck. At the speakers table are seen, l. to r.: Harry M. Warner, Joseph M. Schenck, Mr. Winant, Mr. Zanuck, Louis B. Mayer and Samuel Goldwyn. Among the others present were: Donald Nelson, Byron Price, Robert Sherwood, Y. Frank Freeman, Edward Mannix, Henry Ginsberg, David O. Selznick, George Murphy, Tyrone Power.





STAGE RELIEF LUNCHEON. Hal Horne (left), Story Productions chief, and Phil Williams, March of Time ad head, have been appointed chairman and co-chairman of the AMPA Relief Fund Luncheon, April 24, at the Hotel Plaza, N. Y., it was announced by AMPA prexy David Bader.



FOUNTS OF WISDOM. Howard Dietz, M-G-M v. p. and ad boss (right), and actor Walter Pidgeon gave forth on the Information Please radio show recently. At the left are John Kieran, F. P. Adams and producer Dan Golenpaul. Yes, Leo was mentioned once or twice.



MOSS TOASTED. Edgar Moss, retired 20th-Fox district manager, was honored at a testimonial dinner in Phila. Among those present, Sam Gross, Jack Sichelman, Bill Gehring, Mr. Moss, Clarence Hill, C. E. Peppiatt.



CITATION: Clark M. Eichelberger, United Nations official, presents a citation to A. J. Richards, Paramount News editor-in-chief, for accurate and dramatic presentation of UN in Paramount News.



BEAUTY VS. CANCER. Singer Ginny Simms exhibits the "cancer crusher" container to be passed among theatre audiences during the anti-cancer drive, April 21-28, on behalf of the American Cancer Society.

THEY CAME...THEY SAW

PRC's "The Wife of

"A SWASHBUCKLER THAT JUST HITS THE SPOT!"
... Frances Kish
Editor, Movies

"A SWELL MONEY PICTURE!"
... Sam Rinzler
Randforce Amusement Corp.

"HAS TREMENDOUS BOX OFFICE APPEAL!"
... Larry Reid
Executive Editor, Motion Picture and Movie Story

"THRILLING AND EXCITING FROM BEGINNING TO END!"
... Ruth Taylor
Editor, Movie Show

"A FORWARD STEP IN A SEVEN-LEAGUE BOOT. RATES CIRCUIT AND INDIE SUPPORT!"
... Chester B. Bahn
Editor, Film Daily

"NEVER SEEN NUTTIN' LIKE IT IN ME LIFE!"
... John Lanzi
Waiter, Monte Carlo

"TOPS IN EXCITEMENT!"
... Betty Etter
Editor, Movie Life

"A REAL SHOW-MAN'S PICTURE!"
... Sol Schwartz
Vice-President in charge of theatre operations RKO Theatres, Inc.

Here's the distinguished group of top-flight exhibitors, editors and publishers of leading national magazines, New York newspapers, news services and trade papers who cheered PRC's "The Wife of Monte Cristo" when that magnificent piece of entertainment was previewed at the Monte Carlo in New York!

WORLD PREMIERE
GLOBE THEATRE
NEW YORK
APRIL 6th

THEY RAVED OVER "MONTE CRISTO"



FIRST COAST FLASHES!

HOLLYWOOD REPORTER **says . . . "A million dollar film in every respect . . . Cast is name-studded and talent-filled."**

DAILY VARIETY **says . . . "Should be a big money-maker . . . exciting movement . . . suspense builds throughout film . . . over-all excellence."**

'THE BANDIT OF SHERWOOD FOREST' A WESTERN IN COSTUME AND COLOR

Rates ● ● + generally; more in action spots

Columbia

86 minutes

Cornel Wilde, Anita Louise, Edgar Buchanan, Jill Esmond, Henry Daniell, Russell Hicks, George Macready, Lloyd Corrigan John Abbott, Leslie Denison, Ian Wolfe, Maurice Tauzin, Eva Moore, Ray Teal.

Directed by Geo. Sherman and Henry Levin.

Typical western doings in beautifully Technicolored period settings makes "The Bandit of Sherwood Forest" exciting adventure fare for the youngsters and action-minded adults. Some of the elders may enjoy being transported back to their youthful reading of Robin Hood tales, but sophisticated patrons will find it pretty — and pretty dull — juvenile stuff. However, with Cornel Wilde, who cuts a dashing figure in tights, as a marquee lure for the ladies, business should be above-par generally, best in action spots. Except for his 13th Century attire and the fact that the bow-and-arrow has been substituted for a six-shooter, Wilde's Bandit is just another heroic avenger riding the plains with dozens of horsemen in hot pursuit. Although chases, sword battles and hair's-breadth escapes occupy much of the footage, the story is sheer make-believe and engenders little or no suspense. Dialogue is especially weak. The Technicolor photography, which enhances the beauty of the outdoor landscapes and the richly-brocaded costumes, is the real star of "The Bandit of Sherwood Forest." Wilde, who seems to enjoy playing his swashbuckling role; Anita Louise, who makes a luscious platinum blonde noblewoman who aids the Son of Robin Hood rescue the young King Henry III; Lloyd Corrigan, as the fussy old Sheriff of Nottingham, all seem out-of-place in feudal England. The two outstanding performances are those of Jill Esmond and Russell Hicks — the first a regal figure as the Queen, the latter a handsome, middle-aged Robin Hood. Henry Daniell, who is always effective in villainous costume roles, and John Abbott also stand out.

In 1216, tyranny reigns in England under the regency of Henry Daniell, who decides to imprison the young King Henry III (Maurice Tauzin). Accompanied by Anita Louise, her lady-in-wating, the Queen Mother (Jill Esmond) flees the castle and goes in search of Robin Hood, who is rumored to have gathered his old band to again fight for liberty. In Sherwood Forest, they meet Cornel Wilde, son of Robin Hood, and he conducts them to his father, Russell Hicks, who lays a plan to rescue the King before Daniell can murder him. Disguised as a prioress, Anita Louise, with Wilde and Friar Tuck posing as her attendants, gains entrance to the castle. Although they effect the King's rescue, their act is discovered and they are sentenced to death by Daniell. When Wilde demands the nobleman's right of dying in a duel, Daniell accepts the challenge but arranges to post guards to kill his opponent. But Hicks and his band overpower the guards and they see that there is fair play during the duel. After Wilde vanquishes Daniell, the young King knights the former bandit and arranges for his marriage to Miss Louise.

LEYENDECKER

BROADWAY NEWSREEL

Although business in the majority of Broadway first-runs is down slightly during the latter part of the Lenten season, two of last week's stage-screen newcomers, "The Green Years" and the annual Easter stage spectacle at the Radio City Music Hall, and "Devotion" plus the bobby-sox favorite, Louis Prima and His Orchestra, at the Strand, started off at a terrific pace which is likely to hold up through the Easter period. In addition two Technicolor pictures, "Ziegfeld Follies" and "The Bandit of Sherwood Forest," which set new week-end records at the Capitol and Criterion three weeks ago, are still pulling in the customers.

Columbia's "Bandit," a natural for the youngsters, will stay through Easter, but M-G-M's "Follies," which is supported by Xavier Cugat and His Orchestra and a sock stage bill, may be replaced by "The Postman Always Rings Twice" in the holiday week...M-G-M's "Green Years" took in over $130,000 during its initial stanza after three excellent weeks for "Gilda." (Columbia pictures rarely hold up for long runs at the world's largest theatre as do the six, eight or ten week M-G-M features)..."Devotion," which receives a big boost from Prima's band, followed three very-mild weeks for "Cinderella Jones" and Cab Calloway and His Orchestra.

At the Roxy, "Doll Face," and the Latin Quarter Revue on the stage, stayed only two average weeks, the Roxy's shortest run in several seasons, and was succeeded by "Dragonwyck" and Connie Boswell on the stage on April 10th — a strong opening day.

Another sure-fire combination, "The Road to Utopia" and Benny Goodman and His Orchestra on the stage of the Paramount has had six highly-profitable weeks, three of which were over the $100,000 figure, and is staying for a seventh and final stanza which is expected to bring the total attendance to 800,000 for the engagement. "The Virginian" and Eddie Bracken on the stage starts on April 16th and will stay until mid-May.

For the first time in Broadway first-run history, all the lesser companies — Columbia, Republic, Monogram and PRC are represented simultaneously. PRC's "Wife of Monte Cristo," broke all house records on its opening day at the Globe and the take for initial week was exceeded only by Disney's "Three Caballeros" last season. The latest Disney picture, "Make Mine Music," opens here on April 20th, just before Easter...Monogram's "Joe Palooka, Champ," which was a sudden booking to follow four weeks of U. A.'s reissue, "Rebecca," is also doing well and will stay until April 19th when "A Yank in London" opens...Republic's "Murder in the Music Hall" opened at the Gotham on Saturday, 13th.

In addition to "The Green Years," Charles Coburn is also represented in another first-run, "Colonel Effingham's Raid," the first 20th-Fox release to open first-run at Loew's State, which more frequently plays second run M-G-M pictures. And business was below that of the hold-over week for the second-run "Adventure" here.

One of the two long-run Ingrid Bergman films, "Spellbound," is now in its 24th and final week at the Astor where it will be succeeded by Goldwyn's "The Kid from Brooklyn" on April 18th. Since last June, when the Astor opened "Wonder Man," the theatre has played only Kaye and Bergman pictures.

At the Hollywood, Bergman's "Saratoga Trunk" played to approximately 656,000 persons in its first 20 weeks at the Hollywood, an all-time record for the 1,400 seat theatre. Now in its 22nd week, the Warner picture may play a half-year before "Stolen Life" comes in some time in May.

"Kitty," which followed the record 17-week run of another Milland starrer, "Lost Week-End," at the Rivoli, had a tremendous opening week and is holding up well enough to play into May before 20th-Fox's "Cluny Brown" opens.

"Deadline at Dawn," which followed the new high-grosser, "The Spiral Staircase" at the Palace, is doing fairly well, but will be followed by another RKO Radio picture, "From This Day Forward," just before Easter.

Still another RKO release, "Tomorrow Is Forever," is now in its eighth week of good business at the Winter Garden, which did only fair with its six-month succession of British-made films... And another RKO picture, "The Falcon's Alibi," opened on April 12th to give the company three current in Times Square.

EXPLOITATION PICTURE of the issue





Warner Brothers gave the title Devotion to their tale of the Brontes; a more descriptive title would be Conflict. It is principally concerned with the conflict in the heart of the curate, Mr. Nicholls (Paul Henreid), between his feelings for the talented sisters, Charlotte (Olivia de Havilland) and Emily (Ida Lupino).

'DEVOTION' . . . Dramatic Fiction About the Bronte Sisters

The critics are complaining that Devotion is not a faithful biography of the famous writing Bronte girls, but the fact remains that it is a highly exploitable tale of the conflict between two sisters for the love of one man. And when played by a triumvirate of stars of the calibre of Ida Lupino, Olivia de Havilland and Paul Henreid, assisted by Sydney Greenstreet, it offers unusual marquee strength. The Warner admen have gotten up a group of striking ads (see next page) that stress the rivalry between the sisters. They have gone to pains to disguise the fact that it is a costume picture, which may or may not be a good idea.

(Continued on Next Page)

EXPLOITATION PICTURE

(Continued from Preceding Page)

"DEVOTION"

CREDITS

A Warner Bros. Picture. Produced by Robert Buckner. Directed by Curtis Bernhardt. Cast: Olivia de Havilland, Ida Lupino, Paul Henreid, Sydney Greenstreet, Nancy Coleman, Arthur Kennedy, Dame May Whitty, Victor Francen, Montagu Love. Screen Play by Keith Winter. Original Story by Theodore Reeves. Photography by Ernie Haller, A. S. C.



1. In a village in Yorkshire, England, in 1836, lived the three Bronte sisters, Emily (Ida Lupino), Charlotte (Olivia de Havilland) and Anne (Nancy Coleman), all talented writers.



2. Their brother Bramwell (Arthur Kennedy) also has talent, but wastes it cadging drinks at the inn by scrawling cartoons of the villagers. He introduces the new curate, Mr. Nicholls (Paul Henreid), who escorts the sotted Bramwell home.



3. Emily and Mr. Nicholls become close friends, while Charlotte and Anne are away. One day she shows him an old house which she calls "Wuthering Heights."



4. Later, Mr. Nicholls meets Charlotte for the first time. She forbids him to see Emily and commands him to leave the parish. He replies by kissing her and knows that he loves her.



5. Bramwell, who had been sent to London through the aid of his sisters and Mr. Nicholls, makes a mess of his opportunity and returns very ill. As he lies dying, he tells Emily that after reading her "Wuthering Heights" and Charlotte's "Jane Eyre," he has deduced that they are in love with the same man.



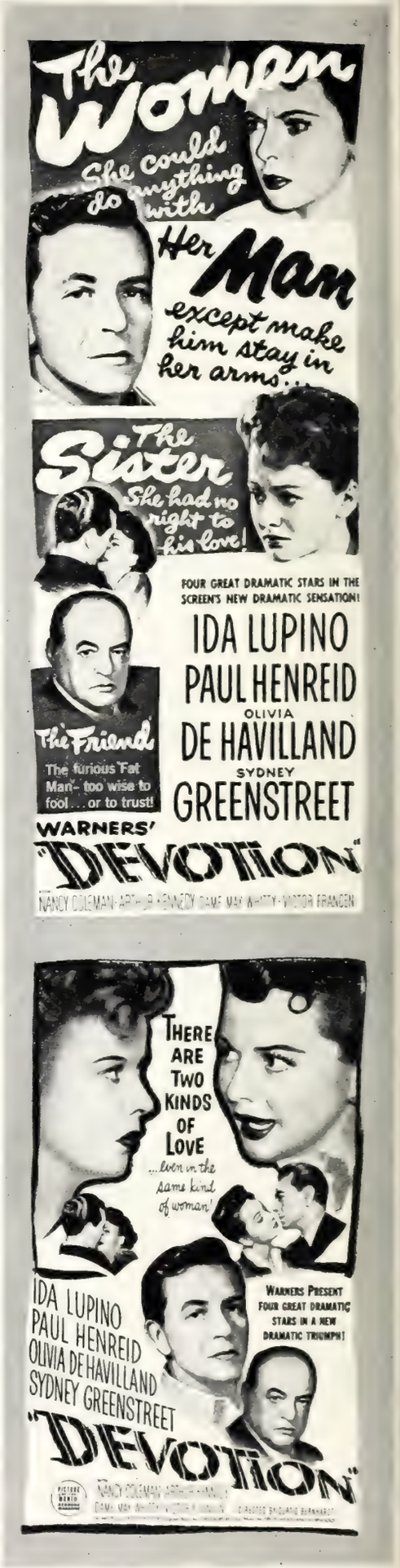
6. Emily visits Nicholls and confesses her love for him. Unable to get Charlotte out of his heart, he leaves the village to resolve a desperate situation.



7. Charlotte's "Jane Eyre" is published and becomes a sensation. In London, she is introduced to literary circles by Thackeray (Sydney Greenstreet). Although Emily's "Wuthering Heights" comes out without such fanfare, critics realize it is the greater book.



8. As Emily lies critically ill, Charlotte realizes the integrity of her character and the quiet strength of her love. When she dies, Mr. Nicholls returns to the village to be near Charlotte.



(A) Above are two of the newspaper ads from the press sheet. The copy strongly stresses the conflict between the sisters and deliberately avoids any reference to the period in which the story is laid. This might be acceptable for general houses, but class spots should find reference to the Bronte sisters an important box-office factor.

THE NEWS DIGEST

A Bi-Weekly Review of the Trade's Events

WAC BECOMES ATA

Born of the War Activities Committee, which died a natural death when World War II ended, fathered by several big time theatre operators and setting forth certain high-sounding, if vague, purposes, the American Theatres Association came into being in St. Louis on April 1 and 2.

Some two hundred theatremen, including representatives of most of the producer-controlled chains and large independent circuits, assembled at the Chase Hotel to participate in the organization of this new exhibitors' group, whose avowed primary objectives will be in the fields of public relations and general industry welfare.

Quite pointedly, the assemblage was told that the American Theatres Association will not attempt to handle such hot-potato issues as trade practices, film prices and exhibitor-distributor relations. In some quarters, this was taken as a move to tempt Allied States Association, the independent exhibitors organization, into ATA ranks, but there appeared little possibility of the two groups doing business. Allied, it will be recalled, took a definite stand in Washington a few months ago that the end of the war ended any need for the War Activities Committee — or any of its offspring.

Indies in Majority

As an additional enticement to independent exhibitors, the ATA adopted a constitution which provided that independents shall at all times constitute a majority of the board. Directors will be elected by states on the following basis: one director from each state with a population of less than one million, two from each state having between one million and two million and three from states with populations of more than three million. In the latter states, it is provided that only one of the three directors shall be from affiliated circuits.

Si H. Fabian, one of the leading lights of the WAC, was elected president and Ted R. Gamble, who performed a splendid job as head of the War Finance Division of the U. S. Treasury during the war, was named chairman of the board. Other officers elected were: Charles P. Skouras, first v.p.; William Skirball, second v.p.; Sam Pinanski, treasurer; William Crockett, secretary.

A budget of $100,000 was set up for the first year's activities and it was made clear that if more was needed it would be forthcoming.

One Collection Drive

Among the resolutions adopted was one consolidating all theatre collection drives into one annual over-all charity campaign. This was in line with a recommendation made recently by Jack Kirsch, president of Allied. The independent exhibitors organization has made an issue of the fact that theatres are called upon too often to solicit funds from their patrons and is withholding its blessing from the forthcoming Cancer drive.

The Program

President Fabian presented ATA's program as follows:

(A). Self examination leading to appraisal of strong points and weaknesses, the good and the real potential evils, inherent to the theaters and their operations;

(B). Consideration of a self-imposed code of ethics for theaters in their relation with the public, standards of safety, of comfor the public;

(C). Awards to industry members for outstanding achievement within the industry;

(D). Plaques of recognition for and compliance with the standards decided upon;

(E). An educational program to improve the knowledge of new members (and old) concerning good business methods, pitfalls, good and dangerous practices and in a broader sense engender within the industry keener appreciation of the theater, its products, its traditions and the great force it must be in the world community of the future;

(F). A special program to develop among the industry a sense oneness, sympathy and fraternity;

(G). A program for passing on the appropriateness and wisdom of public interest in screen subjects.

The external phase, Fabian said, might encompass the following:

(A). Participation in public charity projects which would include determination of industry leadership, methods, goals, motivation, publicity and general control;

(B). Use of screens for Government subjects;

(C). Use of theaters and facilities for public co-operation unclassified;

(D). Public indorsement or opposition of the industry to public matters not selfishly related to the industry but of such character as to recommend the industry's interest and strength in their determination, such as full employment, public health, housing and other public matters in which leaders of other industries have been heard but concerning which the industry has been silent;

(E). Donations to charity by the industry;

(F). Establishment of scholarships by our industry;

(G). Awards to citizens for outstanding contributions to peace, science and the arts;

(H). Institutional advertising;

(I). Institutional radio programs;

(J). Awards to writers for outstanding stories;

(K). Awards to producers for outstanding production.

* * *

NEW LABOR PROBLEMS FOR MAJORS

Producer-labor relations, serene for all of two months now, have become a bit disturbed again within the past week.

Herbert K. Sorrell, stormy petrel president of the Conference of Studio Unions, walked out of a recent meeting with studio representatives and made the charge that the producers planned to institute an open shop policy. This was denied by MPA vice-president Byron Price in a formal statement, who termed Sorrell's statement "without foundation in fact."

Price said: "The major studios have no such policy and contemplate no such policy. They are now negotiating with a large number of labor organizations, and these negotiations are based on recognition of the established industry policy of a union shop or a closed shop for crafts unions. We expect to continue negotiations on that basis."

Meanwhile, various studio unions have been coming to Sorrell's support by authorizing strike action, if necessary, to obtain contracts and prevent any move by the producers to force open shop policies.

Last week, the AFL Carpenters and Joiners, Local 946, voted to give the executive board authority to take "economic action" to win a signed contract. This local also voted to join Sorrell's CSU.

Musicians Make Demands

In New York last week the eight major producers heard from James C. Petrillo, head of the American Federation of Musicians. A list of 91 proposals for provisions to be inserted in the new contracts between the studios and the AFM was presented to the film company representatives, meeting with the musicians at the Belmont Plaza Hotel. The previous contracts expired last March 31.

Chief of the new demands are an increase in the number of film musicians to be employed by each major studio from the present 25-35 to a minimum of 90 and a step-up in salary from $100 per week for each man to $200 on an annual basis. Musicians would be limited to 10 hours work per week, after which overtime is to become effective. Undoubtedly, these conditions will be comprised, but, meanwhile, the film companies issued a statement describing Petrillo's demands as "fantastic."

Other Restrictions

Among the other stipulations proposed by the AFM are restrictions against the use of sound track music for television broadcasts and the re-use of sound on films other than those for which the music was recorded.

Representing the film companies at the meeting were Nicholas M. Schenck, Barney Balaban, Ned E. Depinet, Jack Cohn, W. C. Michel, Samuel Schneider, John J. O'Connor, Joseph R. Vogel, Joseph E. McMahon, Abe Schneider, Fred Meyer, Milton Schwarzman and Charles Boren. Petrillo headed the musicians delegation.

* * *

HUGHES FACES MPA EXPULSION

Howard Hughes has been called on the carpet by Eric Johnston, president of the Motion Picture Association, to face charges that he is using "disapproved and unsubmitted" advertising in connection with "The Outlaw."

Hughes, millionaire oilman who occasionally produces a film, carried on a three-year fight with the Hays Office over deletions

(Continued on Next Page)

THE NEWS DIGEST

(Continued from Preceding Page)

he was ordered to make in "The Outlaw" and only recently obtained a seal for the picture. Now, according to a statement by Johnston, Hughes has ignored the MPA's ban on certain pieces of advertising display and is using material not submitted to the organization. Johnston said:

"Mr. Hughes submitted advertising which could not be approved under the provisions of our Code to which as a member of the Association he voluntarily subscribed. Although the advertising was disapproved Mr. Hughes has nevertheless insisted on using rejected material. He has also used objectionable advertising which was never submitted to the Association. In so doing he has challenged the Association's system of self-regulation."

People Want Decency

The MPA president declared that the "American public wants decency on the screen and in motion picture advertising" and he complimented other producers for their cooperation in maintaining standards of decency.

A letter to Hughes from Carl E. Milliken, secretary of the MPA, set forth a series of instances in which the objectionable advertising has been used and advised the producer that a meeting of the board will be held in New York on April 23 to consider action on his conduct unless he discontinues the use of unapproved advertising material by that date.

* * *

TO HONOR JACK KIRSCH

The motion picture industry will be out in full force for the dinner-dance at the Palmer House in Chicago, May 25, celebrating the inaugural of Jack Kirsch as president of National Allied, according to reports from the Windy City.

Four film company presidents — Spyros P. Skouras, Fox; Barney Balaban, Paramount; N. Peter Rathvon, RKO, and Edward C. Raftery, United Artists — will serve as members of the executive committee for the affair. These distribution executives, together with Allied leaders and other theatremen from all sections of the country, have announced their intentions of being present to honor the dynamic young head of the independent organization.

Another
Super Service
from
HIGHWAY EXPRESS LINES, Inc.

●

Pick-Ups To and From
Philadelphia Airports
Meeting All Planes

●

DAY and NIGHT SERVICE

●

HIGHWAY EXPRESS LINES, INC.
236 N. 23d St. 1239 Vine St. 1225 Vine St.
Philadelphia 7, Penna. LOCust 4311

MONOGRAM GETS NEW FINANCING

A new financing deal whereby Monogram Pictures obtains a revolving credit of two million dollars and additional funds to sponsor independent production units has been concluded with the Security-First National Bank of Los Angeles, it was announced by Steve Broidy, president, and George D. Burrows, executive vice-president and treasurer of the film company.

The agreement provides for loans to be made available to Monogram for a period of three years beginning March 1, 1946, and expiring March 1, 1949. Under this agreement, the company will have available for production a revolving line of credit of $2,000,000, and for its Government Bond portfolio a credit of $500,000. In addition, Monogram is permitted to guarantee bank loans up to $500,000 made to independent producers releasing their pictures through the company. The corporation is further permitted to guarantee returns to independent producers to a limit of $700,000. Interest at the rate of 4 percent per annum is to be charged on loans borrowed by Monogram for production purposes.

Preferred Called

This credit is to be supplemented by bank loans arranged independently by several of the producing units releasing through the Monogram organization.

It was also announced that as a result of the recent call by the company of its outstanding 5½ percent cumulative convertible preferred stock, all but 725 shares of a total of 99,000 shares previously outstanding have been converted into common stock.

* * *

$17,800,000 PARAMOUNT PROFIT

Net profit of $17,821,000, an increase of more than $1,300,000 over 1944, has been estimated by Paramount Pictures for the year ended December 29, 1945, after all charges including estimated provision for all Federal normal and excess profits taxes. This amount includes $2,517,000 representing the company's net interest as a stockholder in the combined undistributed earnings for the year of partially owned non-consolidated subsidiaries. Earnings for the year ended December 30, 1944, were $16,488,106, including $1,745,000 from the partially owned subsidiaries.

The estimated earnings for 1945 represent $4.75 per share on the 3,752,136 shares of common stock outstanding at the close of the year, which compares with $4.39 per share for the previous year.

* * *

13,000 TO SHOW CANCER TRAILER

Pledges to show the trailer promoting the cancer campaign have been received from 13,000 theatres throughout the country to date, according to a report by Leon J. Bamberger, distributor co-chairman of the campaign which will be conducted during the week of April 21-28. Some territories have already achieved a 100 percent response and others are on the verge. The trailer features Spencer Tracy.

In New York City, exhibitors decided to use open baskets for the collections and it is reported that 1,000 out of a possible 1100 theatres will solicit funds from their patrons.

Meanwhile, there was repercussion in Congress to the recent column by Robert C. Ruark in the N. Y. World Telegram condemning too numerous theatre collections when Rep. Augustus W. Bennet, N. Y., declared that Ruark "exceedingly underestimates" the willingness of Americans to contribute to worthwhile causes.

* * *

NEW FINANCING GROUP

A new film financing company has been organized by George J. Schaefer and Arthur Greene, prominent Chicago banker, with resources of $20,000,000 to be made available to independent production units. The company, incorporated in Wilmington, Del., will be known as Equity Capital Corp. Schaefer is president and chairman of the board.

Schaefer, veteran film executive, has been reported investigating the possibilities in the independent production field for some time and is said to believe that there will be a steady increase in the number of individual producing units. He will divide his time between New York and Hollywood. There is also a possibility that Equity Capital money may find its way into the English market.

FIGHT
CANCER
APRIL 21 - 28

NEW JERSEY
MESSENGER
SERVICE
Member Nat'l Film Carriers
250 N. Juniper St., Phila., Pa.
LOC. 4823

What The Newspaper Critics Say

HIGHLIGHTS FROM REVIEWS OF NEW PICTURES BY FOREMOST CRITICS

'THE GREEN YEARS' HAILED BY N. Y. CRITICS

(MGM)

"...**Tender and touching** story by A. J. Cronin has been turned into a picture of considerable substance and expanse...All or as many of the details could be packed into the two-hour running time has been reproduced in the picture, faithfully and in line... Too long for comfort...Appealing and warm." CROWTHER, N. Y. TIMES.

"...**A touching and** fully dimensioned account of an Irish-Catholic lad, growing up in a dour Scotch community...Great warmth, variety and latent excitement...A pair of ruthless scissors would have made a fine film far finer...All in all, to be recommended." BARNES, N. Y. HERALD TRIBUNE.

"...**Solidly constructed** motion picture...Rich in sentiment and not devoid of character humor, though both are burdened with an occasional passage that is not as fresh as might be...Picture is long, and if its people weren't so real and interesting the stretch of time and successive small incidents would emphasize the length ...It is a splendid film, one of the best to have come along this year...A little too pat to be perfect, with sentiment and suffering to match." WINSTEN, N. Y. POST.

"...* * * * **Stars**...A wonderful picture...Charles Coburn gives the liveliest and most endearing screen characterization in all of his long and honorable career...The story has a humanness that warms the heart, and an inspirational quality that kindles the imagination." CAMERON, N. Y. DAILY NEWS.

"...**Certainly worth seeing,** despite its shortcomings and pious exaggerations, if only for its parade of interesting performances." McMANUS, PM.

'DEVOTION' NOTICES VARY FROM 'INSULT' TO 'EMINENTLY REWARDING'

(WARNER)

"...**A typically girlish,** sentimental triangular romance...A ridiculous tax upon reason and an insult to plain intelligence." CROWTHER, N. Y. TIMES.

"...**A brilliant cast** stays the exaggerations of Hollywood...Generally hews to human qualities and does so with good sense... Has remarkable persuasion...An eminently rewarding period piece." BARNES, N. Y. HERALD TRIBUNE.

"...**For almost half hour,** shows promise of becoming a very good picture...The picture can look forward to the popularity that goes to all slickly produced tear jerkers these days — but its authors should have their knuckles rapped for making up such fibs about their elders." COOK, N. Y. WORLD-TELEGRAM.

"...**False and distorted**...The performances of the various people are good enough if they are not associated with known characters ...For those who wouldn't know a Bronte from a Blondie anyway, the picture isn't bad as genteel costume romance." WINSTEN, N. Y. POST.

"...* * * **Stars**...Supposed to be a biographical film study of the Brontes, the three literary virgins of Haworth, and their brilliant, irresponsible but much loved brother, Branwell." CAMERON, N. Y. DAILY NEWS.

'DOLL FACE' A PRETTY EXASPERATING MOVIE — PM

(FOX)

"...**Tunes alone do** not a movie musical make, nor pleasant personalities a smash hit. In fact, in spite of likeable tunes and enticing personalities, a pretty exasperating movie." J. T. McMANUS, PM.

"...**Another backstage** theatrical tale...The only distinction in its writing is a persistence in grammatical mistakes. The only remarkability about its pattern is a monotonous fidelity to form." CROWTHER, N. Y. TIMES.

"...**Possibly there are** entertaining angles to the notion that a burlesque stripper might by hook or crook gain a literary reputation. But the movies are not the medium to handle the matter." WINSTEN, N. Y. POST.

"...* * * **Stars**...The story of Gypsy's rise from burlesque to the legitimate theatre by way of her autobiography is amusingly told. Vivian Blaine, who represents Gypsy does not do a strip-tease... Vivian's turn, as the Doll of the Gaiety Theatre, is a comparatively modest song and dance routine...Direction is O. K." CAMERON, N. Y. DAILY NEWS.

"...**The halcyon days** of strip-teasing are being revived in none too happy fashion...It bears about as much resemblance to old-time burlesque as a society-page portrait does to a snapshot, and it has as little vitality...Big and bustling, but far from bountiful." BARNES, N. Y. HERALD TRIBUNE.

'KITTY' PLOT MECHANICAL, CHARACTERS STUFFED COSTUMES — TIMES

(PARAMOUNT)

"...**The plot is** purely mechanical and the characters are mostly stuffed costumes...Compound of elegant costumes, exquisite sets — really museum replicas of Georgian interiors — extra-crowded tableaux, actors with Hollywood airs and a slightly-sullied Cinderella, whom Amber can fade with one wave." CROWTHER, N. Y. TIMES.

"...**A heavily brocaded** costume piece...Settings and costumes are flamboyantly garish and so is the style of playing...Paulette Goddard has worked up blazing temperament to go with her ravishing beauty in the title role...High flown romantic story telling, raised several notches above its station by the tinges of mirth." COOK, N. Y. WORLD-TELEGRAM.

"...**A disreputable romance** is unfolded with pomp and circumstance...Mitchell Leisen has staged it with considerable authority as well as fanfare, it is a superior fancy dress love story...The dialogue is generally embarrassing...Script runs thin on humor and drama." BARNES, N. Y. HERALD TRIBUNE.

"...**In praise one** can say that in every respect the picture has been produced as well as could be hoped. The indictment is simply that a great deal of care, time, money and talent are used to make a glittering entertainment of no particular consequence." WINSTEN, N. Y. POST.

'COLONEL EFFINGHAM'S RAID' REVIEWS MIXED

(FOX)

"...**May be called** a most unfortunate case of cinematic schizophrenia...Embellishes a treatise on civic duty with both charm and mellow dignity...Promises much in the way of warm and intelligent drama...Breaks in two, leaving dramatic logic stranded and fading out on an incongruous note of war-time sentiment." GUERNSEY, N. Y. HERALD TRIBUNE.

"...**Quiet good humor**...If the script was as good as Mr. Coburn's performance, everything would be just dandy...Some portions of the picture are pleasantly amusing, being generously endowed with homespun humor and true Confederate philosophy. Yet, taken as a whole, has its disappointing moment...Genial is the word for this film." T.M.P., N. Y. TIMES.

"...**Though the movie's** characterizations of politicos, clubwomen and other small-town citizenry have no more subtlety than a comic-strip, it has a pleasant sort of gayety, anyhow." LEVITAS, PM.

" ..**Good**...**Mellow,** unostentatious film fare — adult in fashioning ...Amusing dialogue." THIRER, N. Y. POST.

'DEADLINE A DAWN' CALLED A RACY LITTLE BAFFLER

(RKO)

"...**Racy little baffler**...Good sense of mood and movement so that the whole thing rolls off fast and well." CROWTHER, N. Y. TIMES.

"...**A well conceived** and imaginative chase mystery...Vastly intriguing, deriving its suspense from tantalization rather than fear." GUERNSEY, N. Y. HERALD TRIBUNE.

"...* * * **Stars**...Murder mystery in which the suspense is cleverly contrived...In spite of the slightly unsatisfactory ending, the action has been handled by director Harold Clurman with sufficient suspense to keep the audience guessing up to the end." CAMERON, N. Y. DAILY NEWS.

"...**Bang-up melodrama** that gets its ominous effects through a careful; if at times a bit too carefully contrived attention to detail and character...A good cast helps build up plenty of suspense and excitement." PELSWICK, N. Y. JOURNAL AMERICAN.

"...**Artificially contrived** but still very exciting mystery drama... Until the falling apart occurs, it is altogether satisfactory entertainment in the goose flesh school." COOK, N. Y. WORLD-TELEGRAM.

"...**As a murder mystery,** as a purveyor of suspense, has the elements to put it on top with the leaders. Though somewhat more complex than most movies of the kind, it makes fairly good sense when unravelled in the finale." WINSTEN, N. Y. POST.



Yes, YOU, MR. EXHIBITOR!

The *Answer* to *Cancer* is in your *Easter Week* Audience Collection!



CANCER IS OUR LAST CAMPAIGN! ITS NEEDS ARE *SO URGENT -- SO VITAL* -- WON'T YOU PLEASE JOIN 10,000 OTH THEATRE-MEN IN THE FIGHT

This Ad Sponsored by

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

Film BULLETIN

Vol. 14, No. 9 April 29, 1946

HUGHES VS. DECENCY

"...What Howard Hughes simply is seeking to do is to justify an advertising campaign that exploits cheap sex sensationalism on behalf of an inferior and a tawdry motion picture..."

From Editorial by MO WAX

WISDOM FROM TEXAS

More About the 'Hat-In-Hand' Policy

Page Five

THE INDEPENDENT MOTION PICTURE TRADE JOURNAL

so Very Funny...!

You'll love it with all your heart... You'll live it with all your love!



A Country girl — who goes to town



A Brooklyn Lodger... who's very clever

JACK H. SKIRBALL · BRUCE MANNING present

Myrna Loy · Don Ameche

in

So Goes My Love

A UNIVERSAL RELEASE with

RHYS WILLIAMS BOBBY DRISCOLL RICHARD GAINES

Directed by FRANK RYAN Produced by JACK H. SKIRBALL

A JACK H. SKIRBALL-BRUCE MANNING Production Screenplay by Bruce Manning and James Clifden
Based upon "A Genius in the Family" by Hiram Percy Maxim Director of Photography: Joseph Valentine

Here is one of the ads which is being used in the national magazine campaign now running on "SO GOES MY LOVE"

During these last two weeks of April, more than 23 million people, who like movies, bought and read one or more magazines which contained a full page advertisement on the fine box-office attraction . . . "SO GOES MY LOVE" . . The first of the Jack H. Skirball-Bruce Manning Productions for Universal release.

Here are the magazines in which these advertisements are appearing:

Life, Look, Good Housekeeping, Woman's Home Companion, Screen Guide, Movie Show, Redbook, Time, Family Circle, Movies, Movie Life, Movie Stars Parade, Photoplay, Modern Screen, Movieland, Screenland, Silver Screen, Motion Picture, Movie Story.

and that isn't all . . .

Backing up this tremendous national magazine campaign, with a readership in excess of 70 millions of people, Universal has gone all out to give "SO GOES MY LOVE" the finest promotional campaign ever accorded any picture.



NATIONAL WIRE BREAKS ON NEW YORK FASHION SHOW

Two hundred fashion editors and hat buyers assembled in New York recently to see the picture and to examine and adapt the hats worn by Myrna Loy in "SO GOES MY LOVE."

Three hundred leading milliners and department stores throughout the country will display the resulting fashions, with credit to "SO GOES MY LOVE." The story broke the national wire services.



MERCHANDISING TIE-UPS WHICH WORK LOCALLY

Your local newspapers will carry advertising timed to your play dates on the extra merchandising tie-ups on "SO GOES MY LOVE."

Leading department stores in your city are now getting the material for special window displays in conjunction with these tie-ups.



SOLD THROUGH THE AIR

Here is a brand new idea in exploitation that is getting big newspaper space, wherever used. Lt. Charles Lockwood, flying the special Aeronca airplane, recently christened "THE SO GOES MY LOVE" plane by Myrna Loy, is stopping in more than 30 key cities where he delivers a print of "SO GOES MY LOVE" and meets the press and civic leaders for special interviews on the picture.

He is front page news wherever he stops.



NATIONAL BROADCAST OVER 236 STATIONS

Mark this date. Sunday, April 28, more than 5 million people will listen to the "Double or Nothing" radio salute to "SO GOES MY LOVE," over the Mutual Broadcasting System.

Sunday newspapers in more than 30 key cities will run an advertisement announcing this program.



Back up these national breaks with the fine local campaigns you will find in the press book!

SUCCESS..

SUCCESSOR!

SARATOGA TRUNK COMPLETES 6-MONTH RUN HOUSE RECORD AT THE N.Y. HOLLYWOOD

OPENING WEDNESDAY

BETTE DAVIS

IN HER DOUBLE ROLE IN

"A STOLEN LIFE"



GLENN FORD
DANE CLARK
WALTER BRENNAN
CHARLIE RUGGLES

DIRECTED BY
CURTIS BERNHARDT

Screen Play by CATHERINE TURNEY • Adapted by MARGARET BUELL WILDER • From a Novel by KAREL J. BENES • Music by MAX STEINER

TWENTIETH ANNIVERSARY OF TALKING PICTURES

Warner

EDITORIALS

Vol. 14, No. 9 April 29, 1946

HUGHES VS. DECENCY

Howard Hughes has attempted to puff up his public dispute with the Motion Picture Association of America about the advertising of "The Outlaw" far beyond its legitimate proportions. The issue has been elevated by his publicity spokesman to the very high plane of free speech and a free press.

Poppycock. What Hughes simply is seeking to do is to justify an advertising campaign that exploits cheap sex sensationalism on behalf of an inferior and a tawdry motion picture. No high-sounding phrases can disguise that fact.

Mr. Hughes is a very wealthy man to whom motion picture production is a diverting side line. His approach to the industry's problems is bound to be more casual than those who have their capital and income at stake in it. When Hughes resorts to the use of material on "The Outlaw" that is obviously objectionable, he is jeopardizing the interests of the industry at large. No one has the right to start a fire on the grounds of "freedom".

There are some facets of the MPAA we disapprove and the old Hays organization evaded certain responsibilities which could have bettered the industry and which we hope Eric Johnston will undertake. But no one can deny that the policy of self-regulation by which the content of film advertising is kept within the bounds of decency and good taste is one of the Association's worthier functions.

We hope the organized independent theatremen of America will express their support of the MPAA in this matter.

MO WAX

WISDOM FROM TEXAS

One of the more subtle trade practices foisted upon the theatreman by the film companies to invade his legitimate profits is the one we have dubbed the "hat-in-hand" policy in making film deals. This is the system whereby the salesman, with either honeyed or harsh words (depending on the rigidity of the particular buyer's backbone), induces the exhibitor to agree to excessive terms for a picture, with the adjacent promise that an adjustment will be forthcoming if the receipts do not measure up to the optimistic anticipation of the usually optimistic sales executive. This entails a visit by the theatreman, after the picture has completed its engagement, to the distributor's branch office where he carries his hat in his hand and proceeds to plead for a kick-back. By this time the salesman's memory is a bit vague about it all, but he will see what he can do.

Ultimately — sometimes it has to be considered by "New York" for several weeks — the exhibitor is granted a small fractional rebate of the rental he paid and then he is expected, in humble gratitude for the favor, to sign a new contract, again at terms that will keep him dangling on the hook.

It is an enervating practice that robs the exhibitor of independence in dealing with the distributor. It is a devious device for limiting the theatre's profits to a point where the exhibitor is virtually a hireling of the film company. It is, in the words of Col. H. A. Cole, head of the Texas Allied Theatre Owners, "a lousy way of doing business"!

Col. Cole has issued a bulletin on the subject of "adjustments" and you will find it right to the point. Exhibitors would profit by heeding these words of the veteran independent leader:

"You are all of you familiar with film companies who in selling their product to you from time to time do it on what might be called an "adjustments" basis. In other words, the salesman promises you that if a picture doesn't do a certain vague amount, they will adjust the film rental.

"I know there are quite a number of adjustments made by two or three of the companies after making that promise, but, if you will pardon me, it's a lousy way of doing business. It makes you slipshod and easy when you make the deal, and when the adjustment is made you will find that there is very little profit, if any, in the engagement. Usually such adjustments are made to save you from a loss (maybe) but not to give you a profit. You don't have a single thing outside of popcorn on which you can make profit except your playing time, and if an adjustment is made to break even, that is really making you work at a loss.

"How much better it would be if, realizing that situation, you battle for the correct terms when you make your deal?

"Put that in your pipe and smoke it."

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HOLLYWOOD EDITORIAL

ACTORS SHOULD STICK TO ACTING

No article that I have written during 11 years as a Hollywood correspondent has stirred more comment than the recent contribution to Film Bulletin, "Stars Make Lousy Producers."

As was to be expected, the major studio heads and producers found the piece to be a reflection of their own viewpoint. It is natural that they would seek to disparage the efforts of leading players to produce in their own right since the practice is eliminating important names from star rosters.

The players whose business capabilities the article deprecated were furious. One of their representatives, in a state of high dudgeon, called to cite the number of now prominent directors and producers whose backgrounds include acting experience...an argument that is more childish than profound.

Undoubtedly there are such men, many of them, particularly among the old timers. People who have grown up in the industry can recall an era when it was commonplace for one person to perform such multiple tasks as writing, directing, acting, producing or even building the sets. But, to reiterate a point expressed in the first article, such versatility was characteristic of a particular phase of the film business. It has no place in the complex motion picture pattern of today.

At any rate, the problem under discussion is not meant to discourage the production aspirations of anyone — be he actor, film cutter, assistant director or messenger boy. The issue at hand centers simply on the growing habit of high-priced stars to set themselves up as producers with no qualifications beyond the glamour of their names. They lack experience in any but the acting end of the business and simply are taking advantage of a lush motion picture market to obtain financing and distribution — again solely on their personal box-office value.

The dangers of the practice can be resolved into the simple fact that good pictures are not emerging from the actor-producer set-ups. And that, whether one likes it or not, is the only method by which success in the motion picture industry is gauged.

To delve a bit deeper into the wholesale entrance of film stars into production, it is apparent that two factors are responsible. First, the spread of earnings over a longer period; secondly, dissatisfaction with existing production methods.

The revolt of the actors is symptomatic of a general upheaval which is taking place in Hollywood; namely, a trend toward independence and a growing reluctance to acquiesce in the high-handed policies which for so long have been characteristic of certain important film companies.

In the pre-decree days it was possible for the big outfits to get away with their arbitrary attitudes. They controlled all of production, much of the important playing time and most of the valuable personalities. Today, however, their dominant position is dependent on their willingness to make concessions.

In order to survive they have been obliged to enter into percentage deals which a decade ago would have been laughed out of town. They have opened facilities to independent units and autonomous set-ups have been sponsored and encouraged to placate key men. In short, the production structure of 1946 is vastly different from that of the pre-war days.

But more than being different — it is better. The successful evolution of the producer-director and the producer-writer is to be applauded and encouraged. The new blood that has entered the independent ranks is another source of satisfaction to proponents of a competitive motion picture business.

But if the existing improvements in the production structure are to achieve the desired wholesome effect, those in the vanguard must be men of reputation, experience and talent. The industry cannot pin its hopes on mere actors to whom independent production is not the end but simply the means by which their vanity is satisfied and their pocketbooks filled.

Independent production will survive and perform a great service because it is a field which has attracted the likes of Frank Capra and the group of veterans behind Liberty Pictures, Charles Einfeld and his Enterprise company, Hunt Stromberg, Walter Wanger, Jack Chertok, the King Brothers and the dozen or so others who know that films are only as good as the men who make them. In trying to measure up to the qualities expected of them, these men will surely prove to be more capable producers than the box-office headliner who would prefer that the public measure up to his own shortsightedness and rather limited taste.

Certainly, the men in the independent phase of filmmaking are not without blame. They are as susceptible to error as the fellow in the major plant who performs a job only because it is assigned to him. But at least the independent catastrophe by a reputable production man is committed with more honesty than that by an actor whose attitude is one of resentment against the company that has developed him into an important screen personality. Definitely, it is more commendable than a desire to make a picture because a particular story offers a showy but totally unsuitable role.

The wise actor in these unsettled days of movies is the one who waits for the independent field to define itself, to clarify its position and measure the value of its contribution to the industry.

Then, the artist will be in the enviable position of tying in his career with men experienced in the creation of entertainment...men capable of exploiting films...men of broad viewpoint who can anticipate the ever-changing public tastes.

As it stands, the star who stalks into the production field is as naive as a child in a world his peers do not yet fully comprehend. For none of us can honestly predict whether the present prosperity in the independent field is one of those war booms or actually the beginning of a new day in picture making.

Far-sighted film men believe the independent picture is here to stay. Their hopes are pinned on the unit system, on the establishment of new distribution companies, on the continued widening of releasing facilities by existing film companies.

But they also want to see the field pioneered by people who know what it's all about. Amateur excursions only tend to obscure the broad pattern of progress.

And until the actors prove otherwise, they are going to be labelled simply...muddling amateurs.

DAVID HANNA

20th CENTURY-FOX . . . 1 May Release

'DO YOU LOVE ME?' MUSICAL WITH GOOD BOXOFFICE ELEMENTS

Rates ● ● ● on name values

20th Century-Fox

91 minutes

Maureen O'Hara, Dick Haymes, Harry James, Reginald Gardiner, Richard Gaines, Stanley Prager, B. S. Pully, Alma Kruger, Chick Chandler, Almira Sessions, Douglas Wood, Julia Dean, Harry Hays Morgan, Harlan Briggs, Eugene Borden, Frank Melton, William Benedict, Kay Connors, Harry James' Music Makers.

Directed by Gregory Ratoff.

The latest glossy musical from 20th Century-Fox, "Do You Love Me?," has the customary marquee names, song hits and Technicolor to carry it to box office success in spite of its thread-bare and utterly-implausible ugly duckling plot. Again the primly-dressed, be-spectacled heroine has only to remove her glasses, fluff out her hair and don pretty clothes to emerge as a glamour girl who wins all the male hearts in the picture—just as easy as that. It's purely escapist fare which manages to hold the interest mainly because of its top-flight personalities—the lovely (after the first reel) Maureen O'Hara, the swoon favorite, Dick Haymes, and Harry James, who gives a remarkably poised performance and, of course, gets in a few hot licks on his trumpet. The combination of Haymes and James will lure and thrill every bobby-soxer, while their elders will find it mildly enjoyable at best. Originally made as "Kitten on the Keys" and then re-made, in part, by producer George Jessel, this is weak on comedy and introduces one situation which is later forgotten, for no apparent reason. However three of the four songs are winners, including the title tune, which is already among the top ten, and "I Didn't Mean A Word I Said" and "As If I Didn't Have Enough On My Mind," both in the popular groove. Reginald Gardiner and Richard Gaines offer strong support to the three leads and, an amusing touch at the finale, has James, disgusted because he has lost Miss O'Hara to Haymes, being consoled by "one of his fans," the luscious Betty Grable.

Maureen O'Hara, great-great-grand-daughter of the founder of a tradition-bound school of music, goes to New York to arrange details with Reginald Gardiner about the summer symphony festival. En route, she meets Harry James, whose red-hot playing fails to impress her and he calls her "cold as ice." In New York, she smoulders with resentment over this remark and, finally, she takes off her glasses, fluffs out her hair and shops for glamorous clothes. Needing an escort to enter the nightclub where James is playing, she picks up Dick Haymes, who is looking longingly in a restaurant window. Soon both Haymes, who turns out to be a popular crooner who was merely on a diet and James fall in love with her and she disregards all messages from her stuffy fiance, Richard Gaines. When the news photographers snap Miss O'Hara playing a boogie-woogie rendition of Mendelssohn's wedding march, her career as dean of classical music is shattered. However, James and Haymes get together with Reginald Gardiner, who announces a change of program to the summer festival guests. When James plays a symphonic arrangement of "St. Louis Blues" and Haymes sings, the students applaud wildly and even the faculty is impressed. After Haymes wins Miss O'Hara, James is consoled by one of his fans, the lovely blonde Betty Grable.

LEYENDECKER

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WARNER BROS. . . . 1 May Release

'HER KIND OF MAN' EXPLOITABLE MELODRAMA WEAKENED BY DIRECTION

Rates ● ● + in action houses; fair dualler generally

Warner Bros.

78 minutes

Zachary Scott, Janis Paige, Dane Clark, Faye Emerson, George Tobias, Howard Smith, Harry Lewis, Sheldon Leonard, Joseph Crehan, Monte Blue, John Gallaudet.

Directed by Frederick de Cordova

Warners latest excursion into the field of robust demi-gangster melodrama, hard-hitting action and torrid romance which they have turned out so effectively in the past comes a cropper in "Her Kind of Man" principally because of a lack of plot originality and haphazard, loose-jointed direction. The latter must take the brunt of responsibility for the film's failure to click. For despite an old-hat story that telegraphs its punches reels in advance, it abounds with ingredients that could have been turned to thrilling advantage. There is the ruthless, calculating gambler played by Zachary Scott who rides to quick riches astride an uncanny streak of fortune; there is the hubba-hubba proportioned Janis Paige as the gambler's girl who responds to his every whim; there is the rising Dane Clark in a highly sympathetic role to form the conflicting triangle. There are night club and gambling room settings and a couple of old songs, "Something to Remember You By" and "Body and Soul" rendered fetchingly by Miss Paige, and lots more. But director Frederick deCordova dissipates the potentials until all that is left is routine program melodrama, peopled with unbelievable characters and sprinkled sparingly with entertainment. Best returns will come in action houses where exploitation the gambling and gangster angles and Miss Paige's curves will bring good results. Elsewhere, it will require the support of a fairly strong feature.

Zachary Scott, a cold-blooded gambler, runs up a bankroll in a crap game and decides to ride his luck into the big-time. He is joined by a young gunman, Harry Lewis, who feels that Scott is due for the big money. When Scott's girl friend, Janis Paige, singer in a night-club owned by George Tobias, is awarded a contract in a New York show, Scott goes along, but is forced to kill Sheldon Leonard, whom he had cleaned out in gambling. Scott keeps out of sight for a while, and Paige, in New York, becomes friendly with Dane Clark, a newspaper columnist. Scott buys Paige's contract and takes her learning that Scott is suspected of murder, to Saratoga, where he has a part interest in a new night club opened by Tobias. Clark, follows them to Saratoga. In a boxing bout, Clark gives Scott a beating and is in turn badly beaten by Scott's henchmen. Angered by Scott's treatment of Clark, Paige leaves for New York, but Scott follows her and turning on his charm, gets her to marry him. He opens a high-class gambling joint in New York and it is raided. In the melee, Scott accidentally shoots his sister, Faye Emerson, wife of Tobias. He escapes but is hunted down by the police and Tobias, who shoots him, paving the way for Clark and Paige to resume their romance.

Zachary Scott is rapidly becoming typed in the heelish role and he does it well. Starlet Janis Paige is an ocular treat in her first starring film and displays, additionally, a torchy, well-modulated singing voice, but her thespic talents hardly make the "B" grade. Even the capable Dane Clark is stymied by the limitations of dialogue and de Cordova's direction. George Tobias and Faye Emerson are wasted in insipid roles.

BARN

BOX OFFICE RATING: ● Poor ● ● Average ● ● ● Good ● ● ● ● Excellent

RKO RADIO . . . 4 in Fifth Block (Total 5)

'BADMAN'S TERRITORY' ACTIONFUL WESTERN WITH FLOCK OF FAMILIAR FACES

Rates ● ● ● in action houses; ● ● + generally

RKO-Radio

98 minutes

Randolph Scott, Ann Richards, George "Gabby" Hayes, Ray Collins, James Warren, Morgan Conway, Virginia Sale, Andrew Tombes, Richard Hale, Tom Tyler, Lawrence Tierney, John Halloran, Isabel Jewell, Nestor Paiva, Harry Holman, Steve Brodie, Phil Warren, William Moss, Chief Thundercloud.

Directed by Tim Whelan.

This ridin', shootin' round-up of famous western characters (most of whom have made money for exhibitors in previous films) is strong meat for action fans and an entertaining western for general audiences. With a tale that employs The Dalton Boys, Jesse and Frank James, Belle Starr, and includes Lawrence "Dillinger" Tierney, Morgan "Dick Tracy" Conway and George "Gabby" Hayes in its cast, it has exploitation values that can capitalize for high returns where westerns flourish, while the Randolph Scott name will give it a lift in other situations. Although action is stressed throughout, romance is plausibly introduced into the plot and ample comedy moments relieve the strain of a succession of villainous doings. The locale is that strip of Oklahoma territory which was not a part of the Union in 1850 and, consequently, became a hide-out for lawless men. Most of these famous outlaws are pictured as likable characters but, except for Belle Starr, they get the customary "Crime Doesn't Pay" treatment in the finale. The picture seems to have a little of everything, even a bang-up horse race, and may seem over-long to all except the youngsters; they'll eat it up.

Through a faulty survey made in 1850, a strip of land between Oklahoma and Texas became a hide-out for such notorious outlaws as the Dalton Boys and the James Brothers. When James Warren, deputy sheriff, is wounded by Morgan Conway, of the Texas State Police, over the arrest of George "Gabby" Hayes, Jesse and Frank James (Lawrence Tierney and Tom Tyler) rescue him and give him medical aid. Warren's older brother, Randolph Scott, a Texas sheriff, also quarrels with Conway and goes to Quinto, in Badman's Territory, where he meets Ann Richards, a newspaper editor crusading to have the region brought under Federal control. Both the outlaws and the wealthy cattlemen, who prefer their tax-free status, oppose Miss Richards' fight and Scott wins her gratitude by preventing her enemies from closing down her paper. In the annual Grass Rent Day horse race, Scott loses to Belle Starr but, when the stakeholder runs out, Scott prevents an Indian uprising by forcing the man to pay them their winnings. When the Dalton Boys make their historic raid on Coffeyville, Warren and Hayes go with them and Scott makes a desperate, but futile, attempt to save his brother. Conway, now a U. S. marshal, arrests Scott and has Hayes ruthlessly killed. Even though handcuffed, Scott attacks Conway and kills him in a gun battle. A sympathetic jury brings in a verdict of justifiable homicide and Scott is freed.

Randolph Scott makes a handsome, iron-jawed sheriff-hero and Ann Richards gives a capable performance as the crusading newspaper editor, even if her clipped British accent seems out-of-place in a lawless western community. Lawrence Tierney and Tom Tyler are well cast as the James Brothers and Steve Brodie stands out in his brief role of the fearless Bob Dalton. George "Gabby" Hayes is his usual irascible and amusing self. Virginia Sale, in one of her stock spinsterish characterizations, helps out with the comedy. Ray Collins and Isabel Jewell also do good work.

LEYENDECKER

'PARTNERS IN TIME' LUM AND ABNER DOFF MAKEUP IN HOMEY, APPEALING YARN

Rates ● ● + in small towns; fair dualler for naborhoods

RKO-Radio

73 minutes

Chester Lauck (Lum), Norris Goff (Abner), Pamela Blake, John James, Teala Loring, Danny Duncan, Dick Elliott, Charles Jordan, Grady Sutton, Phyllis Kennedy, Ruth Lee, Ruth Caldwell.

Directed by William Nigh.

This is the best of the Lum and Abner films and would have made an auspicious beginning for the pair's screen series. "Partners in Time" tells of the formation of their partnership forty years earlier, via flashback, in simple, homey, entertaining style. Chester Lauck as Lum and Norris Goff as Abner are just as effective without makeup and, under William Nigh's understanding and smooth direction, merge the present and a nostalgic past into an enjoyable little film of small town life. Incidentally, their appearance as the two personable young men they really are is an additional selling point for their large radio-screen following, who have undoubtedly wondered what lay behind the whiskers and greasepaint. A plot which sees the partners in danger of losing their general store while they attempt to restore a blighted young love affair gives the film plenty of opportunity to extol rural blessings, past and present. An agreeable blend of humor, and heart-tugs, the picture's appeal will not be limited to the sticks; it should make a favorable entry for the lower half in naborhood houses. N. G. for action spots.

Lum and Abner, partners in the Jot 'em Down general store, are confronted with a lawsuit brought by city slicker Charles Jordan and the danger of losing their store unless they pay him off. Meanwhile, Teala Loring and her fiance, John James, are on the verge of breaking off because she wants the big city while he wants to remain in Pine Ridge. Lum and Abner, reluctant to see the young 'uns separate, tell of their experiences 40 years earlier when Abner, a city boy, came to Pine Ridge to visit his war buddy, Lum, and stayed on to marry the girl Lum loved while they became partners in the store. Lum's vivid description of the small town of 40 years ago and its people causes Teala to change her mind and reunites the lovers. In addition, Lum's narrative reminds him of evidence that the store is rightfully theirs and Jordan is revealed as a fraud.

BARN

'DING DONG WILLIAMS' FEEBLE DUALLER

Rates ● +

RKO-Radio

62 minutes

Glenn Vernon, Marcy McGuire, Felix Bressart, Anne Jeffreys, James Warren, William Davidson, Tom Noonan, Cliff Nazarro, Ruth Lee, Jason Robards, Bob Nolan and the Sons of the Pioneers.

Directed by William Berke.

"Ding Dong Williams" is one of those minor duallers which might have performed a more useful function had it rested quietly as the magazine story from which it originated. The plot is thin, obvious and about as absorbing as might be any succession of scenes featuring a chubby, teen age girl running up and down hallways. Musical sequences, ranging from the Sons of the Pioneers to a bored looking child prodigy, pianist Richard Korbel, are tossed in to bolster the story line. But they are distracting rather than helpful. This will be submerged as a dual bill filler only in the minor naborhood spots.

The screenplay centers on the plight of the music head of a studio who is given an order to write a modern composition for a new picture. The old gent, with his affection for the masters, has no understanding of the contemporary idiom. His enthusiastic secretary introduces him to Glenn Vernon, a youthful jive musician. Before it is learned that he composes by inspiration and cannot write a note, he is engaged. The problem, then, is to get him in the proper melancholy mood. In outlandish fashion the deed is accomplished and the musical piece created.

In a perfectly dreadful role, young Glenn Vernon impresses one as having seen too many George Raft pictures. Marcy McGuire is the bulky heroine and Felix Bressart plays the elderly musician with all the hokum at his command. The supporting cast is drawn from the ranks of Hollywood bit players.

William Berke's direction is the kind of slaphappy job one would expect with a story and budget such as were whipped up for this number.

HANNA (Hollywood)

RKO Block—Continued on Page 13



MEDIUM SHOT

THE VIRGINIAN: "When you call me that--smile!"

(This [illegible] is thrilling more millions than ever before.)

FOUR HAPPY EXHIBITORS ARE SMILING FROM EAR TO EAR

OVER THE AMAZING GROSSES OF THE FIRST FOUR ENGAGEMENTS OF

Paramount's

The VIRGI



In 1946 Technicolor

All new! First time in Technicolor! By far the finest production ever made of the twice-tested and proved box-office natural from the multi-million-copy adventure classic

By Owen Wister



Rounding Out The Most Amazing Quartet Of Simultaneous Sensations In Any Company's History!



NIAN

IT'S THE BIGGEST NEWS OF ALL WHEN A PICTURE ACTUALLY

Tops "Utopia"

---

2 Out Of First 4 "Virginian" Dates Actually Outgrossed New All-Time Records Just Set By "Road To Utopia"

• • •

2 Out Of 4 Topped Everything But "Utopia"

• • •

All 4 First Openings Topped "Going My Way"



"Get goin,' chums—
I'm gonna take
a shot at that N. Y.
Paramount record!"



Yes, it's moving into
the big house on
Broadway, following
"Utopia's" terrific
7-Week run.

The VIRGINIAN

In Technicolor

Starring

JOEL McCREA . . . . . as The Virginian

BRIAN DONLEVY . . . . . as Trampas

SONNY TUFTS . . . . . as Steve

with

BARBARA BRITTON . . . . . as Molly

Fay Bainter, Tom Tully and Henry O'Neill

Produced by PAUL JONES
Directed by STUART GILMORE
Screen Play by Frances Goodrich and Albert Hackett
Based on the Novel by Owen Wister and the play
by Kirk La Shelle and Owen Wister

Advertised in Full-Color Half-Pages
in 57 Key-City Sunday papers
from Coast to Coast, by

Paramount

THE ACADEMY AWARD COMPANY

PRINTED IN U.S.A.

RKO BLOCK—Continued from Page 8

'THE TRUTH ABOUT MURDER' CONFUSED MURDER MYSTERY

Rates ● ● ● as supporting dualler only

RKO-Radio
63 minutes

Bonita Granville, Morgan Conway, Rita Corday, Don Douglas, June Clayworth, Edward Norris, Gerald Mohr, Michael St. Angel, Tom Noonan, Dewey Robinson.

Directed by Lew Landers.

"The Truth About Murder" is fast-moving but handicapped by a confusing murder plot. Lacking the name strength or punch to hold the top spot in any situation, it will serve adequately as a supporting feature in action and naborhood houses.

Although the film has several suspenseful moments, the denouement is a decided letdown, mainly because the killer's motivation is never clearly explained. The one original angle is the use of a "lie detector" for solving the crime. Miss Granville is attractive, but her actions are too flighty for an attorney. Morgan Conway is scarcely a romantic type for the hero. Edward Norris does a good acting job, but the only outstanding performance is that of June Clayworth, returning to the screen after a seven year absence, to give a poised and convincing portrayal of a handsome and heartless young matron.

Using a lie detector test, Bonita Granville discovers that her boss, District Attorney Morgan Conway, is in love with her so she resigns to go into partnership with lawyer Edward Norris. The latter, whose wife, June Clayworth, is running around with Don Douglas, has taken to drinking heavily, but Miss Granville persuades him to attempt a reconciliation. When Miss Clayworth is murdered, the police find Norris preparing to leave town and he is arrested despite his protests that he cannot remember his actions. Miss Granville then determines to find the real killer as the only way to offset the circumstantial evidence Conway is piling up against Norris. A photographers' model, Rita Corday, and her husband, Michael St. Angel, both fall under suspicion but before the former can reveal the true murderer, she is shot through a window. Miss Granville then calls together all the other people concerned for a "lie detector" test and, when she has it set up, she tries it out on Don Douglas. The detector betrays him as the man who killed Miss Clayworth because she had decided to give him up and go back to Norris. Before Douglas can kill Miss Granville to silence her, Conway and the police arrive.

LEYENDECKER

RKO RADIO . . . 1 Not Set

'HEARTBEAT' GAY ROMANCE IN PARTS; TOO LONG

Rates ● ● ● — on name value; less in action and rural houses

RKO Radio (Robert and Raymond Hakim)
102 minutes

Ginger Rogers, Jean Pierre Aumont, Adolphe Menjou, Basil Rathbone, Melville Cooper, Mona Maris, Eduardo Ciannelli, Henry Stephenson, Marcelle Corday, Mikhail Rasumny.

Directed by Sam Wood.

Despite the fact that it sags noticeably through the middle, this gay, amusing and quite improbable romantic comedy with a Continental flavor will exert rather strong appeal to feminine fans. The handsome, blonde Frenchman, Jean Pierre Aumont, recently discharged from war service, is likely to become a new "heartbeat" for the romantically-inclined matrons. Although the males may find it too fluffy and repetitious, Ginger Rogers and a first-rate supporting cast will insure above-average grosses, except in rural or action spots. It's a typical "Pygmalion" theme—or from gutter-snipe to lady in a few weeks—and it has been brightly handled for the most part. Director Sam Wood has added many delightful incidental comedy touches to pad out the action but at least 20 of its 102 minutes could have been clipped to make a tighter film. After a most original opening, with the credits shown on a series of old Parisian billboards, the picture starts at a smart farcical pace but it slows down after romance rears its head. From then on, the deft characterizations of Adolphe Menjou, Melville Cooper and, particularly, Mikhail Rasumny, do most to keep interest alive.

In pre-war Paris, Ginger Rogers, recently escaped from a reformatory, is tutored in the art of picking pockets at Basil Rathbone's alleged "art school." Her first victim, Adolphe Menjou, a distinguished ambassador, catches her stealing his stickpin and, instead of turning her over to the police, he dresses her in fine clothes and sends her to the official ball to steal a watch from Jean Pierre Aumont, a young diplomat. The latter has been too friendly with Menjou's wife, Mona Maris, but Miss Rogers removes the lady's picture from the watch and then returns it to Aumont after the ambassador is convinced of his wife's innocence. Her assignment over, Miss Rogers leaves the ball but is followed by Aumont, who has fallen in love with her. She is finally forced to confess that she is a pick-pocket who is in danger of being sent back to the reformatory unless she can get a husband "in name only." Aumont picks on his impoverished friend, Melville Cooper but, after the latter has transformed Miss Rogers into a "lady," the young diplomat finds he cannot let her sacrifice herself. A wedding, with the ambassador and other diplomats in attendance, is a typical "fairy tale" ending.

Ginger Rogers, who does a capable acting job throughout, is more convincing as the shiny-faced fugitive from a reformatory than as the glamorous guest at the embassy ball. Jean Pierre Aumont is well cast as the young diplomat but it is Basil Rathbone, as the tempestuous professor whose students are taught the art of picking pockets; Mikhail Rasumny, as a wise and understanding friend of the heroine; Melville Cooper, as an impoverished ne'er-do-well, and Adolphe Menjou, as the jealous ambassador, who make their every scene stand out. Eduardo Ciannelli and Henry Stephenson are other reliables in a well-nigh perfect supporting cast.

DENLEY



RKO RADIO . . . 1 Special

'MAKE MINE MUSIC' ANOTHER COLORFUL, AMUSING DISNEY NOVELTY FEATURE

Rates ● ● ● in better class spots; ● ● as dualler for action houses

RKO-Radio (Walt Disney)

75 minutes

Presenting the talents of Nelson Eddy, Dinah Shore, Benny Goodman, Andrews Sisters, Jerry Colonna, Andy Russell, Sterling Holloway, Tania Riabouchinska, David Lichine, The Pied Pipers, The King's Men, The Ken Darby Chorus, The Benny Goodman Quartet.
Directed by Jack Kinney, Clyde Geronimi, Hamilton Luske, Bob Cormack, Josh Meador.

Walt Disney's latest feature-length Technicolor treat is another imaginative, song-studded blend of fantasy and cartoon which makes up in name strength what it lacks in continuity. For "Make Mine Music" is actually a series of ten shorts, entirely unrelated except for the fact that each is built around a piece of popular or classical music. While they are heard but never seen, the marquee draw of such stars as Nelson Eddy, The Andrews Sisters, Dinah Shore, Benny Goodman, Andy Russell and Jerry Colonna will insure strong grosses generally. However, business will not hold up for long runs as it did for such well-loved cartoon tales as "Snow White" or "Pinocchio." Disney has added some soothing and delicately-tinted sketching to several song interludes which prove restful to the eyes as contrasted to the brightly-colored comic episodes. And there's none of that meaningless and kaleidoscopic color and design which marred parts of "The Three Caballeros."

The picture opens with "The Martins and The Coys," sung by The King's Men against a rowdy and comic-strip background of a Kentucky backwoods feud, and then goes into "Blue Bayou," sung by The Ken Darby Chorus as the camera moves slowly through a bayou scene which has a single wild bird as its only animated figure. As a noisy and frantically-funny contrast, Benny Goodman and His Orchestra delight the jive set with a rug-cutting picture of life among the bobby-soxers and then Andy ussell sings "Without You," a sure-fire Hit Parade entry, in his dreamy fashion as the camera focuses on a blue landscape seen through a rain-drenched window. Jerry Colonna's screechy rendition of the baseball classic, "Casey at the Bat," which will delight the oldsters, and Sterling Holloway's recitation of the orchestral fable by Prokofieff, "Peter and the Wolf," are lively and colorful interludes with the latter peopled with some of Disney's engaging animal and bird characters. "Two Silhouettes," sung by Dinah Shore and danced by tiny figures modeled after ballet stars, Riabouchinska and Lichine, is another artistic and soothing number, more in the classic mood. "After You've Gone" is a noisy jazz bit and then come the high spots—The Andrews Sisters' rhythmic singing of a quaint fable about the romance of a boy and girl hat, "Johnny Fedora and Alice Blue Bonnet" and Nelson Eddy in "The Whale Who Wanted to Sing at the Met," a rousing parody of opera which includes many famous operatic arias and introduces one of Disney's engaging and lovable characters, Willie the Whale. This ten minute episode has the nearest approach to a plot and is full of chuckles and mildly-pathetic moments. There's at least three potential song hits to exploit and something to please every taste in "Make Mine Music," even if some of the quieter interludes may not please the addicts of Disney's splash-and-flash cartoon conceits.

YORK

'HENRY V' SPLENDID SHAKESPEARE — FOR THOSE WHO LOVE IT

Rates ● ● ● in metropolitan two-a-day, art and class houses; weak elsewhere

United Artists (Two Cities)

134 minutes

Laurence Olivier, Robert Newton, Leslie Banks, Renee Asherson, Felix Aylmer, Leo Genn, Esmond Knight, Harcourt Williams, Ernest Thesiger, Max Adrian, Ivy St. Helier, Francis Lister, Ralph Truman, Nicholas Hannen, Griffith Jones, 22 other cast names.
Directed by Laurence Olivier.

At the outset, it must be explained that Laurence Olivier's superb picturization of Shakespeare's "Henry V" is not planned for continuous run exhibition in this country—and rightly so, for its appeal is strictly to the intelligentsia, or class patrons, and students of history and drama, etc. More's the pity that much of Shakespeare's exquisite phrasing will be meaningless to the average naborhood or small town movie-goer, and many first-run patrons as well, for this British film is one of the most distinguished and magnificently-photographed features ever made. The quality and presentation of its Technicolor shots are far superior to any previous picture—British or American—and the scenic vistas and striking close views (such as the passing horsemen reflected on a rain-drenched field) are positively breath-taking in their loveliness. With Laurence Olivier's performance as Henry V probably ranking with the greatest of all time, the picture, if heavily exploited, should attract huge audiences for limited two-a-day runs in all key cities under Theatre Guild auspices. The two-a-day run in Boston is reportedly a sell-out and it should also go over big in Manhattan. It could probably be brought back for one week runs in most big cities every season or so but never for continuous run.

One might almost say that Shakespeare's plays have at last found their true medium in the Technicolor motion picture for the sweep and majestic pageantry of its battle scene could never be adequately portrayed on the stage. This is proven in the opening scene, taking place on the cramped stage of a 16th Century London theatre where the performance seems like a high school students' play until Leslie Banks, as Chorus, asks the audience to "Still be kind, and eke out our performance with your mind" and the screen appears to open up to huge panoramic backgrounds. Only the students of Shakespeare will get the full import of much that takes place during Henry V's invasion of France and the ensuing battle of Agincourt, but individual scenes are superbly-performed and spoken in a manner to move or impress even the layman. One such, Henry's soliloquy on the eve of battle, is a notable reading of some of the Bard's most moving passages. Utterly delightful is the romantic scene between Henry and the shy-ly-coquettish Katherine of France, who speaks only her native tongue yet is aware of the meaning of Henry's impassioned speeches. Except for this and a short tavern sequence, the lighter moments are regretably few, but many individual scenes will stand as examples of superb artistry. And the battle scenes, with hundreds of archers and horsemen lined up or taking part in bloody combat, are stirring action unencumbered with dialogue stretches. Made in 1944, at a cost of $2,000,000, the picture has rarely been surpassed for technical excellence.

Olivier, who produced and directed as well as starring as Henry V, must be highly praised on all three counts. He is not only a handsome and heroic figure, but his diction is superb, his performance flawless.
Whatever the fate of "Henry V" as a box office attraction in America, it will stand with the great prestige pictures of all time.

LEYENDECKER

The adventurers of the world battled for love and loot!



WHERE?

'NIGHT IN PARADISE' LAVISH TECHNICOLOR FABLE WEAK ON STORY

Rates ● ● ● — on name value

Universal

84 minutes

Merle Oberon, Turhan Bey, Thomas Gomez, Gale Sondergaard, Ray Collins, John Litel, George Dolenz, Ernest Truex, Jerome Cowan, Douglas Dumbrille, Paul Cavanaugh, Marvin Miller, Moroni Olsen, Pedro de Cordoba,

Directed by Arthur Lubin.

Walter Wanger has lavished another elaborate Technicolored production and a fine cast on "Night in Paradise," an eye-filling, if long-winded fairy-tale fantasy. Like Wanger's "Arabian Nights" and the Montez color spectacles, the story is literally "out-of-this-world" and designed to appeal to action and escapist-minded fans rather than sophisticated patrons. While the latter, and the critics, of course, will scoff at the infantile plot, with its awkward insertion of topical phrases and leering quips which verge on burlesque, the picture has the Oberon-Bey names and strong exploitation angles, which include scantily-costumed damsels, to insure good business generally. However, it won't hold up for long runs. Although Aesop is the central figure, the story is not based on one of the philosopher's fables but on "Peacock's Feather," a novel by George S. Hellman, which impresses as an ordinary romantic yarn which too frequently substitutes pageantry for imagination or original humor. Except for the aforesaid topical references, Arthur Lubin has directed the film straight, but a few of the lesser players give their highly-theatrical roles a tongue-in-cheek treatment which is refreshing and amusing, as well. Like a hand-painted postcard, much of it lovely to look at, if static, but the chases and angry mob scenes in the climax will thrill the youngsters, at least.

Aesop (Turhan Bey), who realizes that no one will accept a young man as a philosopher, is sent by the free people of Samos to Thomas Gomez, fabulously wealthy king of Lydia. Arriving as a bearded old man, Bey finds Gomez' palace buzzing with activity in preparation for the King's marriage to the beautiful Princess Delarai of Persia (Merle Oberon). At first, Bey is mistaken for one of Miss Oberon's retinue but, when Gomez learns that Samos has sent him only a philosopher instead of a wedding gift, he orders him killed. However, Miss Oberon is taken with Bey's fables and she persuades Gomez to spare his life. Meanwhile, Gomez has incurred the wrath of Gale Sondergaard, Queen of Phrygia, who, through her sorcery, haunts him and makes him jealous of Aesop's rising favor with Miss Oberon. When Gomez breaks into Miss Oberon's chambers, he finds her with the youthful Bey, who has removed his old man's disguise. Bey escapes the palace, but he and Miss Oberon are later trapped by Gomez' pursuing soldiers. As Gomez' hordes surround them, Bey and Miss Oberon are forced to jump off a high cliff into the sea. However, Miss Sondergaard's sorcery saves them from death and they live happily ever after surrounded by their innumerable children.

Merle Oberon is photographed attractively in a series of revealing costumes but, except for the romantic passages, she is not at her acting best. Turhan Bey, however, is surprisingly convincing, both as the bearded Aesop and when he later reveals himself as a handsome hero who lays siege to the princess' heart. Thomas Gomez, who rages and shouts as the money-mad King Croesus, and Gale Sondergaard, who does little, but laugh scornfully as a jealous queen, are effective enough dramatically but Ray Collins, as a rascally chamberlain; Ernest Truex, Jerome Cowan and others make a better impression by failing to take their roles too seriously.

YORK

'JOE PALOOKA, CHAMP' AUSPICIOUS START FOR NEW SERIES

Rates ● ● generally; more in action houses

Monogram

71 minutes

Leon Errol, Elyse Knox, Joe Kirkwood, Jr., Edward Ciannelli, Joe Sawyer, Elisha Cook, Jr., Robert Kent, Sarah Padden, Michael Mark, Warren Hymer, Jo Ann Marlow, Dave "Tugwell" Willock, Betty Blythe, J. Farrell MacDonald, Sam McDaniel, Lou Nova, Carol Hughes, Eddie Gribbon, Philip Van Zandt, Emmett Vogan, Dewey Robinson, Russ Vincent, Jimmy McLarnin and Joe Louis, Henry Armstrong, Cerefino Garcia, Manuel Ortiz and Jack Roper, Ring Champions.

Directed by Reginald LeBorg.

Monogram looks to have a real winner in "Joe Palooka, Champ," a heart-warming, hard-hitting programmer about a fighter who will prove an inspiration to the youngsters. Based on Ham Fisher's widely-syndicated comic strip, this is ideal fare for naborhood houses and, as they did for its Broadway showing, kids will stand wide-eyed before a lobby display showing Joe Louis, Henry Armstrong and other ring idols in a picture about their favorite cartoon character. They'll tell the folks about it and their elders will also enjoy this amusing and exciting comedy while sports fans are sure to get a kick out of it. While Louis and the other ring champions are seen only in the brief, but effective, opening sequence, Lou Nova actually plays a part, although it makes few acting demands on him. A good-looking, young newcomer, Joe Kirkwood, Jr., is a perfect choice for the shy, awkward Palooka who refuses all bribes to "throw" his big fight and the other characters also resemble Fisher's originals. Director Reginald LeBorg gives them a true-to-life touch that lifts them out of the comic strip category. For example, Leon Errol makes the bald-headed, excitable manager, Knobby Walsh, a very human and natural figure. Elyse Knox is the attractive and sympathetic heroine, Anne Howe, and Sarah Padden is Mom Palooka to the life. Edward Ciannelli, Elisha Cook, Jr. and Joe Sawyer are seen in their customary gangster portrayals and add a touch of suspense to the climactic fight scenes. Monogram would do well to keep the present cast of players intact for a series which should develop into a favorite with family audiences.

Knobby Walsh (Leon Errol), a fight promoter, tells an interviewer how he had trained Lou Nova to fight for the world championship before Edward Ciannelli and his gangster bodyguards took him away from him. Searching for a challenger for Nova, Errol takes four broken-down fighters on a tour of tank towns and, at a gas station, he finds Joe Palooka (Joe Kirkwood, Jr.), a natural boxer. Anne Howe (Elyse Knox), a society girl passing through town, helps him sign Palooka to a contract. Joe wins a series of sensational boxing matches until, after he is ridiculed at a party for Anne's society friends, his training for the fight with Nova suffers. Despite an argument with Errol, Palooka rebuffs the efforts of Ciannelli to get him to throw the fight. Errol then takes him to secret training quarters to protect him from Ciannelli's men and, on the night of the fight with Nova, Palooka shows up just in time. One of Ciannelli's men is about to shoot Palooka while he is in the ring, but he is captured by alert policemen. Palooka then wins the match and is reunited with Anne Howe.

DENLEY



'SHE-WOLF OF LONDON' JUST FOR THE HORROR FANS

Rates ● ● — in action spots or as supporting dualler

Universal
60 minutes
June Lockhart, Don Porter, Sara Haden, Dennis Hoey, Jan Wiley, Martin Kosleck, Eily Malyon, Frederic Worlock, Olaf Hytten. Directed by Jean Yarbrough.

The spine-chilling title, "She-Wolf of London," gives promise of gory thrills which this slow-moving and generally unexciting programmer fails to deliver. Although cast names are decidely weak, the picture will satisfy as part of a dual horror bill (Universal is coupling it with "The Cat Creeps") in action houses. The story, laid in the gas-lit era at the turn of the century, is fairly well developed and Director Jean Yarbrough achieves some suspense merely by suggestion rather than by actually showing the were-wolf murders. However, picture-wise patrons will quickly recognize the fact that the mild-mannered aunt, instead of the innocent heroine, is behind all of the she-wolf killings. The only outstanding performances are those of Sara Haden, as the aunt, and Eily Malyon, as a gaunt housekeeper.

June Lockhart, an heiress who lives with Sara Haden, her supposed aunt, and the latter's daughter, Jan Wiley, fears she has inherited the curse of her family, said to be haunted by the spirits of wolves. Just before her marriage to Don Porter, Miss Lockhart is terror-stricken by the murder of a child near her London home and she breaks her engagement. When Miss Lockhart becomes ill, her aunt keeps Porter away from the house and tries to interest him in Miss Wiley. Two other similar crimes are committed and Miss Lockhart awakens each time to find evidence that she had committed the crime. When Miss Wiley tells Porter about his fiancee's fears, he starts an investigation on his own. Miss Lockhart finally decides to give herself up to the police but she is stopped by Miss Hayden who reveals herself as the murderer who had drugged the girl and left evidence of the crime at the bedside. Before Miss Haden can kill Miss Lockhart, the family servant rushes to call the police. As Miss Haden runs after the maid, she trips and falls on the knife she is carrying. Miss Lockhart is then reunited with Porter.

YORK

'HOME ON THE RANGE' MILD WESTERN IN MAGNACOLOR

Rates ● ● — for naborhood and action house duals

Republic
55 minutes
Monte Hale, Adrian Booth, Bob Nolan and the Sons of the Pioneers, Tom Chatterton, Bobby Blake, LeRoy Mason, Roy Barcroft, Directed by Robert Springsteen.

A routine outdoor programmer with the use of color partially compensating for its lack of name value, "Home on the Range" is as well suited to minor naborhood and small town houses as action spots. The formula, easy-to-follow plot and numerous shots of wild animal life make it ideal fare for the younger fans. Magnacolor is still far inferior to Technicolor, especially in the close-ups which make the complexions appear yellowish and the faces blurred in outline. However, the long-shots, which are a cross between sepia and faded-out Technicolor, are soothing to the eyes. The story, which carries a fair share of chases and fisticuffs, is juvenile stuff and Monte Hale, Republic's new singing cowboy, gives an amateurish performance. Most of the warbling is pleasingly handled by Bob Nolan and the Sons of the Pioneers (on a busman's holiday from Roy Rogers' westerns) who score in such cowboy melodies as "Over the Rainbow Trail" and the popular title tune.

Monte Hale, young Forestry Service Ranger, arrives to visit his old friend, Tom Chatterton, a gallant old man who is struggling to preserve his land as an animal sanctuary despite the efforts of LeRoy Mason, an unscrupulous land manipulator, to force him to sell at a loss. His niece, Adrian Booth, who owns the adjoining land, has none of Chatterton's ideals concerning animals. Calves are being killed by vicious bears every day and Miss Booth and the cattlemen have been convinced by Mason that Chatterton's animals are the killers. Hale suggests Chatterton deed his land over to the Government to be used as a park preserve, but, before the deed can be recorded, the old man is killed and the deed stolen. Hale, suspicious of the way Chatterton died, investigates the scene of the tragedy and finds evidence proving Mason to be the murderer and instigator of the cattle-killing. The deed is recovered and a memorial park is dedicated to the late Chatterton and his animal life.

DENLEY

'THE CARAVAN TRAIL' MINOR WESTERN HAS COLOR, BUT LACKS NAMES

Rates ● ● — in minor action houses only

PRC Pictures
61 minutes
Eddie Dean, Al LaRue, Emmett Lynn, Jean Carlin, Charles King, Robert Malcolm, Directed by Robert Emmett.

Cinecolor is definitely a selling item in "Caravan Trail," but there is little else to attract business. One of PRC's new western series starring a cowboy singer Eddie Dean, this has no marquee values. The new color process enhances the natural and soothing effect of the prairie backgrounds, but the close-ups are not as sharp as they would be in Technicolor or black-and-white. The picture has riding and shooting action aplenty and even an original twist to the formula outlaw plot, elements that will satisfy in the lesser action houses.

Eddie Dean and this side-kick, Emmett Lynn, act as guides for a caravan of homesteaders heading west to stake out land claims. When Al LaRue, an outlaw who has been terrorizing the locality in the hopes of getting revenge on a man who framed him for a murder he didn't commit, holds up the caravan, Dean persuades him to let them continue unmolested. Arriving in Red Rock, Dean learns that his friend, the town marshal, has been killed and that the local judge Forrest Taylor, has been fraudulently recording the land in his name and then making the homesteaders rent the land and pay exorbitant tribute to him. When Dean is appointed marshal he selects LaRue and his two outlaws to act as his deputies. Taylor then becomes desperate and hires a gang of cut-throats to exterminate Dean and LaRue. But the latter finds that he enjoys working on the side of the law and, when he learns that Taylor's cut-throats are headed by the man who once framed him, he insists on a show-down. LaRue agrees not to use firearms, but when Taylor makes a vicious attempt to kill him, the shooting starts. After Taylor and the cut-throats are brought to justice, Dean asks the governor to recommend a full pardon for LaRue.

LEYENDECKER

Spanish Jack was the roughest ... toughest two-fisted terror of all!



WHERE?

WHERE...



The adventurers of the world
battled for love and loot!



A dance hall queen ruled
the thrill-blazing nights!



Spanish Jack was the roughest
. . . toughest two-fisted
terror of all!



A fabulous love was born
in the shadow of the gallows!

IN OLD SACRAMENTO

Starring WILLIAM ELLIOTT and CONSTANCE MOOR

A REPUBLIC PICTURE

SMASH WORLD PREMIERE at the
CAPITOL and HIPPODROME Theatres in Sacrament

THE NEWS DIGEST

A Bi-Weekly Review of the Trade's Events

HUGHES QUITS MPA, FILES SUIT

Howard Hughes' battle with the Hays Office and, later, the Motion Picture Association of America, over its banning of advertising matter on his production, "The Outlaw," exploded last week when Hughes submitted his resignation to the MPAA and, at the same time, filed a triple-damage suit against the organization's Advertising Code administration for $1,000,000. The producer charged that he would sustain estimated losses of $5,000,000 by the Production Code Administration's refusal to give its seal of approval to the picture because it deemed the advertising matter objectionable, and the resultant delay in release.

Charging that the MPAA violates the anti-trust laws by a "group boycott in restraint of trade" due to its practice of granting a seal of approval to pictures and advertising material before it can be shown publicly, Hughes requested that the court issue a restraining order "preventing the Hays Office from interfering further with 'The Outlaw' in any way." The plaintiff charged that enforcement of the code wields "coercion" over 90 per cent of the films exhibited in this country.

MPA Board Meeting Postponed

In a statement released on the eve of his scheduled appearance before the MPAA board to face charges that he had violated the advertising standards of the Association which would lead to expulsion, Hughes made it clear that he intended to carry the fight to the very end. He cited his winning battle with State Censor Boards over a two-year period wherein he earned the right to show the film in its entirety and felt that he was "entitled to tell the public why 'The Outlaw' has been delayed and that it is being shown in full length" but that the Hays Office forbids a producer from "mentioning any argument with the censors."

The MPAA board meeting was postponed at the request of Federal Judge Vincent L. Leibell's office pending a hearing in U. S. District Court last Wednesday on Hughes' petition for a temporary injunction. The plaintiff's action was seen in some industry quarters as a challenge to the entire system of self-regulation by the motion picture industry.

* * *

UW BEGINS DISTRIBUTION IN 1947

United World Pictures announced that it would begin physical distribution of its product on January 1, 1947, and, with organizational plans well on their way, will apply for membership in the Motion Picture Association of America by next month. The disclosure was made by Matthew Fox, president of the company, upon his return from England Easter week-end where plans were worked out at conferences held in London.

It was learned that all pictures distributed by the company, beginning with 16 films for 1947 — eight from International, the Goetz-Spitz production unit, and eight from Rank producing units in England — will be trade-shown before they are offered for sale and there will be no "blind" selling, William J. Heineman, general sales head, assured. He added that there would be no "program" pictures.

In regard to theatre acquisition, Fox said UW would attempt to procure only "showcase" theatres in major metropolitan cities where the company might run into playing time difficulties.

British Stars Plugged

Elaborate and intensive promotional plans were set, aimed principally to further the box-office value of the British films and their stars, Fox and Monroe Greenthal, advertising and publicity head, announced, and to ensure their reception here. The plans included personal appearances, trans-Atlantic copy via press and radio, with American press personnel assigned to London studios and a new still processing plant in London which is scheduled to assume operations by next month.

The sales staff will include an Eastern sales manager, six district managers, 31 branch managers and 62 salesmen. Although it plans to have its own exchanges, initial operations will be handled through the facilities of Universal in this country, of Empire-U in Canada and of General Film Distributors in England.

* * *

ATA MEETS IN PHILADELPHIA

The first of a series of regional meetings designed to build up the American Theatres Association exhibitor body was held in Philadelphia last Thursday (25th) under the sponsorship of Jay Emanuel and Frank J. Walker.

President Si H. Fabian, board chairman Ted R. Gamble and executive director Robert W. Coyne, as well as Emanuel and Walker, addressed the assemblage of some 40 theatremen, affiliated and independent, who attended the meeting at the Ritz-Carlton Hotel.

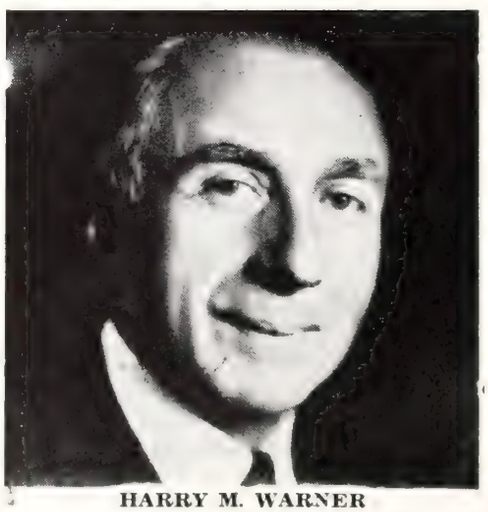
The only definite action was taken upon the motion of Mr. Walker, who proposed that a committee be appointed to investigate further whether the local theatremen desire to join the ATA.

(Continued on Page 32)

WARNERS COMMEMORATE 20TH ANNIVERSARY OF TALKIES



MAJOR ALBERT WARNER



HARRY M. WARNER



JACK L. WARNER

Warner Brothers, in association with a number of other organizations which had sponsored and participated in the development and advance of talking pictures, have instituted a four-months world-wide program commemorating the twentieth anniversary of the introduction of talking motion pictures.

The program will reach its climax on August 6 — the date on which Warners 20 years ago presented the first successful talking film — with a series of climactic celebrations in the large cities of the United States and Europe.

Sponsoring the event with the pioneering film company are: The Bell System, including the American Telephone and Telegraph Company, Western Electric Company and the Bell Telephone Laboratories; RCA Victor Corporation; Thomas A. Edison, Inc., and Eastman Kodak Company.



EXPLOITATION PICTURE

of the issue

'SO GOES MY LOVE' . . . Sleeper!

Even when they sleep, exhibitors keep one eye wide open in the hope that a "sleeper" occasionally might come their way. Well, Universal now comes along with a pleasant little picture of gentle good humor which FB reviewer Leyendecker says "has the makings of a 'sleeper' ". So Goes My Love, says he, carries "tremendous" appeal for family audiences, but since it is one of those unspectacular, unballyhooed films, much of the burden of putting it over rests with the individual showman. For the marquee, it offers fairly good values in Myrna Loy and Don Ameche — but that is not enough. The public should be told, in no uncertain terms, that here is a delightful movie, unheralded like the lavish two million dollar epics, but replete with charm, humor, affection, pathos—in brief, all those natural human qualities that make a delightful entertainment. Don't fear you might over-sell So Goes My Love; just don't under-sell it!

(Continued on Next Page)

Being wed to an eccentric inventor apparently is beginning to tell on Myrna Loy, if one may judge by the lovely lady's taste in smokes. More logical is the scene below, in which inventor Don Ameche suddenly realizes that he loves the girl he had been trying to marry off to a now bewildered Richard Gaines.



EXPLOITATION PICTURE

'SO GOES MY LOVE'

CREDITS

A Jack H. Skirball-Bruce Manning Production released by Universal. Directed by Frank Ryan. Cast: Myrna Loy, Don Ameche, Rhys Williams, Bobby Driscoll, Richard Gaines, Molly Lamont, Sarah Padden. Screenplay by Bruce Manning and James Clifden. Based upon "A Genius in the Family" by Hiram Percy Maxim. Director of Photography: Joseph Valentine, A. S. C.



1. Jane Budden (Myrna Loy), lovely country maiden, leaves her chores and goes to the big city — Brooklyn — to find a wealthy, dependable man to marry. On the trolley she meets Hiram Maxim (Don Ameche) and discovers he is her next door neighbor.



2. When her aunt gives a tea and invites one of the most eligible bachelors in town, Josephus Ford (Richard Gaines), Jane unabashedly announces her purpose in coming to Brooklyn, and Hiram, who has appointed himself Jane's matrimonial guardian, gives Ford the OK.



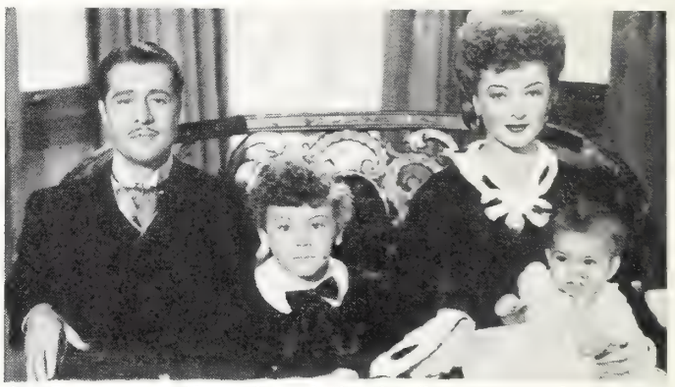
3. However, before they are aware of it, Jane and Maxim fall in love and they marry, despite the fact that as an inventor, he is an economic failure and has lost faith in his ability.



4. After a year of marriage, they become parents and with the birth of the baby boy, Maxim's inventions begin to click. As prosperity comes, Maxim increasingly disregards convention, demonstrating his inventions, even to donning a wig to exhibit his new curling iron.



5. A few years later, with Jane expecting another child, young Percy (Bobby Driscoll) misbehaves, injuring his mother, and her life is endangered. Maxim and son pray for the safety of mother and expected baby.



6. Jane comes through and the family grows and prospers with Maxim earning a place for his portrait in the National Hall of Science. The famed artist, charmed with the family, has them sit for a perfect domestic portrait.

Below, one of the newspaper ads from the pressbook.





Walter Wanger

presents.... the screen's most tempting tribute to that sly old feeling....

That *different* kind

of story that makes

great entertainment . . .

that magnificent kind of

showmanship that makes

great *box-office!*









Walter Wanger presents

MERLE OBERON
TURHAN BEY

Night in Paradise

in TECHNICOLOR





A UNIVERSAL PICTURE with

THOMAS GOMEZ • GALE SONDERGAARD
RAY COLLINS • ERNEST TRUEX
GEORGE DOLENZ • JEROME COWAN

Directed by ARTHUR LUBIN • Produced by WALTER WANGER Associate Producer: Alexander Golitzen

Screenplay: Ernest Pascal • Adaptation: Emmet Lavery • From the Novel "Peacock's Feather" by George S. Hellman

STUDIO SIZE-UPS

BEHIND THE SCENES IN HOLLYWOOD'S STUDIOS

COLUMBIA

Five in production on the lot: "Cowboy Blues" an action musical with Ken Curtis, Jeff Donnell, Guy Kibbee (Kibbee has been signed to a four-picture deal by the studio); "Sing While You Dance," with Ellen Drew and Robert Stanton; "Rio" is rated in the "big" production list with Evelyn Keyes, Lee Bowman, Ann Miller and Allyn Joslyn, borrowed from 20th, and Veloz and Yolanda for specialty numbers; "Down To Earth," the Hayworth Technicolor fantasy, and "Gallant Journey," with Janet Blair and Glenn Ford.

Wound up are "Blondie Knows Best," and a horror quickie called "The Coffin."

Columbia Sued

A suit for plagiarism worth, according to the plea, $165 000 has been launched against Columbia and Producer Burt Kelly. The suit also claims breach of contract. "Meet Me on Broadway" is the cause of the suit. Wrubel claims $100,000 to cover an unkept promise of a fee if the story was used. The sum of $50,000 in the suit covers the screen advertising and publicity credit which was promised and not given. Because Columbia promised to let him do the musical score and then reneged, Wrubel asks another $15,000.

Lee Bowman, who seems to get first crack at the few important male roles coming out of Columbia's bins, is working in "Rio" which is currently on the sound stages with Evelyn Keyes and Ann Miller in the starring feminine roles. Bowman's last task was "The Walls Came Tumbling Down" opposite Marguerite Chapman, now ready for release.

At the request of the Government, Warners are preparing early production on "Rebel Without a Cause," a story of juvenile delinquency. Jerry Wald will produce. The film will be a combination of documentary fact and story value to make the point the government has in mind.

The lot is a busy one with six pictures in production, all holdovers. Next new one to start will be the Bette Davis film mentioned earlier, "Deception."

Enterprise

June 15th is the date set for the starting of Erich Remarque's "Arch of Triumph." As reported here earlier, Ingrid Bergman will be starred. The budget is set at $2,500,000. Lewis Milestone will direct. Irwin Shaw has written the screenplay. So, it looks as though the Einfeld group, after months of conjecture, is really set to go in on its first production.

The company has added Charles Drake, possibly remembered from Wallis' "You Belong To Me," to a long-term contract. His first film for the company will be "The Other Love," which will star Barbara Stanwyck. No starting date is set as yet.

INTERNATIONAL PIC.

When the big Universal-Rank-Goetz deal was made some time ago, the releasing company coming out of the merger was called United World Pictures. Because of the vagaries of press releases, it was assumed by many that this was the title under which the Goetz-Spitz company would function. For the record and to clear the situation for all time, International Pictures Corporation is the company encompassing all Goetz-Spitz production and United World Pictures is simply the releasing unit through which the product will be sold. Naturally, many other companies will release through this same unit.

Johnston Mourned

On the International lot, there was real sadness at the passing of John LeRoy Johnston, publicity director of the company. Johnston was one of the finest press agents in this business and did his job thoroughly and capably. No one has been announced to replace him as yet.

The company is at work again. This time it is "Bella Donna," the old standard that has been made several times before in films and always with solid box-office results. This version has Merle Oberon, George Brent and Charles Korvin (borrowed from Universal) in the leading roles. Irving Pichel is directing for Producer Edward Small.

METRO-GOLDWYN-MAYER

Whispered reports on the early sneak previews of "The Yearling," have Producer Sidney Franklin, Director Clarence Brown and all concerned, thoroughly convinced that the work, the money and the time poured into the production will prove to be well-invested. The reports reaching this column come from honest, un-Hollywoodish commentators who know film. Little discount need be applied to their forthright criticism. But when they say it's a "great and magnificent picture" the odds are that the exaggeration, if any, is slight. Release should come in the early Fall.

Meanwhile, Claude Jarman, Jr., the unknown youngster whom Clarence Brown selected for "The Yearling" role, has been assigned to his second acting part. The 11-year old boy goes into "High Barbaree," a story by Nordhoff and Hall of "Mutiny on the Bounty" fame. Van Johnson has been handed the leading male role, the most serious yet attempted by the actor. Everett Riskin is producing and Jack Conway will direct.

Gable Takes It Easy

The Nordhoff-Hall team will be well represented on Metro's roster, these next few months. In addition to "High Barbaree," Carey Wilson is just about ready to go on his "Christian Of The Bounty," a sequel to "Mutiny." Metro is saying that Clark Gable will resume his original role and big plans are afoot, of course.

Gable, himself, seems strangely disinterested in making pictures or making like a Big Star. Since finishing "Adventure," he has said quietly but firmly, "I'm on my own now" and the studio publicity and production departments simply sit and wait for him to decide when he might like to work.

A new effort to get good material for screenplays is afoot at Metro. This time it's a short-story contest in connection with the Atlantic Monthly, the high-brow literary magazine. For the next two years all "first stories" published by the magazine will be eligible for the Metro competition. Winners of the contest will be given prizes and the opportunity of having their material bought by the studio for production. Metro's will have the privilege of buying any of these stories at the rate of $5,000 each.

Thin Man Series Resumes

"The Beginning Or the End" is about ready to shoot according to Producer Sam Marx. The film play boasts 183 speaking parts and Robert Walker and Beverly Tyler have been handed the ro-

mantic leads. Van Johnson was originally touted for the big role, but changes in casting are not explained. Tom Drake was also handed an important role. Norman Taurog will direct.

Metro's going to try once more to recapture the successful formula of the early "Thin Man" films. They've got Myrna Loy back and William Powell will resume as Nick Charles. The title of the try is "Song of the Thin Man."

The peak of high prices for best-sellers and plays seemed to have been reached a few months ago. But apparently, it's not over yet. Metro has just paid $200,000 for "The Hucksters," a current novel satirizing radio. It is said that Clark Gable will be starred.

Oboler Gets New Pact

Despite the rather dubious reception of "Bewitched," his first directorial chore for Metro, Arch Oboler has been handed a new three-way deal as writer, director and producer. The first under the new pact will be "The Amelo Affair" which Oboler is now transposing from his original to screenplay form. He will not produce, however, Jerry Bresler has that berth. "Bewitched" showed enough promise, we believe, to merit Oboler another chance.

Richard Hart, recently signed from the New York stage, has replaced Robert Montgomery in "A Woman of My Own." Meanwhile, Montgomery will start immediately in "Lady in the Lake." Audrey Totter, Metro's newest white hope, loses out on her loan-out deal which would have given her a good part in Universal's "The Killers." She is set to go in the Montgomery picture immediately. Studio executives insist that the Trotter talent will, within the year, be the big news of the lot and the industry.

Remakes

With "Easy To Wed" scoring so soundly, Metro executives are thinking in terms of remake. This film was a remake of "Libelled Lady" made some years ago. Now, "A Free Soul," the picture that achieved pinnacles for Norma Shearer and Clark Gable, is being re-worked and prepared for production as "A Life of Her Own." "Red Dust," a Harlow-Gable sensation of 1932, will also get revision for a new film. "Coquette," made in 1929 by Mary Pickford at United Artists, is being prepared by Robert Lord for early re-production. It is rumored that Lana Turner was to be the star of this piece, but we are hopeful that the proper people will realize that the Turner charms are not suited to such a role as this one. Miss Turner, we hear, is so convinced, but the executives may think they know better.

Meanwhile, five continue in production as per our last issue's schedule, with only "Fiesta" wound up.

MONOGRAM

Three in production on this lot last week, all new starters. "Trail To Mexico" is another in the Jimmy Wakely-Lee White series. "Jade Lady" is a mystery yarn in the Shadow series, with Kane Richmond and Barbara Reed. "Jumpin' Joe" is a returned service man's yarn involving gangsters and a murder or two, with Warren Douglas and Ramsay Ames (who are they?) in the leading roles.

PARAMOUNT

The pact with the Pine-Thomas unit, the fourth since the original deal was inked in 1941, has been extended for an additional two years to August 1949. To date, Pine and Thomas have made 35 pictures, low-budget enterprises of the action variety. They fill the bill for the intended field.

Director Mitchell Leisen has handled one of the most varied picture rosters of any director in the business. Since he began his career at Paramount in 1933, he has made 29 pictures. He has directed such diverse films as "Lady In The Dark," "Hold Back the Dawn," "Frenchman's Creek" and "Kitty." Most recently, "To Each His Own" stands to rate him more laurels than any single film he has ever done. The studio is not unaware of the talents of this comparatively young director and he has just been signed to a new long-term contract. The salary figure is not disclosed, but it is assumed that it might easily be 40 times his initial $150 per week. He has just finished "Suddenly, It's Spring," starring Paulette Goddard and Fred MacMurray.

Arleen Whelan Back

Roland Culver, the English actor who scores in "To Each His Own," is going into another Paramount picture immediately. He has been handed an important role in "The Emperor Waltz," starring Bing Crosby and Joan Fontaine (now, there's billing that is bound to spark up tired marquees). Billy Wilder is the producer on this one and plans to start as soon as Crosby winds up "Welcome Stranger."

Arleen Whelan, touted back in 1937 as an important discovery, has a new lease in pictures with a Paramount long-term contract. The original touting never came true and Miss Whelan left the town disgusted and heartbroken. She scored solidly in the Broadway version of "The Doughgirls" in 1943 and since then, studios have been trying to lure her back for a second chance. The initial try was in "Suddenly, It's Spring" and the early rushes indicated Miss Whelan's talents were worth a contract. So, here she goes again.

Only new starter on the lot is a Pine-Thomas picture called "Fear In The Night," Paul Kelly heading the cast. .....

Continuing in production are: "Perils of Pauline" (Betty Hutton-John Lund), "Welcome Stranger" (Bing Crosby-Barry Fitzgerald-Joan Caufield), "Where There's Life" (Bob Hope-Signe Hasso).

PRC

Two quickies went in production last week. "Missouri Hayride" has a musical background, with Martha O'Driscoll and William Wright topping the cast. "Ghost of Hidden Valley" is a formula western in the Buster Crabbe series.

REPUBLIC

The expansion program at this studio continues with an announcement by Vice-President Allen Wilson detailing the expenditure of the $1,500,000 allotment. Two new sound stages costing $312,000 each are set to go up, a new administration building and a new editorial building are included in the building program. With the finest sound stage in Hollywood already in use on the lot, Republic is fast bringing its working equipment up to a par with any in the business.

And at the rate of expansion of their production schedule, the improvement of facilities is sorely needed. Current production includes an Armand Schaefer production called " G. I. War Brides," with James Ellison and Anna Lee; another Magnacolor film, "Out California Way," with Monty Hale and Adrian Booth; Joseph Kane's production, "The Plainsman and the Lady," with William Elliott and Vera Hruba Ralston, and the most important picture is the John Wayne production with Wayne starred and Gail Russell borrowed from Paramount for the feminine lead. If this pace continues, the studio will need every bit of the expansion they are working on. Along with the four features, "The Crimson Ghost," a serial, continues toward completion.

Wound up last week were: "Under Nevada Skies" (Roy Rogers-Dale Evans), "Earl Carroll's Sketchbook" (Constance Moore-Bill Marshall) and "Rendezvous With Annie" (Eddie Albert-Faye Marlowe).

June Duprez has been added to the cast for Alfred Santell's production of "That Brennan Girl." Production is set for immediate starting and the cast includes James Dunn, Mona Freeman and William Marshall.

RKO-RADIO

As soon as "Honeymoon" is finished, Shirley Temple goes into another film on loan-out from David O. Selznick. This one will be for Dore Schary and is titled "Bachelor and Bobby-Sox," starring Cary Grant and Myrna Loy. June 10 will be the starting date. Irving Reis will direct.

Every "class" actress will be eyeing RKO carefully these next months with the announcement that the studio has acquired film rights to "Mourning Becomes Electra," the famous Eugene O'Neill play. Dudley Nichols will do the screen play. This one, if made, will be definitely in the intellectual department. The Johnson Office probably will require Nichols to take the kernel of the play in order to make it "fit" for filming.

Capra Starts

Frank Capra has finally started his first post-war production, "It's A Wonderful Life." James Stewart, Donna Reed, Lionel Barrymore, Thomas Mitchell and Henry Travers head the cast. The picture is working on a 60-day schedule and is planned for early fall release.

The Goldwyn production unit is busy at work on two productions simultaneously. First is the Danny Kaye-Virginia Mayo starrer, "The Secret Life of Walter Mitty," in Technicolor. Second is "The Best Years of Our Life" which boasts a cast headed by Myrna Loy, Frederic March, Dana Andrews and Teresa Wright.

Only One New Starter

Only RKO production started is one in the Falcon series with Tom Conway again in the title role.

"Honeymoon" (Shirley Temple-Franchot Tone), "Sinbad, The Sailor" (Douglas Fairbanks, Jr.-Maureen O'Hara), "What Next, Corbett" (Laraine Day-Brian Aherne) continue in production for a total of seven in work.

20th CENTURY-FOX

In recent seasons 20th has led the field in acquiring and converting best-sellers to the medium of film. This studio also has subsidized 19 authors with fellowships and advance payments during the last four years. Of the 19 books, five were bought for motion picture productions, four by 20th; two became best-sellers. "Dragonwyck" and "Centennial Summer" were the two best-sellers. A total of 3,904 manuscripts of unfinished novels were submitted under the plan with the majority coming from servicemen.

While the gross take from this process for the studio may not seem like a high return, the plan is commendable because it does give first-time writers a chance to be read and possibly published, even if their work is not for motion pictures.

New Foy Unit

Bryan Foy, as reported here last issue, is forming an independent unit. His first picture will be made in the New York studios of 20th Century-Fox. He is also dickering for shooting space on the PRC lot here. But thus far he has made no announcement of what the initial picture will be or whom he will cast. His starting date is many months off.

Three new starters on the lot have the production schedule up to seven. "Carnival In Costa Rica" is a Technicolor musical in the familiar 20th pattern with Dick Haymes, Celeste Holm, Cesar Romero and Vera-Ellen in the leads. Anne Revere, recent Academy winner, is also cast as is J. Carroll Naish. "My Darling Clementine" will bring Henry Fonda back to film after his stint in service. With him is Linda Darnell and Victor Mature. "That's For Me" is a black and white musical which will be carried by Harry James, Vivian Blaine and Perry Como.

The four continuing in work are: "Forever Amber" (T) (Peggy Cummins-Cornel Wilde), "Claudia and David" (Dorothy McGuire-Robert Young), "Home Sweet Homicide" (Lynn Bari-Randolph Scott) and "The Razor's Edge" (Tyrone Power-Gene Tierney) which is under the personal supervision of Big Boss Zanuck.

UNITED ARTISTS

The UA office here showed the trade press Laurence Olivier's "Henry V," last week with considerable trepidation. Since the picture is definitely not of the usual class, officials apparently feared a negative reception. Their fears were groundless. "Henry V" is a great motion picture. It will undoubtedly be two years or more before the film gets into regular release channels. It is not improbable that box-office returns, once the film gets off the two-a-day circuit, will not be important. But, directly or indirectly, a film like this one does a great job for the industry. Small exhibitors may never even run it or may run it without making any money on it, but the intrinsic value in such a picture is beyond the measure of dollars and cents. The general public, not attuned to Shakespeare, probably will not cheer Laurence Olivier's achievement. But "Henry V" will bring a large, untapped new audience to the theatres that show it. Congratulations, Mr. Olivier, and congratulations to the British film industry for this magnificent contribution to the art of filmmaking!

Charles Chaplin is scheduled to return to production after a lapse of six years. He is currently preparing "Comedy of Murders" in which he will play the leading role.

Comet To Start

Comet Productions, Inc. seems to be set solidly into their production schedule for the next ten months. With a budget of $1,500,000 allocated to six features, the company makes its initial bow with the currently shooting "Little Iodine." They plan their features for sixty or seventy minutes running time as duallers. Plans presently indicate that new faces will be used from which Comet hopes to build a stock company. The next feature to go will be "Miss Television" and after that there is a Cinecolor feature scheduled.

Andrew Stone is already planning a sequel to "The Bachelor's Daughters," which is now in work. He already has verbal commitments from the present cast to appear in the second film. Stone is pouring much effort and care into this production and publicity build-up is being given Eugene List, the pianist who played for the Big Three at Potsdam.

Three new starters for this company last week: Benedict Bogeaus has "The Short Happy Life of Francis Macomber," with Gregory Peck, Joan Bennett and Robert Preston. "Little Iodine," the Comet feature, has Jo Ann Marlowe, Marc Cramer and Eve Whitney. Crosby Producers' Inc. started "Abie's Irish Rose," with Joanne Dru, Michael Chekhov, George E. Stone and Vera Gordon in the leads. Joanne Dru is the wife of Crooner Dick Haymes.

UNIVERSAL

The studio had a recent housecleaning in its young actor division, having dropped from the contract list Alan Curtis, Noah Beery, Jr., Lon Chaney, Robert Paige and David Bruce. In the sort of roles these players have been given for the most part, the studio apparently believes it is wiser to keep changing the faces presented to the public. Curtis and Bruce are already making deals with the independent producers who are so hungry for talent with any name value at all, that they probably will have no difficulty finding a camera in front of which to work.

Skirball and Manning have just put down a $35,000 payment to get the film rights to John O'Hara's "Appointment in Samara," a best seller of a few years ago. In addition, the producers will pay the author ten percent of the gross of their picture. No production plans have been announced.

Wanger's "Smash-Up"

Walter Wanger's next will be "Smash-up" starring Susan Hayward which goes into production May 15. Stuart Heisler has been borrowed from Gary Cooper for the directorial chore.

Speaking of Wanger, he got a decision on his suit in Atlanta, Ga., on the "Scarlet Street" banning which may set a new precedent in the censorship division. The court ruled that the city censor had no right to ban any picture in its entirety. An injunction was granted Diana Productions to run the film, but the effective date was set ahead for ten days to give the nine-man board of censors a chance to review their findings. Their original vote was 4-4 with one non-voter. There is another law suit pending on the Wanger calendar—this one against Jimmy Fidler, loose-tongued gossip columnist. Fidler is being sued for $1,000,000 for his attacks against the same picture.

Six Shooting

Six in production on the lot with four new starters. "He Meant No Harm" is a comedy fluff with Dennis O'Keefe and Helen Walker. "Cuban Pete" is a comedy with music featuring Desi Arnaz and his Band. "The Michigan Kid" is a quick western with John Hall, Rita Johnson, Victor McLaglen and Andy Devine. The important starter is "The Black Angel" which gives Dan Duryea top billing and casts June Vincent, Peter Lorre and Constance Dowling. It's murder again for Duryea.

WARNER BROS.

Robert Florey has been tempted off the Warner lot by an offer from Charles Chaplin to share the director's credit with him on his forthcoming "Comedy of Murders." Florey wound up a two-year term at Warner's with "The Beast With Five Fingers." That's the one that brought suspension to Paul Henreid. But Henreid's back at work now with Bette Davis in "Deception." This one goes into active production this week.

The fight is on between Warner Bros. and Joan Leslie. The studio has obtained a temporary order restraining the actress from working in pictures for any other producer until she has shown cause for her desire to void her contract with them which still has three years to run. The actress is set in the leading role of "The Chase" for Seymour Nebenzal which is supposed to start May 1. Shades of Olivia de Havilland, we thought all this had been settled once.

Curtiz To Work

Michael Curtiz is at work on his first picture under his new producer-director deal. It is called "Winter Kill" and Rosalind Russell or Joan Crawford are possibilities for the leading role. It's amazing how many pictures are planned for the Crawford talent. She has just finished "Humoresque" and is already through her tests for the next film. She has had two offers from England. And Warners keep announcing stories for her. Strange to think that not too long ago no producer in town could find a picture for her.

Bette Davis Agrees

The writer caught a preview of "Stolen Life," the Bette Davis film, last week and talking with the actress, shortly after the preview, we were interested in her discussion of stars turning producers. "It's a very dangerous thing," she remarked, "because an essential quality of all performers is a great ego and when they get into a spot where they have complete domination of a situation, they're likely to forget good judgment and go beyond the limits of common sense." She declared that she wouldn't attempt an independent production unless she had someone working with her who she knew was as strong a personality as she. "It's no good having it all your own way," says Miss Davis—and she's so right.

PRODUCTION & RELEASE RECORD

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the Running Time in states where there is censorship. All new productions are on 1945-46 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production.

COLUMBIA

1945-46 Features	Completed (39)	In Production (5)
Westerns	Completed (15)	In Production (3)
Serials	Completed (3)	In Production (0)

NEW PRODUCTIONS

COWBOY BLUES
Action Musical—Started April 17
Cast: Ken Curtis, Jeff Donnell, Guy Kibbee, Hoosier Hot Shots, Robert Scott, Peg La Centra, Big Boy Williams.
Director: Ray Nazarro Producer: Colbert Clark
Story Not available. See next issue.

SING WHILE YOU DANCE
Comedy with Music—Started April 15
Cast: Ellen Drew, Robert Stanton, Amanda Lane.
Director: D. Ross Lederman Producer: Leon Barsha
Story A girl songplugger fights through Tinpan alley to success and romance.

RIO
Musical—Started April 19
Cast: Evelyn Keyes, Lee Bowman, Ann Miller, Allyn Joslyn, Veloz and Yolanda, Enric Madriguera's Orchestra, Tito Guizar.
Director: S. Sylvan Simon
Producers: Sidney Biddell and Allen Rivkin
Story A troupe of U. S. entertainers open in Rio. The heads of the show are divorced but still in love. Complications evolve but the marriage is fixed.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Down To Earth (T)	Hayworth-Parks	4-15			
Gallant Journey	Ford-Blair	3-18			
COMPLETED — 1945-46 —					
Bandit of Sherwood Forest (T) (87)	Wilde-Louise	4-2	2-21	7004	4-15
Blazing the Western Trail (56)	Starrett-Matthews	9-4	10-18	7201	
Details under title: Raiders of Quanti Basin					
Blondie Knows Best	Singleton-Lake	4-1			
Blondie's Lucky Day	Lake-Singleton	10-15	4-4	7020	
Close Call for Boston Blackie (60)	Morris-Lane	10-29	1-24	7030	
Coffin, The	Morley-Bannon	4-1			
Crime Doctor's Warning (69)	Baxter-Anderson	6-25	9-27	7022	3-18
(Details under title: Paper Doll Murder)					
Dangerous Business	Tucker-Merrick	3-18			
Details under title: Power of Attorney					
Desert Horseman, The	Starrett-Burnette	9-3			
Details under title: Phantom of the Desert					
Devil's Mask, The	Louise-Bannon	2-18	5-23		
Frontier Gunlaw (59)	Starrett-Taylor		1-31		
Galloping Thunder	Starrett-Burnette	7-9	4-25	7207	
Gentleman Misbehaves, The (74)	Massen-Stanton	11-12	2-28	7034	
Details under title: Lullaby of Broadway					
Gilda (110)	Hayworth-Ford	9-17	4-25	7001	4-1
Girl of the Limberlost (60)	Tindall-Clifton	6-25	10-11	7029	
Gunning for Vengeance	Starrett-Adair	6-25	3-21	7206	
Details under title: Burning the Trail					
Heading West	Starrett-Houck	10-1			
Details under title: Massacre Mesa					
Hit The Hay (62)	Canova-Hunter	8-20	11-29	7018	3-4
Hop Harrigan (Serial)	Bakewell-Holt	2-18	3-28	7160	
Jungle Raiders (Serial)	Richmond-Borg	8-6	9-14	7120	
Jolson Story, The (T)	Parks-Keyes	11-12			
Just Before Dawn (65)	Baxter-Barrie	11-26	3-1	7021	
Kiss and Tell (90)	Temple-Abel	2-5	10-18		
Landrush	Starrett-Burnette	11-26			
Lawless Empire (58)	Starrett-Law	10-16	11-15	7202	
Life With Blondie (69)	Singleton-Lake	9-3	12-13	7019	4-1
Man Who Dared	Brooks-Macready	3-4	5-30		
Details under title: One Life Too Many					
Meet Me On Broadway (78)	Reynolds-Brady	8-20	1-3	7014	
Mysterious Intruder, The (62)	Dix-Blake	12-24	4-11	7025	
Details under title: Murder Is Unpredictable					
My Name Is Julia Ross (64)	Foch-Macready	8-6	11-27	7017	11-26
Details under title: The Woman In Red					
Night Editor (67)	Gargan-Carter	1-7	4-18	7023	
Notorious Lone Wolf, The (64)	Mohr-Carter	11-12	2-14	7028	4-15
Details under title: Lone Wolf on Broadway					
One Way To Love (83)	Morris-Chapman	8-20	12-20	7012	
Details under title: Hail the Chief					
Out of the Depths (61)	Bannon-Hunter	10-1	12-27	7035	
Details under title: Secret Story					
Outlaws of the Rockies	Starrett-Harding	4-30	9-18		
Pardon My Past (87)	MacMurray-Chapman	5-14	12-25	7005	2-18
Perilous Holiday (89)	O'Brien-Warrick	10-15	3-21	7008	
Phantom Of The Desert	Starrett-Burnette	9-3			
Phantom Thief, The	Morris-Donnell	1-21	5-2		
Details under title: Boston Blackie's Private Ghost					
Prison Ship (60)	Lowery-Foch	8-20	11-15	7036	
Renegades (T)	Keyes-Parker	6-11			
Details under title: The Kansan					
Return of Rusty, The	Donaldson-Dennis	4-1			
Roaring Rangers	Starrett-Burnette	6-11	2-14	7205	
Details under title: Powder River					
Snafu (82)	Parks-Lloyd	6-25	11-22	7010	1-7
So Dark the Night	Geray-Cheirel	12-10	3-14		
Tars and Spars (88)	Drake-Blair	8-6	1-10	7007	
Talk About A Lady (71)	Falkenburg-Tucker	12-24	3-28		
That Texas Jamboree	Curtis-Donnell	12-24	5-16		
Terror Trail	Starrett-Burnette	10-29			
Texas Panhandle (55)	Starrett-Parks	5-14	12-20	7203	
Throw a Saddle on a Star (67)	Curtis-Roberts	12-10	3-21	7221	
(Details under title: Smoky River Serenade)					
Two-Fisted Stranger	Starrett-Burnette	3-20	5-30		
Voice of The Whistler, The (60)	Dix-Merrick	8-6	10-30	7024	1-21
Walls Came Tumbling Down, The	Bowman-Chapman	12-24			
Who's Guilty? (Serial)	Kent-Ward	10-15	12-13	7140	
COMPLETED 1944-45 —					
Adventures of Rusty (67)	Donaldson-Nagel	4-30	9-6	6027	11-12
Details under title: Rusty					
Black Arrow (Serial)	Scott-Jergens	9-4	10-13	6120	
Blonde From Brooklyn	Haymes-Merrick	2-19	6-21	6036	
Boston Blackie Booked on Suspicion (67)	Morris-Merrick	2-5	5-10	6031	7-9
Boston Blackie's Rendezvous	Morris-Foch	3-5	7-5	6030	
Details under title: Surprise In the Night					
Both Barrels Blazing	Starrett-Harding	6-26	5-17	6207	
Details under title: Texas Rifles					
Cowboy of Lonesome River	Starrett-Athens	6-14	9-21	6201	
Cyclone Prairie Rangers	Starrett-Worth	7-26	11-9	6201	
Gay Senorita (70)	Bannon-Cochran	4-30	8-9	6020	10-15
Fighting Guardsman, The (84)	Loder-Louise	12-11	5-24	6010	10-29
I Love a Bandleader	Harris-Brooks	5-14	9-13	6015	
Over 21 (103)	Dunne-Knox	1-22	8-23	6001	9-3
Rustlers of the Badlands	Starrett-Bliss	7-24	8-16	6208	
Details under title: Renegade Roundup					
Rhythm Round-Up (66)	Curtis-Walker	3-5	6-7	6223	11-12
She Wouldn't Say Yes (87)	Russell-Bowman	6-11	11-10	6005	2-18
Details under title: Some Call it Love					
Sing Me a Song of Texas	Curtis-Storey	7-23	9-27	6224	
Ten Cents A Dance (60)	Frazee-Lloyd	1-22	6-7	6029	7-9
Thousand and One Nights, A (93)	Wilde-Keyes	11-13	7-12	6005	8-6
You Can't Do Without Love	Lynn-Stewart	For	7-26	6042	3-18

METRO-GOLDWYN-MAYER

1945-46 Features	Completed (38)	In Production (5)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Tenth Avenue Angel	O'Brien-Murphy	4-1			
My Brother Who Talks To Horses	Lawford-Jenkins	4-1			
Till The Clouds Roll By (T)	Garland-Walker	12-24			
Undercurrent	Taylor-Hepburn	3-4			
Details under title: You Were There					
Woman of my Own, A	Garson-Hart	4-1			
COMPLETED — 1945-46 —					
BLOCK NO. THIRTEEN					
Abbott and Costello in Hollywood (83)	A. & C.	4-30	10-45	602	9-3
Dangerous Partners (78)	Craig-Hasso	3-5	10-45	604	8-20
Her Highness and the Bellboy (112)	Lamarr-Walker	12-25	10-45	603	7-23
Hidden Eye, The (68)	Arnold-Rafferty	12-11	9-45	601	8-6
Our Vines Have Tender Grapes (105)	O'Brien-Robinson	10-16	9-45	600	7-23
BLOCK NO. FOURTEEN					
She Went to the Races (86)	Craig-Gifford	5-28	11-45	607	10-29
They Were Expendable (133)	Montgomery-Wayne	3-5	11-45	609	11-26
What Next, Corporal Hargrove? (95)	Walker-Porter	8-6	11-45	606	11-26
Vacation from Marriage (94)	Donat-Kerr	Foreign	11-45	608	12-10
Yolanda and the Thief (T) (108)	Astaire-Bremer	1-22	11-45	610	10-29
BLOCK NO. FIFTEEN					
Letter for Evie, A (89)	Hunt-Carroll	6-11	1-46	614	12-10
Harvey Girls, The (T) (101)	Garland-Hodiak	1-22	1-46	611	1-7
Portrait of Maria (76)	Del Rio-Armendariz		1-46	612	1-7
Sailor Takes a Wife (91)	Walker-Allyson	4-2	1-46	615	1-7
Up Goes Maisie (89)	Sothern-Murphy	8-20	1-46	613	1-7
BLOCK NO. SIXTEEN					
Bad Bascomb	Brery-O'Brien				2-18
Hoodlum Saint (91)	Powell-Williams	7-9			2-18
Last Chance, The (105)	Foreign				12-10
Postman Always Rings Twice, The	Turner-Garfield	6-25			
Two Sisters From Boston (112)	Allyson-Lawford	7-9			3-18
SPECIALS					
Adventure (129)	Gable-Garson	6-11	3-46	616	12-24
Details under title: This Strange Adventure					
Weekend at the Waldorf (130)	Turner-Johnson	11-27	10-45	605	7-23
Ziegfeld Follies (T) (110)	Astaire-Ball	5-1	3-46	617	1-21

NOT DESIGNATED

Blue Sierra (T)	E. Taylor-Lassie	9-18
Boys' Ranch	Craig-Jenkins	8-6
Details under title: Black Sheep		
But Not Goodbye	Morgan-Totter	1-7
Details under title: Boy's Ranch		
Easy To Wed (T) (117)	Ball-Johnson	2-19 4-15
Faithful in My Fashion	Reed-Drake	1-7
Fiesta (T)	Williams-Carroll	12-24
Great Morgan, The	Morgan-Powell	
Green Years, The (127)	Coburn-Drake	2-3 3-18
Holiday in Mexico (T)	Pidgeon-Massey	9-17
Little Mr. Jim	Jenkins-Gifford	10-29
No Leave, No Love	Johnson-Kirkwood	10-1
Show-Off, The	Skelton-Maxwell	3-4
Star from Heaven (Cinecolor)	Thompson-Tobias	10-29
Two Smart People	Ball-Hodiak	10-1
Three Wise Fools	O'Brien-Barrymore	11-26
Yearling, The (T)	Peck-Jarman	8-20

COMPLETED —— 1944-45 ——

BLOCK NO. TEN

Blonde Fever (69)	Dorn-Astor	8-21 2-45 516 11-27
Nothing But Trouble (69)	Laurel-Hardy	6-26 3-45 519 12-11
Main St. After Dark (57)	Arnold-Royal	9-4 1-45 514 12-11
Details under title: Telltale Hands		
Thin Man Goes Home (101)	Powell-Loy	8-15 1-45 513 11-27
Between Two Women (83)	Barrymore-Johnson	8-21 3-45 518 12-23
This Man's Navy (100)	Beery-Gleason	5-28 2-45 517 1-8
Keep Your Powder Dry (73)	Turner-Peters	9-4 3-45 520 2-19
Music for Millions (120)	O'Brien-Iturbi	5-29 2-45 515 12-25
Gentle Annie (80)	Craig-Reed	8-21 5-45 523 12-25
Without Love (111)	Tracy-Hepburn	10-31 5-45 522 4-2
Son of Lassie (T) (102)	Lawford-Lanchester	5-29 6-45 526 4-30
Details under title: Women's Army		
Picture of Dorian Gray (108)	Sanders-Hatfield	3-6 6-45 525 3-5

BLOCK NO. TWELVE

Bewitched (65)	Thaxter-Daniels	11-27 530 6-25
Details under title: Alter Ego		
Thrill of a Romance (T) (105)	Johnson-Williams	8-21 528 5-28
Twice Blessed (77)	Wilde-Craig	12-11 529 6-11

SPECIAL

Anchors Aweigh (T) (144)	Kelly-Sinatra	6-26 531 7-23
Meet Me In St. Louis (T) (113)	Garland-O'Brien	12-13 1-45 512 11-23
National Velvet (T) (125)	Rooney-Taylor	2-7 4-45 521 12-11
Details under title: The Home Front		
Thirty Seconds Over Tokyo (138)	Tracy-Thaxter	2-21 1-45 511 11-23
Valley of Decision (111)	Garson-Peck	9-18 6-45 527 4-13

MONOGRAM

1945-46 Features (34) Completed (22) In Production (2)
Westerns (12) Completed (7) In Production (1)

NEW PRODUCTIONS

TRAIL TO MEXICO
Western—Started April 8
Cast: James Wakely, Lee ('Lasses) White.
Producer-director: Oliver Drake
Story: Not available. See next issue.

JADE LADY
Mystery—Started April 17
Cast: Kane Richmond, Barbara Reed, George Chandler, Joseph Crehan, Pierre Watkin.
Director: Phil Karlson Producer: Joe Kaufman
Story: The Shadow accused of murder, solves a case of murders to clear his name.

JUMPIN' JOE
Drama—Started April 8
Cast: Warren Douglas, Ramsay Ames, Phil Van Zandt, Paul Bryar, Paul Maxey, Fern Barry, George Eldredge, Gay Forrester.
Director: William Beaudine Producer: Lindsley Parsons
Story: A returned G. I. finds his prospective bride, fortune and home all lost. But he is determined.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev
COMPLETED —— 1945-46 ——					
Allotment Wives (80)	Francis-Kelly	6-25	12-24	505	12-10
Behind the Mask (67)	Richmond-Reed	10-29		527	
Details under title: The Shadow's Shadow					
Black Market Babies (71)	Richmond-Hazard	9-3	1-5	504	4-15
Border Bandits (57)	Brown-Hatton	8-20	1-12	565	
Dark Alibi	Toler-Lorring	12-24		519	
Don't Gamble With Strangers	Richmond-Hayes	3-18			
Details under title: Charlie Chan at Alcatraz					
Face of Marble, The (72)	Carradine-Drake	10-15	2-2	528	
Fear (68)	Cookson-William	7-23	3-2	507	
Details under title: Suspense					
Fighting Texans, The	Brown-Hatton	3-18			
Gay Cavalier, The	Roland-Ames	12-24		529	
Haunted Mine, The	Brown-Hatton	10-29	3-2	566	
Hot Money	Gorcey-Hall	4-15			
In Fast Company	Gorcey-Hall	2-18		510	
Details under title: In High Gear					
Joe Palooka, Champ (70)	Kirkwood-Knox	12-24		506	
Junior Prom (69)	Stewart-Prosser	11-26	5-10	511	
Details under title: High School Kids					
Live Wires (65)	Gorcey-Drake	10-1	1-12	509	
Details under title: Stepping Around					
Lonesome Trail (55)	Wakely-White	9-17	12-8	561	
Details under title: On The Cherokee Trail					
Mandarin's Secret	Toler-Yung	4-1			
Details under title: Corpus Delicti					
Moon Over Montana	Wakely-Holt	12-10	2-16	572	
Red Dragon, The (64)	Toler-Fong	2-17	2-9	513	4-15
Details under title: Charlie Chan In Mexico					
Romance of the Ranchos	Roland-Riordan	4-15			
Shadow Returns, The (61)	Richmond-Reed	10-29	2-16		
Details under title: The Shadow					
Strange Mr. Gregory, The (63)	Lowe-Rogers	6-25	1-2	516	3-18
Details under title: Gregory					
Suspense (101)	Castle-Lamb	10-29			4-1
Details under title: Glamour Girl					
Sunbonnet Sue (90)	Regan-Storm	5-14	1-10	501	10-15
Sweet Sixteen	Stewart-Prosser	3-18			
Details under title: High School Scandals					
Swing Parade of 1946 (75)	Storm-Reagan	8-6	3-16	503	
Under Arizona Skies	Brown-Hatton	2-4	4-13	567	
Details under title: Code of The Drifter					
West of The Alamo	Wakely-White	2-4	4-6	573	
COMPLETED —— 1944-45 ——					
China's Little Devils (75)	Carey-Kelly	7-10	7-14		8-6
Come Out Fighting	East Side Kids	9-22			10-1
Dillinger (77)	Lowe-Tierney	10-16	5-12		3-19
Divorce (70)	Francis-Cabot	3-5	8-18		11-12
Drifting Along	Brown-Carver	10-1	1-26		
Details under title: Rollin' Along					
Flame of the West (71)	Brown-Hatton	2-19	6-9		
Forever Yours (83)	Storm-Smith	8-7	3-24		1-22
Frontier Feud	Brown-Hatton	7-23	11-24		
Details under title: Flaming Frontiers					
G. I. Honeymoon (70)	Storm-Cookson	10-2	5-5		
In Old New Mexico	Reynolds-Kenyon	8-21	5-28		
Muggs Rides Again	East Side Kids	2-5	6-16		
Details under title: County Fair					
Lost Trail, The	Brown-Holt	7-9	10-20		
Riders of the Dawn	Wakely-White	8-6	11-3		
Details under title: Rainbow Valley					
Saddle Serenade	Wakely-White	4-30	8-11		
Details under title: Cowboy Serenade					
Scarlet Clue, The (56)	Toler-Manton	9-18	6-12		
Details under title: Radio Mystery					
Sensation Hunters	Merrick-Lowery	4-16	10-13		
Details under title: Main Street Girl					
Shanghai Cobra, The (64)	Toler-Moreland	6-11	9-29		
South of the Rio Grande	Reynolds-Acuna	5-28	9-8		
Details under title: Song of the Border					
Stranger from Santa Fe (56)	Brown-Hatton	1-22	7-21		
Submarine in Texas (55)	Wakley-White	4-2	6-2		
Trouble Chasers	Gilbert-Howard	3-19	6-2		
Details under title: Here Comes Trouble					

PARAMOUNT

1945-46 Features Completed (35) In Production (4)

NEW PRODUCTIONS

[illegible] IN THE NIGHT
Drama—Started April 17
Cast: [illegible] DeForrest Kelley, Robert Emmett Keane, Jeff York, Charles Victor, Ann Doran, Kay Scott.
Director: Max Shane Producer: Pine-Thomas
[illegible]

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev
IN PRODUCTION					
[illegible] Pauline (T)	Hutton-Lund	3-18			
Welcome Stranger	Crosby-Caulfield	3-18			
Where There's Life	Hope-Hasso	4-15			
COMPLETED —— 1945-46 ——					
BLOCK NO. ONE					
Duffy's Tavern (97)	Gardner-Reynolds	10-2	9-28	4501	9-3
Follow That Woman (70)	Graham-Lowry	2-19	12-14	4504	9-3
Lost Weekend, The (101)	Milland-Wyman	10-31	11-16	4503	8-20
Love Letters (101)	Jones-Colton	10-31	10-26	4502	8-20
BLOCK NO. TWO					
Hold That Blonde (76)	Bracken-Lake	12-11	11-23	4506	10-15
Detail under title: Good Intentions					
Kitty (104)	Goddard-Milland	6-12	1-25	4509	10-15
People Are Funny (93)	Haley-Walker	4-2	1-11	4508	10-15
Stork Club (98)	Sullivan-Fitzgerald	4-30	12-28	4507	10-15
BLOCK NO. THREE					
Masquerade in Mexico (96)	Lamour-Cordova	1-8	2-22	4512	12-10
Miss Susie Slagle's (87)	Tufts-Lyon	9-18	3-8	4513	12-10
Tokyo Rose (66)	Barr-Massen		2-8	4511	12-10
BLOCK NO. FOUR					
Blue Dahlia, The (99)	Ladd-Lake	4-2	4-19	4518	2-18
They Made Me A Killer (65)	Lowery-Britton	7-9	5-3	4517	2-18
Virginian, The (T) (90)	McCrea-Brooke	11-13	4-5	4516	2-18
Well Groomed Bride, The (75)	Milland-Goddard	2-19	5-17	4519	2-18
BLOCK NO FIVE					
Bride Wore Boots, The (82)	Stanwyck-Cummings	8-6	5-31	4521	4-1
Hot Cargo (57)	Rogers-Reed		6-28	4523	3-18
Our Hearts Were Growing Up (122)	Donlevy-Russell	8-6	6-11	4522	4-1
To Each His Own (122)	deHavilland-Lund	7-9	7-5	4524	3-18
BLOCK NO. SIX					
Monsieur Beaucaire (T)	Hope-Caulfield	9-17			
O. S. S.	Ladd-Fitzgerald	2-18			
Searching Wind, The	Young-Sidney	1-21			
Strange Life of Martha Ivers	Stanwyck-Heflin	10-15			
Details under title: Love Lies Bleeding					
Swamp Fire	Weissmuller-Grey	11-12			
SPECIALS					
Road to Utopia, The (90)	Crosby-Bing-Lamour	12-13	3-22	4531	12-10
NOT DESIGNATED					
Big Town	Reed-Brook	12-24			
Blue Skies (T)	Crosby-Astaire	8-6			
Calcutta	Ladd-Russell	7-9			
California (T)	Stanwyck-Milland	12-10			
Cross My Heart	Hutton-Tufts	1-8			
Details under title: Too Good To Be True					

Imperfect Lady, The	Wright-Milland	10-1			
Details under title: Take This Woman					
Ladies' Man	Bracken-Welles	11-26			
Perfect Marriage, The	Young-Niven	1-21			
Rhythm Ranch	Haley-Hilliard	11-1			
Seven Were Saved	Denning-Craig	1-1			
Suddenly It's Spring	MacMurray-Goddard	3-18			
Too Good To Be True	Tufts-Lynn	10-29			
Details under title: Third Avenue					
Trouble With Women, The	Milland-Wright	6-11			
Details under title: Too Good To Be True					
Two Years Before the Mast	Ladd-Donlevy	5-1			

PRC

1945-46 Features — **Completed (15)** — **In Production (1)**

Westerns — **Completed (3)** — **In Production (1)**

NEW PRODUCTIONS

MISSOURI HAYRIDE

Musical—Started April 12

Cast: Martha O'Driscoll, William Wright, John Carradine, Roscoe Ates, Renee Godfrey, Eddie Dean.

Producer-director: Josef Berne — Assistant: Louis Germonprez

Story: Movie actress leaves set and goes to get information needed by her fiance's boss in Kentucky hill town.

GHOST OF HIDDEN VALLEY

Western—Started April 15

Cast: Buster Crabbe, Al (Fuzzy) St. John, Jean Carlin.

Director: Sam Newfield — Producer: Sig Neufeld

Story: Not available. See next issue.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED — 1945-46 —					
Ambush Trail (58)	Steele-Saylor	2-17			
Avalanche	Cabot-Borg	3-4	6-20		
Caravan Trails (Cinecolor) (65)	Dean-Carlin	10-1	4-20		
Club Havana (62)	Lindsay-Neal	5-28	10-23		11-26
Larceny in Her Heart	Beaumont-Walker	3-18			
Details under title: Crime in the Night					
Danny Boy (66)	Henry-Johnson	8-6	1-8		
Detour (62)	Savage-Neal	6-25	11-30		12-24
Devil Bat's Daughter	LaPlanche-James	1-21	4-15		
Enchanted Forest (Cinecolor) (80)	Lowe-Joyce	1-22	12-8		10-1
Flying Serpent (60)	Lewis-Kramer	9-3	2-20		2-18
Gentlemen with Guns	Crabbe-St. John	1-21	3-27		
Gun Smoke	Steele-Saylor	12-10			
How Do You Do? (83)	Gordon-Windsor	8-6	12-24		11-26
I Ring Doorbells (67)	Shayne-Gwynne	10-2	2-25		
Lightning Raiders (61)	Crabbe-St. John	10-15	1-7		
Mask of Dijon (73)	Von Stroheim-Bates	11-26	4-9		
Murder Is My Business (65)	Beaumont-Walker	12-26	4-10		
Navajo Kid (59)	Steele-Saylor	10-15	11-21		
Once and For All	Coleman-Reed	10-29			
Prairie Rustlers (55)	Crabbe-St. John	9-17	11-7		
Details under title: Buster Crabbe No. 1					
Queen of Burlesque	Ankers-Young	4-1	7-24		
Romance of the West (60)	Dean-Barton	8-6	3-20		
Six Gun Man (60)	Steele-Carlin	10-29	2-1		
Details under title: Six-Gun For Hire					
Song of Old Wyoming (Cinecolor) (65)	Dean-Padden	5-14	11-12		10-29
Strangler of the Swamp (69)	LaPlanche-Edwards	9-3	1-1		
Terrors On Horseback	Crabbe-St. John	1-21	5-1		
Thunder Town (57)	Steele-Saylor	1-10			
Wife of Monte Cristo (83)	Loder-Aubert	8-6	4-23		4-1

REPUBLIC

1945-46 Features	**(40)**	**Completed (32)**	**In Production (1)**
Westerns	**(16)**	**Completed (18)**	**In Production (3)**
Serials	**(4)**	**Completed (3)**	**In Production (1)**

NEW PRODUCTIONS

G. I. WAR BRIDES

Drama—Started April 17

Cast: James Ellison, Anna Lee, William Henry, Stephanie Bachelor.

Director: George Blair — Associate Producer: Armand Schaefer

Story: An English girl shows kindness to an G. I. Bride-elect to find the American boy she had met in London.

PLAINSMAN AND THE LADY

Western—Started April 10

Cast: William Elliott, Vera Hruba Ralston, Joseph Schildkraut, Gail Patrick, Donald Barry, Raymond Walburn.

Associate Producer-director: Joseph Kane

Story: The history of the Pony Express built from St. Joseph, Mo. to California.

OUT CALIFORNIA WAY (Magnacolor)

Western—Started April 15

Cast: Monty Hale, Adrian Booth, Bobby Blake, Tom London.

Director: Les Selander — Associate Producer: Lou Gray

Story: Not available. See next issue.

ANGEL AND THE OUTLAW

Western—Started April 22

Cast: John Wayne, Irene Rich, Gail Russell, Bruce Cabot, Harry Carey, Lee Dixon, Craig Woods.

Director: James Grant — Associate Producer: John Wayne

Story: A cowboy is converted and saved back to health by a Quaker family. When he falls in love with the daughter, he is torn between

RELEASE CHART

IN PRODUCTION

Crimson Ghost, The	Stirling-Quigley	4-15			
Eat, Carroll's Sketchbook	Moore-Marshall	3-18			
Rendezvous With Annie	Albert-Marlowe	3-18			
Title—Running Time	**Cast**	**Details**	**Rel.**	**No.**	**Rev.**
COMPLETED — 1945-46 —					
Angel Comes to Brooklyn, An (70)	Dowd-Duke	1-8	11-27	503	3-18
Details under title: New Faces of 1945					
Alias Billy The Kid (56)	Carson-Stewart	12-24			
Bandit of Badlands (56)	Carson-Stewart	4-16	9-14	551	
California Gold Rush (56)	Elliott-Fleming	4-30	2-4	565	
Captain Tugboat Annie (70)	Darwell-Kennedy	12-15	11-17	504	1-7
Details under title: Tugboat Annie's Son					
Cat Man of Paris, The	Osmond-Aubert	10-1	4-20	514	
Cherokee Flash (55)	Carson-Stirling	7-9	12-13	5 3	
Colorado Pioneers (56)	Elliott-Fleming	3-19	11-14	563	
Conquest of Cheyenne	Elliott-Fleming	10-29			
Crime of the Century	Bachelor-Browne	10-29	2-28	511	
Dakota (82)	Ralston-Wayne	8-6	12-25	505	11-26
Home On the Range (55)	Hale-Booth	11-26	4-18	5501	
Details under title: West of God's Country					
In Old Sacramento	Moore-Elliott	12-10			
I've Always Loved You (T)	McLeod-Dorn	8-20			
Details under title: Concerto					
Daughter of Don Q (Serial)	Booth-Allen	1-21			
Days of Buffalo Bill (56)	Carson-Stewart	10-1	2-8	554	
Fabulous Suzanne, The	Britton-Vallee	3-18			
French Key, The	Dekker-Ankers	10-29			
Gay Blades (67)	Ashley-Rogers	12-10	1-25	503	4-29
Girls of the Big House (68)	Roberts-Powers	3-	11-2	502	12-24
Guy Could Change, A (65)	Lane-Frazee	6-25	1-27	508	2-4
Glass Alibi, The	Wrixon-Fowley	12-24			
Invisible Informer	Stirling-Henry	2-18			
Inner Circle, The	Douglas-Roberts	2-18			
King of the Forest Rangers (Serial)	Thompson-Talbot	10-15			
Last Crooked Mile, The	Barry-Savage	12-10			
Lonely Hearts Club	Withers-Withers	1-21			
Madonna's Secret, The (79)	Lederer-Patrick	10-1	2-16	510	3-18
Man from Rainbow Valley (M)	Hale-Booth	2-18			
Marshall of Laredo (56)	Elliott-Blake	3-5	10-7	562	
Murder in the Music Hall (81)	Ralston-Marshall	10-29	4-10	512	3-4
My Pal Trigger	Rogers-Evans	3-4			
Night Train to Memphis	Acuff-Mara	11-12			
One Exciting Week	Pearce-Harris	12-24			
Passkey to Danger	Bachelor-Livingston	11-26			
Phantom of the Plains (55)	Elliott-Fleming	2-5	9-7	561	
Pilgrim Lady, The	Mara-Douglas	3-18			
Details under title: The Inner Circle					
Phantom Rider, The (Serial)	Kent-Stewart	8-6			
Rainbow Over Texas	Rogers-Evans	1-21			
Red Raven Renegades	Carson-Stewart	4-1			
Rough Riders of Cheyenne (56)	Carson-Stewart	5-14	11-1	552	
Santa Fe Uprising	Lane-Wentworth	3-18			
Scotland Yard Investigator (68)	VonStrohelm-Bachelor	2-19	9-30	501	
Song of Mexico (57)	Mara-Barrier		12-28	506	
Sheriff of Redwood Valley (56)	Elliott-Fleming	7-23	3-29	566	
Song of Arizona	Rogers-Evans	12-24	3-9	447	4-15
Spectre of the Rose	Kurov-Essen	11-26			
Strange Impersonation, A (68)	Marshall-Gargan	8-6	3-16	513	1-1
Sun Valley Cyclone	Elliott-Fleming	9-17			
The Valley of the Zombie	Booth-Livingston	9-17			
Traffic In Crime	Richmond-Mara	4-1			
Under Nevada Skies	Rogers-Evans	4-15			
Wagon Wheels Westward (56)	Elliott-Fleming	4-16	12-21	564	
Woman Who Came Back, The (68)	Kelly-Loder	4-30	12-13	507	1-21
Details under title: The Web					

RKO-RADIO

1945-46 Features — **Completed (49)** — **In Production (7)**

NEW PRODUCTIONS

IT'S A WONDERFUL LIFE

Comedy-drama—Started April 15

Cast: James Stewart, Donna Reed, Lionel Barrymore, Thomas Mitchell, Henry Travers, Beulah Bondi, Frank Faylen, H. B. Warner, Samuel S. Hinds, Gloria Grahame, Ted Karns, Ward Bond, Mary Treen, Frank Albertson, Charles Williams.

Producer-director: Frank Capra

Story: Not available. See next issue.

THE FALCON'S ADVENTURE

Mystery—Started April 15

Cast: Tom Conway, Madge Meredith, Ed Brophy, Myrna Dell, Phil Warren.

Director: William Berke — Producer: Herman Schlom

Story: The Falcon becomes involved in a murder case and being hampered by police becomes involved in a murder case and, aided by Goodwin, successfully

SECRET LIFE OF WALTER MITTY (T)

Comedy-drama—Started April 8

Cast: Danny Kaye, Virginia Mayo, Fay Bainter, Boris Karloff, Thurston Hall, Florence Bates, Ann Rutherford.

Director: Norman Z. McLeod — Producer: Samuel Goldwyn

Story: A proof reader for pulp magazines daydreams himself as the characters he reads about.

THE BEST YEARS OF OUR LIVES

Drama—Started April 8

Cast: Myrna Loy, Fredric March, Dana Andrews, Teresa Wright, Virginia Mayo, Cathy O'Donnell, Harold Russell.

Director: William Wyler — Producer: Samuel Goldwyn

Story: Three men meet on the same plane flying from Washington to their home town. One has lost his hands, another suffered [illegible] and the third returns a bank vice-president [illegible] to the joys of his company.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Honeymoon	Temple-Madison	1-1			
Sinbad The Sailor (T)	Fairbanks-O'Hara	3-4			
What Nancy Wanted	Day-Ahearne	1-1			
COMPLETED	— 1945-46 —				
BLOCK NO. ONE					
George White's Scandals (95)	Davis-Haley	2-5		602	8-6
Falcon in San Francisco, The (65)	Conway-Corday	2-19		603	8-6
Johnny Angel (79)	Raft-Trevor	12-11		604	8-6
Momma Loves Poppa (60)	Errol-Risdon	2-19		601	8-6
Radio Stars on Parade (69)	Brown-Carney	4-16		605	8-6
BLOCK NO. TWO					
First Yank Into Tokyo (82)	Neal-Hale	2-19		607	9-17
Isle of the Dead (72)	Karloff-Drew			608	9-17
Man Alive (70)	O'Brien-Drew	2-5		606	10-1
Spanish Main, The (T) (100)	Henreid-O'Hara	11-27		610	10-15
Wanderer of the Wasteland (67)	Warren-Long	6-11		609	10-1
BLOCK NO. THREE					
Cornered (102)	Powell-Cherrel	7-9		612	12-24
Hotel Reserve (79)	Mason-Mannheim	Foreign		615	12-24
Dick Tracy (61)	Conway-Jeffreys	6-11		613	12-24
Sing Your Way Home (72)	Haley-Jeffries	12-11		614	12-24
Spiral Staircase, The (83)	McGuire-Brent	9-3		611	1-7
Details under title: Some Must Watch					
BLOCK NO. FOUR					
Deadline at Dawn (83)	Hayward-Williams	5-28		617	3-4
From This Day Forward	Fontaine-Stevens	9-3		616	3-4
Details under title: All Brides are Beautiful					
Game of Death (70)	Loder-Long	2-19		619	12-10
Details under title: The Most Dangerous					
Riverboat Rhythm (64)	Errol-Newton	7-9		620	3-4
Tarzan and the Leopard Woman (72)	Weismuller-Joyce	8-20		618	2-18
BLOCK NO. FIVE					
Badman's Territory (98)	Scott-Richards	10-1			4-29
Ding Dong Williams (62)	Vernon-McGuire	5-14			4-29
Partners in Time (76)	Goff-Lauck				4-29
Truth About Murder, The (63)	Granville-Conway	7-23			4-29
Details under title: The Lie Detector					
Without Reservations	Colbert-Wayne	10-29			4-29
Details under title: Thanks God, I'll Take It From Here)					
SPECIALS					
Along Came Jones (90)	Cooper-Young	11-27		681	6-25
Bells of St. Mary's, The (125)	Crosby-Bergman	3-5		661	11-26
Make Mine Music (75)	Disney Cartoon Feature			692	4-29
Tomorrow Is Forever (105)	Colbert-Welles	4-2		682	1-21
Wonder Man (T) (98)	Kaye-Mayo	7-24		651	4-30
NOT DESIGNATED					
Bamboo Blonde	Langford-Wade	9-17			
Bedlam	Karloff-Lee	8-6			
Details under title: A Tale of Bedlam					
Child of Divorce	Moffett-Toomey	3-4			
Crack-Up	O Brien-Trevor	1-21			
Criminal Court	Conway-O'Driscoll	3-18			
Desirable Woman	Bennett-Ryan	2-4			
Dick Tracy vs. Cueball	Conway-Jeffreys	4-1			
Double Trouble	Haley-Jeffreys	2-4			
Falcon's Alibi, The	Conway-Corday	8-20			
Heartbeat	Rogers-Aumont	8-20			
Kid From Brooklyn, The (T) (114)	Kaye-Mayo	6-25			1-1
Lady Luck	Young-Hale	10-29			
Likely Story, A	Williams-Hale	2-4			
Genius At Work	Carney-Brown	9-3			
Details under title: Master Minds					
Notorious	Bergman-Grant	10-29			
Details under title: Follow Your Heart					
Sister Kenny	Russell-Knox	11-12			
Step By Step	Tierney-Jeffreys	1-21			
Stranger, The	Robinson-Young	10-29			
Sunset Pass	Warren-Leslie	12-10			
Till the End of Time	McGuire-Madison	10-29			
Details under title: The Dream of Home					
REISSUE					
Pinocchio (T)	Disney Cartoon Feature			691	

20th CENTURY-FOX

1945-46 Features **Completed (40)** **In Production (7)**

NEW PRODUCTIONS

CARNIVAL IN COSTA RICA (T)

Musical—Started April 15

Cast: Dick Haymes, Celeste Holm, Cesar Romero, Vera-Ellen, Anne Revere, J. Carrol Naish, Pedro de Cordoba, Barbara Whiting.

Director: Gregory Ratoff Producer: William A. Bacher

Story: Costa Rican Coffee Planters try to [illegible] The couple rebels and plots its own [illegible]

MY DARLING CLEMENTINE

Western with Music—Started April 6

Cast: Henry Fonda, Linda Darnell, Victor Mature, Cathy Downs, Walter Brennan, Ward Bond, Alan Mowbray, Tim Holt, John Ireland, Roy Roberts, Vanessa Brown, Jane Darwell, Grant Withers, J. Farrell MacDonald.

Director: John Ford Producer: Samuel C. Engel

Story: Not available. See text.

THAT'S FOR ME

Musical—Started April 16

Cast: Vivian Blaine, Harry James, Carmen Miranda, Perry Como, Phil Silvers, Edgar Buchanan, Reed Hadley.

Director: Lewis Seiler Producer: Bryan Foy

[illegible] singer elected governor.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Claudia and David	McGuire-Young	3-18			
Forever Amber (T)	Wilde-Cummins	3-18			
Home Sweet Homicide	Bari-Scott	3-18			
Razor's Edge, The	Power-Tierney	1-15			
COMPLETED	— 1945-46 —				
NOT DESIGNATED					
Anna and The King of Siam	Dunne-Harrison	12-10			
And Then There Were None (97)	Fitzgerald-Huston	3-19	Nov.	611	7-23
Behind Green Lights (64)	Landis-Gargan	10-1	Feb.	620	2-4
Details under title: Precinct 33					
Bell for Adano, A (103)	Hodiak-Tierney	11-13	Aug.	601	7-9
Black Beauty	Freeman-Denning	12-10			
Captain Eddie (107)	MacMurray-Bari	12-11	Sept.	604	7-23
Caribbean Mystery (65)	Dunn-Ryan	2-5	Sept.	605	8-6
Details under title: First, Last and Always					
Centennial Summer (T)	Crain-Wilde	9-17			
Clunv Brown (100)	Jones-Boyer	12-24	June	628	
Colonel Effingham's Raid (70)	Bennett-Eythe	12-25	Feb.	610	10-15
Dark Corner, The (99)	Ball-Stevens	12-10	May	625	4-15
Deadline For Murder	Kelly-Ryan	3-18			
Do You Love Me? (91)	O'Hara-Haymes	4-30	May	626	4-29
Doll Face (80)	Miranda-O'Keefe	8-20	Jan.	617	12-24
Dolly Sisters, The (T) (114)	Grable-Payne	2-5	Nov.	609	10-1
Dragonwyck (103)	Tierney-Price	3-5	Apr.	623	3-18
Wake Up and Dream (T)	Payne-Haver	2-14			
Fallen Angel (97)	Faye-Andrews	5-14	Dec.	612	10-29
House on 92nd Street (88)	Eythe-Hasso	4-30	Oct.	608	9-17
Details under title: Now It Can Be Told					
Jesse James (106)	Power-Fonda	Reissue	Feb.	618	
Junior Miss (94)	Garner-Joslyn	2-19	Aug.	603	6-25
It Shouldn't Happen To A Dog	Landis-Joslyn	2-4			
Johnny Comes Flying Home (65)	Stewart-Crane	11-26	Apr.	624	4-1
Leave Her To Heaven (T) (110)	Tierney-Wilde	5-28	Jan.	614	12-24
Margie (T)	Craine-Young	2-18			
Rendezvous 24 (70)	Gargan-Palmer	1-21	May	627	
Return of Frank James (92)	Fonda-Tierney	Reissue	Feb.	619	
Shock (70)	Price-Bari	10-15	Feb.	615	1-21
Shocking Miss Pilgrim, The (T)	Grable-Haymes	12-10			
Somewhere in the Night	Lodiak-Guild	12-10	June		
Smoky (T)	MacMurray-Baxter	7-23			
Strange Triangle	Hasso-Shepperd	1-7	June	630	
Sentimental Journey (94)	Payne-O'Hara	10-1	Mar.	621	2-18
Spider, The (63)	Conte-Marlowe	6-11	Dec.	613	11-12
State Fair (T) (100)	Andrews-Crain	1-22	Oct.	607	9-17
Walk in the Sun (117)	Andrews-Conte	8-11	Mar.	616	12-24
Details under UA Release Chart					
Three Little Girls in Blue (T)	Haver-Mature	11-26			
Way Ahead, The (104)	Niven-Huntley	For.	Aug.	606	6-11
Wilson (T) (153)	Hardwicke-Mitchell	11-29	Aug.	602	8-7
Yank in London, A (106)	Neagle-Harrison	Foreign	Mar.	622	3-4

UNITED ARTISTS

1945-46 Features **Completed (26)** **In Production (4)**

Key to Producers: Small (Sml.); Rogers (Rgs.); Vanguard (Van.); Crosby (Cby.); Sherman (Shm.); Pressburger (Psb.); Wanger (Wgr.); Ripley-Monter (R.M.); Bogeaus (Bog.); Stromberg (Smg.); Levey (Lev.); Cowan (Cow.); Stone (Stn.); Selznick (Szk.); Nebenzahl (Neb.); Lesser Les.); Loew-Hakim (L. H.); Skirball (Skl.); Eagle-Lion (G. F. D.); Cagney (Cgy.); Bronston (Brn.); Hughes (Hug.).

NEW PRODUCTIONS

THE SHORT, HAPPY LIFE OF FRANCIS MACOMBER

Comedy—Started April 3

Cast: Gregory Peck, Joan Bennett, Robert Preston, Reginald Denny, Jean Gillie, Carl Harbord, Frederic Worlock, Vernon Downing, Earl Smith.

Director: Zoltan Korda

Producers: Benedict Bogeaus and Casey Robinson

Story: A wealthy playboy goes on an African hunting trip with his wife. She falls in love with the guide.

LITTLE IODINE

Comedy—Started April 8

Cast: Jo Ann Marlowe, Marc Cramer, Eve Whitney, Lanny Rees, Irene Ryan, Hobart Cavanaugh, Leon Belasco, Emory Parnell, Sarah Selby, Jean Tatriquin.

Director: Reginald LeBorg

Producers: Buddy Rogers and Ralph Cohn

Story: From the comic strip.

ABIE'S IRISH ROSE

Comedy-drama—Started April 15

Cast: Joanne Dru, Michael Chekhov, George E. Stone, Vera Gordon, J. M. Kerrigan, Emory Parnell, David Leonard.

Producer-director: Eddie Sutherland Crosby Producers, Inc.

Story: From the Abie Nozinsky [illegible] Cohen and Kelly.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Bachelor's Daughters, The	Russell-Lind	1-1			

COMPLETED —— 1945-46 ——

Abilene Town (89)	Scott-Dvorak		8-6	1-11	Lev.	1-21
Details under title: Abilene						
Night in Casablanca, A	Marx Brothers		10-15	5-10	L.H.	
Angel On My Shoulder	Muni-Baxter		1-21		Rgs	
Details under title: Me and Mr. Satan						
Blithe Spirit (T) (94)	Cummings-Harrison	Foreign	12-14		GFD	10-1
Breakfast in Hollywood (93)	Donneman-Granville		8-20	2-22	Gldn	1-21
Caesar and Cleopatra (T)	Olivier-Leigh	Foreign			G.F.D.	
Captain Kidd (89)	Laughton-Britton		2-5	10-19	Bog	8-20
Diary of A Chambermaid (87)	Goddard-Hatfield		7-23	2-15	Bog-Mer	2-18
Duel In the Sun (T)	Jones-Cotten		3-19		Szk	
Getting Gertie's Garter (72)	O'Keefe-McDonald		6-25	11-30	Sml	12-10
Fanny by Gaslight	Mason-Calvert	Foreign			GFD	
Henry V (T)	Olivier-Newton	For.			G.F.D.	
Johnny in the Clouds (88)	Montgomery-Mills	Foreign	3-15		GFD	12-10
Mr. Ace	Raft-Sidney		3-4			
Details under title: Mr. Ace and the Queen						
Outlaw, The (114)	Russell-Huston			2-8	Hug	4-1
Paris—Underground (97)	Bennett-Fields		1-22	9-14	Bnt	10-29
Rebecca (130)	Fontaine-Olivier	Reissue	1-26		Szk	
Scandal in Paris, A	Sanders-Hasso		10-29		Psb	
Sin of Harold Diddlebock, The	Lloyd-Walburn		10-1			
Spellbound (113)	Bergman-Peck		7-24	12-28	Szk	11-12
Details under title: House of Dr. Edwardes						
Strange Woman, The	Lamarr-Sanders		12-24			
This Happy Breed (T)	Newton-Johnson	Foreign			G.F.D.	
2000 Women	Robson-Calvert	Foreign			G.F.D.	
Young Widow	Russell-Hayward		3-5	3-1	Sma	3-4
Whistle Stop (85)	Raft-Gardner		7-23	1-25	Neb	1-21

UNITED WORLD PICTURES

1945-46 Features **Completed (1)** **In Production (1)**

NEW PRODUCTIONS

BELLA DONNA
Drama—Started April 15
Cast: Merle Oberon, George Brent, Charles Korvin, Paul Lukas, Lenore Ulric, Robert Capa.
Director: Irving Pichel Producer: Edward Small
Story: A beautiful European expatriate, pursued by [illegible] goes to Egypt [illegible] with a bitter, frustrated character and the plot [illegible] Eventually she kills her lover and herself.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Dark Mirror, The	deHavilland-Ayres	4-1		Jnsn	

UNIVERSAL

1945-46 Features	**(48)**	**Completed (48)**	**In Production (5)**
Westerns	**(7)**	**Completed (6)**	**In Production (1)**
Serials	**(4)**	**Completed (4)**	**In Production (0)**

NEW PRODUCTIONS

HE MEANT NO HARM
Comedy—Started April 3
Cast: Dennis O'Keefe, Helen Walker, Tom Powers, Scotty Beckett, Benny Bartlett, Fuzzy Knight.
Director: Jack Rawlins Executive Producer: Marshall Grant
Story: Imaginative youngster creates havoc for parents, police and school teacher.

THE BLACK ANGEL
Drama—Started April 8
Cast: Dan Duryea, June Vincent, Peter Lorre, Constance Dowling, John Phillips, Wallace Ford, Freddie Steele.
Director: Roy William Neill
Producers: Tom McKnight, Roy William Neill
Story: [illegible] about's wife murdered. He tries to help girl who is [illegible] Eventually, clears her of guilt.

CUBAN PETE
Comedy with Music—Started April 16
Cast: Desi Arnaz, Ethel Smith, Joan Fulton, Don Porter, Jacqueline de Wit, Beverly Simmons, The King Sisters, Igor and Yvette.
Director: Jean Yarbrough Executive Producer: Howard Welch
Story: Pictorial portrait of Cuban life [illegible] a New York [illegible] trouble begins.

THE MICHIGAN KID (Cinecolor)
Western—Started April 17
Cast: Jon Hall, Rita Johnson, Victor McLaglen, Andy Devine, William Ching, Leonard East, Milburn Stone.
Director: Ray Taylor Producer: Howard Welsch
Story: [illegible] about [illegible] to [illegible] but [illegible] winning.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Ghost Steps Out, The	Abbott-Costello	3-18			
Details under title: Lesson in Love					
Run-Around, The	Cameron-Raines	4-1			
COMPLETED —— 1945-46 ——					
Adventure for Two	Olivier-Rutherford	Foreign			
Bad Men of the Border (76)	Grant-Armida		8-6	9-28	1101	
Blondie Alibi (62)	Neal-O'Driscoll		1-21	4-12	527	4-15
Details under title: Design for Death						
Because of Him (87)	Durbin-Tone		9-3	1-18	516	2-4
Brief Encounter	Johnson-Howard	Foreign				
Brute Man, The	Hatton-Adams		11-26			
Cat Creeps, The	Collier-Brady		1-21	5-17	532	
Canyon Passage (T)	Andrews-Hayward		9-3			
Claudia's Wife	Joyce-Porter		4-15			
Code of the Lawless (56)	Grant-Knight		7-23	10-19	1102	
Details under title: Law for Pecos						
Crimson Canary (64)	Beery-Collier		4-16	11-9	509	11-26
Details under title: Hear That Trumpet Talk						
Dalton's Ride Again, The (72)	Curtis-O'Driscoll		9-3	11-23	510	12-25
Dead of the Night	Redgrave-Withers	Foreign				
Dressed To Kill	Rathbone-Bruce		2-4			
Details under title: Prelude to Murder						
Fandango (T)	DeCarlo-Donlevy		1-21			
Details under title: Schahrazad						
Frontier Gal (T) (84)	deCarlo-Cameron		5-14	12-21	513	12-10
Girl On the Spot (75)	Barker-Collier		3-19	1-11	515	2-18
Details under title: Serenade for Murder						
Gun Town (53)	Grant-Knight		9-3	1-18	1104	
House of Dracula (67)	Chaney-O'Driscoll		10-15	12-7	511	1-21
House of Horrors (66)	Lowery-Grey			3-29	525	4-1
Idea Girl (64)	Barker-Bishop		12-24	2-8	518	3-4
Inside Job	Foster-Rutherford		3-18			
Kelly Is My Name	Terry-Savage		4-1			
Little Giant (91)	Abbott-Costello		11-12	2-22	520	3-18
(Details under title: On The Carpet)						
Little Miss Big	Holden-Simmons		3-4			
Lover Come Back	Brent-Hall		3-18			
Lost City of the Jungle (Serial)	Adams-Haydn		2-18	4-23	1881	
Madonna of the Seven Moons	Calvert-Granger	Foreign	4-5		526	
Man in Gray (92)	Lockwood-Mason	Foreign	3-15		523	12-25
Men In Her Diary (73)	Albritton-Hall		2-19	9-14	502	10-1
Murder Mansion	Goodwin-Grey		10-1			
Night in Paradise (T) (84)	Oberon-Bey		1-8	5-3	529	
Notorious Gentleman	Harrison-Palmer	Foreign				
On the Carpet	Abbott-Costello		11-12			
Outlaws of Twin Forks	Grant-Adams		8-20			
Pillow of Death (66)	Chaney-Joyce		3-19	12-14	512	1-7
Pursuit to Algiers (65)	Rathbone-Bruce		8-20	10-26	507	11-12
Details under title: The Fugitive						
River Gang (64)	Jean-Brasselle		10-2	9-21	503	10-29
Details under title: Fairy Tale Murder						
Royal Mounted Rides Again (Serial)	Kennedy-Kennedy		7-23	10-23	1681	
Scarlet Horseman, The (Serial)	Cookson-Shaw		11-12	1-22	1781	
Scarlet Street (102)	Robinson-Bennett		8-6	12-28	514	3-4
Secret Agent X-9 (Serial)	Bridges-Wiley		4-16	7-24	1581	
Senorita from the West (63)	Jones-Granville		1-22	10-12	506	10-20
Seventh Veil, The (94)	Mason-Todd	Foreign	2-15		519	1-21
Shady Lady (94)	Coburn-Simms		6-11	9-7	501	9-17
She Wolf of London, The (61)	Haden-Harvey		12-24	5-17	531	
Details under title: Alibi In Ermine						
She Wrote the Book	Davis-Oakie		2-4	5-31	533	
Details under title: Love Takes A Holiday						
Smooth as Silk (65)	Taylor-Grey		1-7	3-1	521	3-18
Details under title: Notorious Gentlemen						
So Goes My Love (88)	Loy-Ameche		11-22	4-19	528	4-1
Details under title: Genius in the Family						
Spider Woman Strikes Back, The (59)	Sondergaard-Grant		10-15	3-22	524	4-1
Strange Confession (62)	Chaney-Joyce		2-19	10-5	505	12-10
Strange Conquest (63)	Wyatt-Cookson		2-4	5-10	530	
Tangier (76)	Montez-Sabu		10-1	3-8	522	3-18
Terror By Night (60)	Rathbone-Bruce		10-29	3-1	517	2-18
That Night With You (84)	Tone-Foster		6-11	9-28	504	10-13
Details under title: Once Upon a Dream						
This Love of Ours (90)	Oberon-Korvin		6-25	11-2	508	10-21
Details under title: As It Was Before						
Trail to Vengeance (54)	Grant-Knight			11-30		
Wicked Lady	Mason-Lockwood	Foreign				

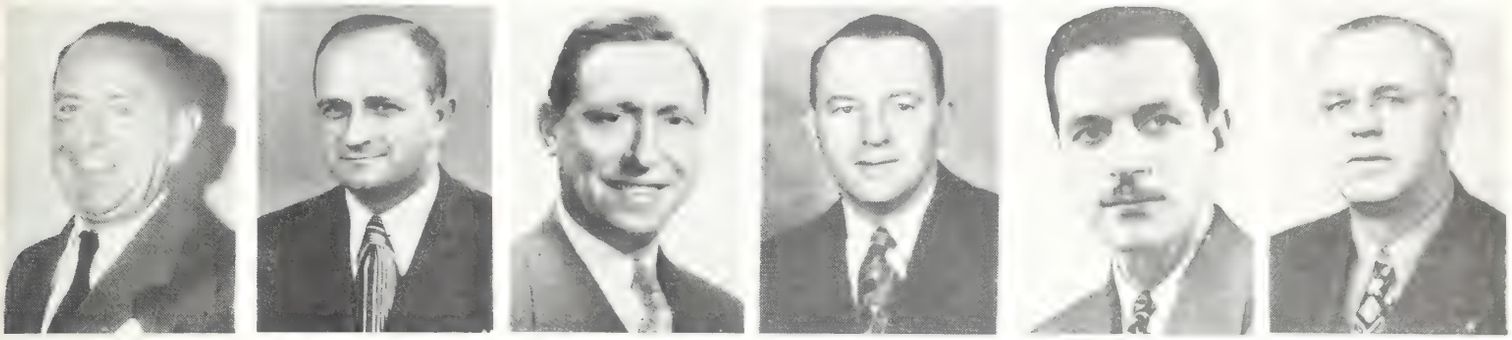
WARNER BROTHERS

1945-46 Features **Completed (30)** **In Production (6)**

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Cheyenne	Morgan-Wyman	4-1			
Cloak and Dagger	Cooper-Palmer	4-1			
Life With Father (T)	Dunne-Powell	4-15			
Sentence, The	Sheridan-Smith	1-21			
Stallion Road	Reagan-Smith	4-15			
Very Rich Man, A	Greenstreet-Vickers	2-18			
COMPLETED —— 1945-46 ——					
Beast With Five Fingers, The	Alda-King	12-10			
Big Sleep, The	Bogart-Bacall	10-31			
Burma Victory (63)	Documentary		2-16	512	
Cinderella Jones (88)	Leslie-Aldo	12-13	3-9	512	2-18
Confidential Agent (118)	Boyer-Bacall	6-25	11-10	506	11-17
Danger Signal (78)	Emerson-Scott	4-16	12-15	508	11-26
Devotion (107)	deHavilland-Lupino	11-16	4-20	517	4-15
Escape Me Never	Flynn-Lupino	11-26			
Her Kind of Man (78)	Scott-Paige	8-20	5-11	518	4-21
Janie Gets Married	Leslie-Hutton	4-16			
Mildred Pierce (111)	Crawford-Carson	12-25	10-20	505	10-13
My Reputation (94)	Stanwyck-Brent	11-29	1-26	510	1-21
Never Say Goodbye	Flynn-Parker	8-6			
Night and Day (T)	Grant-Smith	6-25			
Nobody Lives Forever	Garfield-Fitzgerald	9-18			
Of Human Bondage	Henreid-Parker	7-24			
One More Tomorrow	Sheridan-Moran	11-1			
Pride of the Marines (119)	Garfield-Parker	11-27	9-1	501	8-0
Details under title: This Love of Ours					
Rhapsody In Blue (139)	Leslie-Aldo	7-26	9-27	502	7-9
San Antonio (T) (110)	Flynn-Smith	10-16	12-29	509	11-26
Saratoga Trunk (135)	Cooper-Bergman	3-8	3-30	514	12-10
Shadow of A Woman	King-Prince	2-19			
Stolen Life, A	Davis-Ford	2-19			
Three Strangers (93)	Fitzgerald-Greenstreet	1-22	2-16	511	2-4
Time, The Place and The Girl, The (T)	Morgan-Paige	4-2			
Too Young To Know (86)	Leslie-Hutton	2-19	12-1	507	11-26
Two Guys From Milwaukee	Morgan-Leslie	12-24			
Two Mrs. Carrolls, The	Bogart-Stanwyck	5-14			
REISSUES					
Born For Trouble	Johnson-Emerson		10-6	504	
Originally titled: Murder In the Big House					
It All Came True	Bogart-Sheridan		10-6	503	

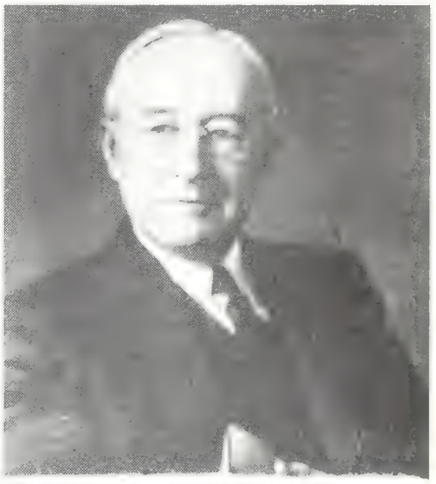
PEOPLE IN PICTURES



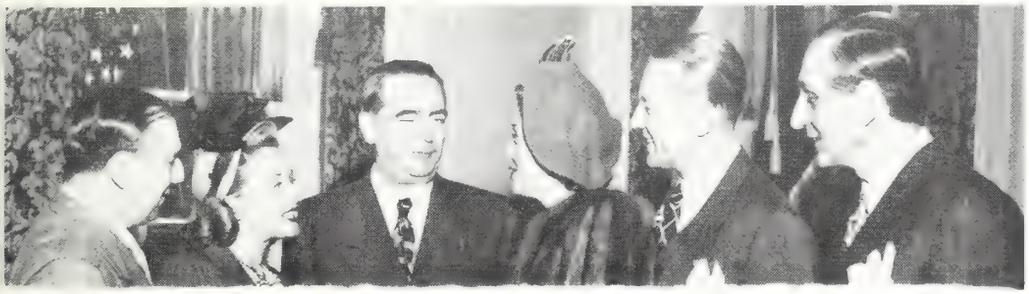
VICTORY LOAN WINNERS. Six exhibitors were awarded airplane trips to England for their outstanding work in sale of bonds during the Victory Loan Campaign last year. They take off from New York May 19. The showmen, each a winner in his division, are, l. to r.: William Brown, manager of the Loew Poli-Bijou Theatre, New Haven, New England division; Joseph Goldstein, manager of Capitol Theatre, St. Louis, Mid-West division; Lewin Pizor, manager and owner of the Mayfair, Philadelphia, Eastern division; Tom Maine, of Lafayette, La., Southern division; George Pappas, manager of the Circle Theatre, Indianapolis, and E. M. Jackson, manager of the Orpheum Theatre, Plentywood, Montana.



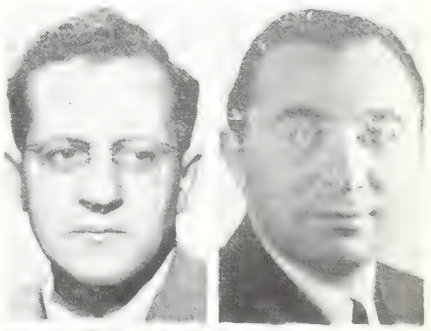
WELL DONE ...At a ceremony in the M-G-M studios, citations for "outstanding devotion and distinguished performance" were awarded on behalf of the Army and Navy departments. Recipients, above, are Frank Morgan, Lena Horne, Red Skelton, George Murphy, Marilyn Maxwell, Jimmy Durante, Marsha Hunt and Lionel Barrymore. Awards were made by Lt. Col. Robert E. Kearney and Navy Captain Richard D. Zern.



FATHER OF PROJECTION. Thomas Armat, inventor of the motion picture projector, will be honored May 8 by the Society of Motion Picture Engineers at its semi-annual dinner in the Hotel Pennsylvania.



MAYOR VS. CANCER. New York's Mayor O'Dwyer buys his tickets for the gala Carnegie Hall Cancer show, which started the drive, from the New York Metropolitan Committee of the Motion Picture Division of the American Cancer Society. L. to r., Monty Salmon, Bonita Granville, Hizzoner, Jeanette MacDonald, Gene Raymond and Max Cohen, chairman of the New York Metropolitan Committee.



PROMOTED: I. E. Dolid, left, formerly supervisor of exchanges for Warners, was named assistant to Ben Kalmenson, vice-president in charge of sales. Bernard R. Goodman, right, succeeds Dolid as exchange head.



U PLAYS HOST. Pictured at the Deanna Durbin-Felix Jackson cocktail party in the Cottage of the Hampshire House in New York, hosted by Universal, are: Jackson, William A. Scully, General Sales Manager, and Miss Durbin.



NEWSREELS CITED. For distinguished service during the war years, the Treasury's Silver Medal was awarded by Secretary of Treasury Fred M. Vinson to editors of the five national newsreels. L. to r., Edmund Reek, Fox Movietonews; Walton C. Anent, Pathe News; Vinson; Thomas Mead, Universal Newsreel; Michael D. Clofine, MGM News of the Day, and E. P. Genock, Paramount News.



INTERNEE RETURNS. Paul Verdayne (right), Paramount manager for Malaya and Java, who was interned by the Japs for three and a half years, shown at the company's New York office after arrival from Australia. With Verdayne are J. E. Perkins (left), Far East division manager, and J. W. Piper, Paramount International executive.

THE NEWS DIGEST

(Continued from Page 13)

David Moliver, operator of several small naborhood houses, questioned the value of the new organization to the average independent exhibitor who is concerned with the "more serious" problems of film terms, etc. He said it was his opinion that the small independent would have little time to devote to the organization and would therefore have little influence in its counsels.

In New York the previous week, Fabian issued a statement designed to clear up "misunderstandings" concerning aims and activities of the ATA. He said: "It is not within the objectives of this organization to seek to disparage or replace any existing exhibitor organizations." Recognizing that there were differences of opinion among exhibitors on many trade practices, Fabian said that ATA "seeks to represent a united exhibitor opinion" and, consequently, must avoid "controversial inter-industry relations and concentrate on those areas of agreement where all right-thinking theatre men feel and can act alike."

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CSU LABELS CHARGES 'FANTASTIC'

"Fantastic" was the term applied by Herbert K. Sorrell, president of the Conference of Studio Unions, to a published statement signed by several AFL unions in Hollywood claiming a membership of 26,000 in which they charged that the CSU had delayed negotiations for a wage increase by their eight-month studio strike last year. The statement also warned that the AFL signatories would not "tolerate disruptive tactics by this small minority, the CSU" which, it asserted, had a membership of 5,000. Sorrell claims 7500 membership in the CSU.

The CSU chief said: "Conference of Studio Unions stands willing to negotiate with the producers for union and closed shop contracts on a basis which permits the average studio worker to keep abreast of today's living costs. Our 7500 members will be happy to see extended to our fellow workers in studios all protections and benefits we secure for ourselves. We will resist any effort to impose open shop on any union."

"Strike Jitters"

Calling the statement "a continuation of the strike jitters" started earlier this week when the producers falsely circulated a report that machinists Local 1185 would strike at 6 p. m. Wednesday, Sorrell stated that no such strike was ever intended in the present situation "by that union or any of the CSU unions but the Association of Motion Picture Producers evidently hopes to precipitate a strike to its own advantage for further oppression of studio employes and interference with their rights or organization and collective bargaining." He reiterated that CSU prefers to negotiate differences and added, "We will never strike for anything that can be won by honest arbitration."

Resume Negotiations

The CSU negotiating committee and the major producers' labor committee were scheduled to resume contract and wage discussions late last week in a meeting arranged by U. S. Conciliator John J. Tutt. The discussions will center around the 18½c-per-hour wage increase, or its equivalent, offered by the producers, closed-shop and union shop problems, and enforcement of the jurisdictional provisions of the AFL directive handed down last December, some of which, it was alleged, have not been carried out.

Meanwhile, company executives continued negotiations with James C. Petrillo and the AFM board as the old contracts neared their expiration next Tuesday (30th), with discussions delayed temporarily by illness of Nicholas M. Schenck, Loew's president, who heads the company delegation. The parties to the contracts were still at odds over wage increases and the number of workers to be employed, as well as methods of computing working hours of the musicians.

* * *

CANCER COLLECTIONS AMAZE INDUSTRY

Cancer collections in the nation's motion picture theatres last week were reaching astonishing proportions as patrons responded to the appeal with totally unexpected enthusiasm. Despite apprehension that a collection following closely on the heels of the Infantile Paralysis and Red Cross drives would meet with doubtful success, a poll at mid-week revealed that collections were running an average of 40% ahead of Red Cross.

Reports that patrons were applauding the Spencer Tracy appeal trailer and actually going up to the theatre manager and thanking him for conducting the collection were indicative of the exceptional response throughout the nation.

Wires received by National Chairman Charles P. Skouras showed "astonishing results and almost unbelievable reception on the part of the public," according to Robert W. Selig, executive campaign manager in New York. The manner in which the campaign has been received brought many theatres into the fold for collections, some of them beginning their campaign the middle of last week and continuing beyond the date set for the drive.

* * *

D OF J AMASSES MORE EVIDENCE

If the defendants in the New York anti-trust case are not required to divest themselves of their theatre holdings in the decision pending in U. S. District Court, the Government expects to have enough evidence to try again to effect theatre divorcement as a means of breaking the alleged monopoly, it was disclosed by Wendell Berge, assistant Attorney-General, in Washington last fortnight. Berge added, however, that if the decision is favorable to the Government, it will be unnecessary to uncover what he termed the plaintiff's new "ammunition." The Department of Justice is continuing to investigate "complaints regarding unfair theatre combines," Berge said.

Meanwhile, in Detroit, an anti-trust suit asking $450,000 in triple damages was filed in Federal Court by Thomas H. Ealand, operator of the Ferndale Theatre, naming as defendants two exhibitors, Saul Sloan, operator of the nearby Radio City Theatre, and Charles Komer, Co-operative Theatres of Michigan; United Artists, Paramount, Loew's and Warner Bros. Ealand, a member of Co-operative, charged that the latter had conspired with Sloan, Komer and the defendant distributors to prevent the involved companies' films from playing his theatre. He added that the object of the conspiracy was to drive him out of business and gave details of alleged offers from Sloan for sale of the Ferndale.

* * *

CIEA INVITES INDE EXHIBITORS

All "truly independent" exhibitors and exhibitor organizations were invited to the Conference of Independent Exhibitors' Association's meeting in Chicago's Palmer House on May 23, by Jesse L. Stern, chairman. Stern openly declared that the invitation was intended to stimulate membership in the Conference to the point where it will include all independent units.

In naming the forthcoming session "a common meeting place for truly independent theatremen to express their opinion," Stern noted that CIEA members have complete autonomy in the organization and are not restricted by any action of the national group. He divulged that the principal matter on the forthcoming meeting's agenda will be the decision in the New York anti-trust suit, which is expected to be handed down by that date. Trade practices is also included for discussion and, should the decision not be forthcoming by May 23, the schedule will be dominated by these important topics.

Myers Agrees

A. F. Myers, National Allied chairman of the board, apparently was in agreement with Stern. In a national bulletin, Myers stated, "Participants in the Conference feel that it is the answer to the widespread desire of independent exhibitors for an instrumentality through which to work together for their mutual protection and also to cooperate with other branches and organizations in matters affecting the industry as a whole."

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What The Newspaper Critics Say

HIGHLIGHTS FROM REVIEWS OF NEW PICTURES BY FOREMOST CRITICS

'THE KID FROM BROOKLYN' KAYE CLICKS AGAIN

(RKO)

"...**A good** time for all...Leans more heavily on story to bolster its quota of laughter...The farcical old story may be familiar, but this time you have Danny Kaye leaping through its situations and he is endlessly surprising...Just once does Danny cut loose with one of the ludicrous scat songs of which his devotees are so fond. The rest of the time he is busy with his chores in the story, all of them very pleasant and amusing." COOK, N. Y. WORLD TELEGRAM.

"...**The widely** expanding popularity of the incredible Danny Kaye will reach the flood level...Whatever cause the gent has given for delight in his two previous films is repeated with drums in this new musical...When Mr. Kaye is not on the screen the pace perceptibly drags...In short, the show is uneven." CROWTHER, N. Y. TIMES.

"...* * * ½ **Stars**...Entertainment is good...An old story... Kaye's antics are new and hilariously funny. His footwork, in and out of the ring, is that of the most awkward, graceful oaf yet seen...There is quite a spell of introductory stuff before Kaye gets his first good line. After that the time passes quickly and pleasantly." HALE, N. Y. DAILY NEWS.

"...**Irresistible screen** comedy...Fresh as paint...Jules Styne and Sammy Cahn have written catchy songs for the musical asides, there is a full portion of gayety...Kaye makes 'The Kid From Brooklyn' the sheer delight that it is...As broad as a barn door in making its comic points, but it makes them with a maximum of merriment." BARNES, N. Y. HERALD TRIBUNE.

'DRAGONWYCK' LAVISH PRODUCTION FAILS TO HIT MARK

(20TH CENTURY-FOX)

"...**Darkly, brooding** picture...Joseph L. Mankiewicz, the director, has depended on cast and settings more than on his own screen play to create his air of impending doom...A crafty horror story ...Chilling variety of entertainment at its subtle best." COOK, N. Y. WORLD TELEGRAM.

"...**Joseph Mankiewicz,** in his adaptation and his direction, has fumbled pretentiously...Gloomy and badly lit...Neither the message nor the drama come through on the screen with any sense of direction or emotional impact...Merely foolish...Huston is wonderful in his brief appearances, giving body and character to a tangled tale of democratic resurgence. Miss Revere accompanies him to make 'Dragonwyck' something more than a costume charade. Unfortunately, it is no more than that. Mannered and rather ludicrous motion picture." BARNES, N. Y. HERALD TRIBUNE.

"...**Cool and** lifeless calculation about the picture...This kind of picture has too often in the past appealed strongly to a large public to be condemned here for its deeper faults...A big gaudy production." WINSTEN, N. Y. POST.

"...**A well-produced** authentically-designed and moodily-contrived piece of work...Its score is extremely effective at times but unfortunately turns out to be a regular punch-telegrapher at the climaxes." McMANUS, PM.

"...**The taut** exciteme inherent in the tale has not been successfully extracted by the writer-director, Joseph Mankiewicz...So much talk in the script and so little motion in the action that the tale rather tediously unfolds...Settings and costumes are intriguing. Not as much can be said for 'Dragonwyck.'" CROWTHER, N. Y. TIMES.

'MAKE MINE MUSIC' VIVID MOTLEY GROUP OF SHORTS—SOME DELIGHTFUL, SOME DULL

(RKO)

"...**Walt Disney** has composed a lively anthology. Although it is feature-length size, the new animated cartoon is no more than a compendium of short subjects. Some of them are utterly enchanting; all of them are magnificently executed from a purely technical standpoint; several leave much to be desired in terms of entertainment...Properly billed as a novelty feature ..Crowds a screen with superb, fully-dimensioned imagery without always finding an adequate springboard for the pains-taking inspiration which must go into an animated cartoon." BARNES, N. Y. HERALD TRIBUNE.

"...**Vivid, motley,** ornamental and just-a-bit questionable in spots. Into one hour and fifteen minutes Mr. Disney and his dexterous crew have packed ten distinctive cartoon subjects of varying character and length, some of them thoroughly delightful and some of them ponderous and dull. No artistic pattern associates the lot. They are just so many short subjects. You pays your money, and you takes your pick." CROWTHER, N. Y. TIMES.

"...**Walt Disney** has gone back to making pictures with nothing in mind except sheer laughter and imaginative conniptions... Strictly for the fun of the thing and there is a lot of fun provided ...This is a Disney flight of fancy that belongs right up in the top drawer...The music, new and old, is beautifully matched to the mood...The first few minutes may give you a notion that the picture is going to be very routine Disney entertainment. Even that wouldn't be bad, but things improve rapidly." COOK, N. Y. WORLD TELEGRAM.

'THE VIRGINIAN' TECHNICOLOR WESTERN RECEIVED TEPIDLY

(PARAMOUNT)

"...**An almost** muscle-binding reverence seems to have staved in the writers' and director's hands, and the film is as formal and perfunctory as the performance of a rite. The episodes are set in rigid order, the pace is pedestrian and the actors are limited largely to talking, which is far from Western style. Except for the use of Technicolor, which adds very little, after all, since most of the film was plainly photographed on artificial sets, this might be an unboasted effort of a low-budget studio troupe." CROWTHER, N. Y. TIMES.

"...**Good**...**When** they finally get around to gunplay, it's fast and conclusive...This Western is very highclass on killing, social conventions, and language .There is considerable tender sentiment." WINSTEN, N. Y. POST.

"...* * * **Stars**...Isn't the exciting western drama it used to be ...Beautiful outdoor action film, a nice, moral picture for the kids to see...Neither McCrea nor Tufts seem to have their hearts in their work...Does not move along at the swift pace of most westerns." HALE, N. Y. DAILY NEWS.

"...**The Schools** Motion Picture Committee of the National Board of Review of Motion Pictures, Inc., recommends it as 'suitable for children between the ages of 8 and 14.' Nevertheless, I think I will stay off base on this one. I don't want to be a party to recommending to schoolkids or anybody else either the details of or arguments for lynching, in any era." McMANUS, PM.

'BEDLAM' UNUSUAL MELLER 'PLEASANTLY GRUESOME'

(RKO)

"...**A legitimate** melodrama with some historical color and a good deal of plotting and counter-plotting...Story lacks polish and subtlety...The unusual settings and circumstances and a round of credible performances make it a pleasantly gruesome entertainment." GUERNSEY, N. Y. HERALD TRIBUNE.

"...**Several cuts** above the average run of so-called horror films ...Has a tendency to wander into unadulterated Hollywoodisms in spots, it is a generally straightforward and imaginative estimate of a two-century-old sociological theme." E. J. B., N. Y. TIMES.

"...**Anna Lee** plays the principal role with spirit and zest, apparently not bothered by the flowery writing that makes it impossible to get much life into her lines...Boris Karloff creeps through the picture, filling his corners of it with menacing, cringing cruelty... The ambitious undertaking of the picture occasionally overstrains the facilities of its small-budget style but it still is far above the run of mill horror fare." COOK, N. Y. WORLD TELEGRAM.

"...**Lends itself** to sensational advertising, but its actuality is nothing to titillate even a censor...Fair plus..." WINSTEN, N. Y. POST.

"...**While the** subject is of far greater scope than limited time and budget can encompass, the production offers most of the essentials, appropriate atmosphere, able cast and a sketchy story." N. Y. DAILY NEWS.



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Film BULLETIN

Vol. 14, No. 10 May 13, 1946

Reviews of New Films

'SOMEWHERE IN THE NIGHT' IMPLAUSIBLE, EXCITING
'BOYS' RANCH' CUT FROM 'BOYS TOWN' PATTERN
'RENDEZVOUS 24' WEAK SPY MELLER
'BLUE SIERRA' ANOTHER LASSIE TALE
'BEDLAM' OUTSTANDING HORROR MELODRAMA
'WITHOUT RESERVATIONS' HILARIOUS COMEDY
'A NIGHT IN CASABLANCA' FAIR MARX VEHICLE
'IN OLD SACRAMENTO' REPLETE WITH ACTION
'O.S.S.' SPY TALE HAS PUNCH
'STRANGE LOVE OF MARTHA IVERS' MASTERFUL
'SWAMP FIRE' SUB-STANDARD PINE-THOMAS PROGRAMMER
'STRANGE CONQUEST' SLOW-MOVING

Pages 7, 8, 13, 14, 15, 16

THE INDEPENDENT MOTION PICTURE TRADE JOURNAL

PROCLAMATION

ISSUED BY THE MAYOR

•

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IN OLD SACRAMENTO

IN SMASH TRI-THEATRE WORLD PREMIERE!

George L. Klumpp

GEORGE L. KLUMPP - MAYOR

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FRED GLASS, City Manager
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EDITORIALS

Vol. 14. No. 10 May 13, 1946

BULLETIN BULLETS

Exhibitor complaints about distributor policies are not new, but the high level to which the tide of protests has been rising in recent months is worthy of note by the film executives.

Since the bulletins issued by the various exhibitor organizations throughout the country are a reflection of the membership mood, it should be interesting and instructive to some of the sales managers to learn what their customers think about their policies. With this thought in mind, we turn over this page to quotations from several current bulletins.

* * *

Allied Theatre Owners of Texas
By H. A. Cole, President

Somebody in the United Artists office has gone crazy. I don't know who it is, but the following deal quoted to a small town operator for some of their pictures make it appear that they either are deliberately staying out of the town or else they have no brains at all. Just look at the following quotation for a first-run small town operation:

THE OUTLAW 50%
SINCE YOU WENT AWAY.....40%
BREAKFAST IN HOLLYWOOD....40%
I'LL BE SEEING YOU 40%
SPELLBOUND 50%
ABILENE TOWN 40%
PARIS UNDERGROUND 40%
G. I. JOE 40%
BLOOD ON THE SUN 40%

Either the salesman was crazy or drunk, or he must have believed that the exhibitor was crazy or drunk. Remember these figures were for a small town, not a large city.

* * *

Allied Independent Theatre Owners of Eastern Penna.
By Joseph Conway, Ass't General Manager

Fox was cutting capers with LEAVE HER TO HEAVEN. The exchange was all jazzed up because the picture did well in a few first-run spots. But past experience proves that extended prior runs merely milk the territory so effectively that subsequent runs do less business rather than more business. There is no justification for extended time, plus splits, plus any of the other dizzy gadgets that are being invented by the swivel chair generals in New York.

While the Twentieth Century-Fox sales impressarios were so hopped up about LEAVE HER TO HEAVEN, they might have explained to their independent exhibitor customers how come that the big Fox Theatre in down town Philadelphia, owned by the Fox Corporation themselves, did not play THE SPIDER, BEHIND GREEN LIGHTS and SHOCK. It will interest all independent exhibitors to learn that these "three palookas" were shown first-run in Philadelphia in the tiny Studio Theatre (450 seats), which until now has achieved prominence chiefly by showing ancient revivals and double feature horror shows.

Watch your Fox deals on the SENTIMENTAL JOURNEY and DRAGONWYCK groups. Big city first-runs aren't doing too well on these supposedly "super dupers", and they are definitely not living up to their designations as "percentage pictures" in most of the smaller situations.

* * *

Independent Theatre Owners of Ohio
By P. J. Wood, Secretary

We note from an item in one of the trade papers that Director Charles Vidor has filed suit against Columbia Pictures for $78,000 unpaid salary. In his complaint, Mr. Vidor charges a Columbia official with the use of obscene and abusive language, causing him, Vidor, "humiliation, nervousness and illness, requiring the services of a physician."

This places Director Vidor in the same boat as most of Columbia's exhibitor-customers who, for many years, have been signing meaningless Columbia contracts which cause them, the exhibitors, to become sick, nervous and humiliated, and requiring consultation with their lawyers.

And this, too, by Mr. Wood:

It will be a source of keen satisfaction to those exhibitors who are "blind-checked" and "double-checked" on both percentage and flat rental pictures to learn that all engagements of "Caesar and Cleopatra", a British made super-duper, which will be distributed in this country by United Artists will be "checked" for the J. Arthur Rank Organization by William J. Heineman, Vice-President of United World Pictures, a distributing organization owned jointly by Universal Pictures and J. Arthur Rank of England.

Grad Sears' face certainly must be red!

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HOLLYWOOD EDITORIAL

CAPRA TALKS SENSE

One of the most enlightened and certainly most interesting statements to issue from a prominent motion picture personality is that by Frank Capra carried recently in the magazine section of the New York Sunday Times.

Capra's piece deals at length with the reasons behind the postwar formation of independent companies, with particular emphasis on the individuality in production that will issue from these organizations' product as the months and years roll by.

The word "individuality" is one seldom heard in the motion picture lexicon for the very simple reason that the success of the motion picture industry has been so phenomenal that assembly line methods were applied almost from the very beginning. Formula has been the hand-maiden of production. Filmmakers zealously have imitated one another and the theory generally has been that one hit picture deserves another — produced with the identical cast, director, producer, and similar story. This goes under the unhappy designation of "reuniting." Sometimes it is boldly termed sequel and too often there emerge those things called "series."

The result of this constant duplication of plots and acting types is a monotonous run of film product that pays its way more because of circumstance and conditions than because of its actual value as entertainment.

The filmmakers need only to review the history of the business to realize just how fortunate they have been. Just when the silent picture had passed its popularity peak, sound came along to breathe new life into the industry. For a year or so the public willingly patronized anything advertised as "100% talking." Later, technical improvement in sound films made them acceptable entertainment buys.

But the appeal of the new picture form soon deteriorated as vapid formulas for stories and casting became the Hollywood characteristic. Bank night, bingo games and giveaways grew in intensity until once more circumstance, in this case the war, again salvaged motion pictures from near oblivion. Overnight movies became the cheapest and most convenient form of amusement. They flourished, regardless of merit, and in Hollywood the patrons of formula rubbed their hands in glee.

Now the war is over and as our economic structure struggles out of the reconversion era, competition to the motion picture is going to materialize in every conceivable form. Travel, sports, television, rival theatrical displays in the manner of legitimate and spectacle shows will begin to bite into the motion picture dollar.

And this is one time when the formula boys had better be on guard. For, as Capra puts it, those 70 independent units in Hollywood are ready to put forward something in the way of individuality in picture making. They won't all be good. A lot will be flops. But the law of averages and the calibre of men who are in the independent field will account for many really outstanding celluloid endeavors.

Yes, individuality is the keynote to postwar motion picture effort. As individuality in production becomes the usual thing, a similar individuality automatically will occur in exhibition. As more pictures are produced, the showman at last will have real selectivity in buying product.

It's a wonderful bill of goods Mr. Capra is talking about. And the sooner it begins to materialize the earlier can the industry look forward to a cleaner, healthier day in the business relationship between exhibitor and distributor.

DAVID HANNA

PARAMOUNT . . . 3 in Sixth Block (Total 5)

'O. S. S.' SPY TALE HAS PUNCH

Rates ● ● ● — generally

Paramount
107 minutes
Alan Ladd, Geraldine Fitzgerald, Pat Knowles, John Hoyt, Gloria Saunders, Richard Webb, Ricard Benedict, Harold Vermilyea, Don Beddoe, Onslow Stevens, Gavin Muir, Egon Brecher, Bobby Driscoll, Julia Dean, Crane Whitley.
Directed by Irving Pichel.

"O. S. S." is the first of many pictures that may be expected in the near future dealing with undercover activities of America's espionage agencies during the war. The emphasis is on action, first in the tightly woven screenplay and then in the acting and lively direction by Irving Pichel. With Alan Ladd as marquee bait and the exploitation advantages to be found in this initial postwar expose, "O. S. S." will have little trouble in carrying its weight at the boxoffice.

The plot casts Ladd and Geraldine Fitzgerald as members of a team dropped into Nazi-occupied France to conduct espionage and sabotage preparatory to D-Day. Hounded by the Gestapo, they succeed in disrupting rail transportation — thus compelling the Nazis to evacuate Paris without even making a stand. Tracked down by a Gestapo agent the film builds to a climax as the Allied conspirators try to get word back to headquarters of the threat of enemy troops dispositions along the Rhine. Geraldine Fitzgerald is killed just as this objective is achieved.

Alan Ladd's performance is characteristically hard-hitting and the role he plays is well tailored to his particular abilities. Geraldine Fitzgerald is a radiant and plucky heroine. John Hoyt scores as a Gestapo chieftan as does Harold Vermilyea as another Nazi. Patric Knowles is on hand as an American naval officer.

Irving Pichel's direction socks the drama across and plugs every possible action element.

HANNA (Hollywood)

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'THE STRANGE LOVE OF MARTHA IVERS' MASTERFUL SUSPENSE DRAMA

Rates ● ● ● generally

Paramount (Hal Wallis)
119 minutes
Barbara Stanwyck, Van Heflin, Lizabeth Scott, Kirk Douglas, Judith Anderson, Roman Bohnen, Janis Wilson, Darryl Hickman, Mickey Kuhn.
Directed by Lewis Milestone.

"The Strange Love of Martha Ivers," dealing as it does with murder, lust, frustration and revenge is not a pleasant tale—but being grooved in the brooding psychological vein that is so popular today, it should emerge as a highly satisfactory boxoffice entry. It is extremely well played and with Lewis Milestone listed as director one can be sure that the melodrama is arresting and the suspense maintained from start to finish. Barbara Stanwyck, Van Heflin and newcomer Lizabeth Scott form a fairly impressive stellar roster for the marquee and there is added exploitation value to be derived from the fact that Miss Stanwyck is playing a role similar to her tour de force in "Double Indemnity." Too bad about that title—it sounds more Hawthorne than Hollywood.

Against the background of a Pennsylvania industrial town "Martha Ivers" relates the story of the effect of a murder on four lives. Barbara Stanwyck, it seems, has committed a murder in her youth when she bashed in the head of an aunt she loathed. In order to exist at all, the woman's whole life becomes a lie—a situation which draws to a climax when she fears that the truth about her will be revealed by a man who comes out of her past. Once again her killing instinct is aroused. But the fellow is able to deal with the neurotic woman and also with her husband who has been a part of her stifled life.

Barbara Stanwyck plays with her usual effectiveness. Van Heflin is excellent as the man who untangles the mess and wins the heart of Lizabeth Scott in the doing. Kirk Douglas, newcomer from New York, scores in the showy role of the warped husband. Judith Anderson, Roman Bohen, Janis Wilson and Darryl Hickman round out the unusually competent supporting cast.

HANNA (Hollywood)

'SWAMP FIRE' SLOW-MOVING, SUB-STANDARD PINE-THOMAS PROGRAMMER

Rates ● ● on name value for action spots or naborhood duals only

Paramount (Pine-Thomas)
70 minutes
Johnny Weismuller, Buster Crabbe, Virginia Grey, Edwin Maxwell, Carol Thurston, Pedro de Cordoba, Pierre Watkin, Marcelle Corday, Charles Gordon, Edward Earle, Wade Boteler.
Directed by William Pine.

Despite its name value, "Swamp Fire" is a slow-moving, outdoor, action programmer — sub-standard even for the modestly-budgeted Pine-Thomas films. However, Johnny Weismuller (in his first non-Tarzan role) and Buster Crabbe are a good marquee draw in action houses or the naborhood duals. Although the background is the Mississippi River Delta country, there are surprisingly few swimming sequences for a picture starring these two former Olympic champions. Weismuller has one of his water tussles with an alligator and occasionally shows a few fast strokes but Crabbe never gets a chance to display his aquatic skill. Fortunately, both Crabbe and Weismuller, who are exceedingly wooden performers, are given a minimum of dialogue — the former plays a trapper who speaks broken-English and the latter's lines are mostly confined to the halting "Me go — you go, too" style of delivery which he made familiar — and tiresome — in the long series of Tarzan pictures. Much of the footage is either montage or long shots showing racing motor launches, ships proceeding slowly in the fog and, for the climax, an exciting swamp fire — all with practically no dialogue. And the story and treatment, as well as William Pine's inept direction, date back to pre-talkie days. Virginia Grey, who seems to specialize in predatory female roles, and Carol Thurston, who has one of her customary native girl parts, are saddled with these formula assignments.

Johnny Weismuller, after being torpedoed while in the Coast Guard during the war, returns to the Mississippi River bayou country with his self-confidence too shaken to return to his old bar pilot's job. However, his sweetheart, Carol Thurston, and his cajun friends conspire to trick him into taking over from a suddenly-ill pilot and he finds he can still bring in a ship safely. Virginia Grey, spoiled daughter of Pierre Watkin, who owns a summer home in the Delta country, falls for Johnny and makes Miss Thurston jealous. Later, Johnny accidentally kills Miss Thurston's grandfather when the banana boat he is steering runs into the old man's craft in a heavy fog. Johnny disappears and goes on a long drunk in New Orleans where is run down by an automobile. Miss Grey identifies him, takes him to her home and refuses to let Miss Thurston communicate with him. When Miss Grey persuades her father to have restrictions on hunting and trapping put on their island property, Buster Crabbe, a jealous trapper, tells the cajuns that Johnny is keeping them from pursuing their only means of livelihood. Crabbe, plotting revenge, sets fire to the swamp but Johnny gives him a good beating and is reconciled with his old friends — and with Miss Thurston.

LEYENDECKER

BOX OFFICE RATING: ● Poor ● ● Average ● ● ● Good ● ● ● ● Excellent

20th CENTURY-FOX . . . 1 May Release

'RENDEZVOUS 24' WEAK SPY MELLER

Rates ● ● — as supporting dualler

20th Century-Fox

70 minutes

William Gargan, Maria Palmer, Pat O'Moore, Herman Bing, Kay Connors, Kurt Katch, Eilene Janssen, David Leonard, Henry Rowland, Ilka Gruning, Douglas Fowley, Boyd Irwin, John Bleifer, Leslie Denison, Leyland Hodgson, Marin Sais, Otto Reichow, Ferris Taylor, Jack Norton, Emmett Vogan, Paul Kruger, John Banner.

Directed by James Tinling.

Despite its world-shaking theme of atomic energy, "Rendezvous 24" is one of the weakest programmers of the current 20th Century-Fox season. While the subject can be exploited for the action houses, the picture's name value (except for William Gargan) is nil and the story becomes too involved to hold interest. It will barely get by as supporting dualler in naborhood spots. The opening scene, which shows a group of scientists in a round-table discussion of the atomic bomb, has some semblance of authenticity, but the film soon descends to a moss-covered spy yarn level. Most of the action is laid in the Hartz Mountains where a group of German scientists, left behind by Hitler, are planning to achieve his dream of atom-bombing Paris and other large cities by remote control radio. The climax, wherein American and British agents halt the scientist with just one minute to spare before the switch is thrown is typical of comic book heroics — and the youngsters may get a thrill out of it. William Gargan turns in a routine role. Herman Bing is dragged in to inject some spluttering comedy which dates back to Keystone days, Maria Palmer gives a colorless performance as a Nazi agent and most of the others give formula portrayals. Kay Connors, attractive daughter of the 20th-Fox sales executive, makes a brief appearance as a U. S. Government secretary.

David Leonard, secretly one of a group of Nazi scientists left behind by Hitler to perfect the atomic bomb, leaves America to return to Germany with the secret which he has learned through scientific discussion here. William Gargan, American agent assigned to trail Leonard, loses track of him, but later picks up the trail in a little inn in the Hartz Mountains. There Gargan contacts Pat O'Moore, a British agent, and also meets Maria Palmer, posing as a Swedish journalist. Gargan and O'Moore are lured to a cabin and only saved from destruction by their compass which reveals planted mines. O'Moore is sent back to radio London but Gargan is captured and brought to a farmhouse where he learns that Miss Palmer is actually a Nazi agent working for Kurt Katch, a scientist who has perfected the atomic bomb and will destroy Paris by remote control at 9:30. O'Moore, who has learned about Miss Palmer from London, permits her to bring him to the farmhouse. In the gun battle that ensues, she is killed, but one of the scientists attempts to pull the switch that will set off the atomic bomb over Paris. However, Gargan kills him and smashes the radio control set at 9:29.

LEYENDECKER

20th CENTURY-FOX . . . 1 June Release

'SOMEWHERE IN THE NIGHT' IMPLAUSIBLE BUT EXCITING, NEEDS EXPLOITATION

Rates ● ● ● — where exploited

20th Century-Fox

110 minutes

John Hodiak, Nancy Guild, Lloyd Nolan, Richard Conte, Josephine Hutchinson, Fritz Kortner, Margo Woode, Sheldon Leonard, Lou Nova, John Russell, Housely Stevenson, Charles Arnt, Al Sparlis, Richard Benedict, John Kellogg.

Directed by Joseph L. Mankiewicz.

This taut, absorbing thriller overcomes the handicap of an implausible and involved plot by virtue of excellent direction, screaming suspense and a set of capable, perfectly-cast performers. John Hodiak and Lloyd Nolan give the picture fair-plus marquee values, but it will require an intensive exploitation campaign by the exhibitor if returns are to match the entertainment standard. The story, based on an original by Marvin Borowsky and screen-scripted by Howard Dimsdale and director Joseph L. Mankiewicz, reaches pretty deeply for some of its ramifications, dragging in as varied a group of characters as it is possible to keep track of. Yet as the plot becomes more and more involved, so does the spectator's interest and as the Marine veteran, a victim of amnesia, sets out to discover his identity, only one irksome question keeps intruding — why does he take such a hard way to do it? The answer, of course, is obvious — so that a very exciting motion picture can be made. Direct points of exploitation are (1) stirring suspense; (2) the characters — an amnesia victim who suspects he was once a murderer, a sultry night club singer, an easy-going hatless detective, superbly portrayed by Lloyd Nolan, an ogre-ish fistman, a crafty, fortune-telling faker, and lots more, and (3) newcomer Nancy Guild, a cross between Lauren Bacall and Lisabeth Scott, both in appearance and manner, who is bound to excite interest. Played up well, "Somewhere in the Night" should bring in above-average grosses.

Marine John Hodiak comes to in a front line hospital, his past an utter blank. From a letter in his possession, he appears to be an utter heel, intensely hated. Upon his discharge, he returns to the address his service record has listed but finds himself unrecognized. He unearths a letter from a "Larry Cravat" and finds the writer has deposited $5000 in a bank for him. His search for the mysterious Larry Cravat, the very mention of whose name causes things to happen, leads him into a series of circumstances, many of them violent, where he begins to suspect he is a murderer. The hunt involves him with Nancy Guild, entertainer in a night club owned by Richard Conte; Lloyd Nolan, shrewd, personable detective; Fritz Kortner, crafty, vicious soothsayer; Margo Woode, a questionable lady; Lou Nova, brutish hatchetman. The situation is finally resolved as Hodiak discovers he is, himself, Cravat and that Conte has had him framed for murder and a $2,000,000 robbery.

Director Mankiewicz has extracted the maximum possibilities from both his players and plot and builds suspense like a snowball. Hodiak is seen to better advantage than ever before as the tortured amnesia victim. Nancy Guild makes an arresting debut in films and will be talked about. Gem portrayals stem from the efforts of Lloyd Nolan, Fritz Kortner, Margo Woode and Richard Conte.

BARN

M-G-M . . . 2 Not Set

'BOYS' RANCH' CUT FROM 'BOYS TOWN' PATTERN

Rates ● ● as top dualler in action houses; lower slot elsewhere

HOLLYWOOD PREVIEW

MGM

99 minutes

Jackie "Butch" Jenkins, James Craig, Skippy Homeier, Dorothy Patrick, Ray Collins, Darryl Hickman, Sharon McManus, Minor Watson, Geraldine Walt, Arthur Space, Robert Emmet O'Connor, Moroni Olsen, George Cleveland.
Directed by Roy Rowland.

Having explored in several cinematic discussions the rehabilitation of wayward boys at Father Flanagan's Boystown, MGM now has turned its attention to a similar project operated at Amarillo, Texas, called "Boys' Ranch." Commendable though this reiteration may be in spirit, the fact is that as a movie study the story is old hat. The formula is well defined and the element of surprise is totally lacking. Action houses should be able to exploit the theme for fair returns. Minus anything in the way of names, it will just pass muster on the lower half of dual bills elsewhere.

The story centers itself mainly on the idea behind the formation and organization of Boys' Ranch, an establishment run by a ball player who after being benched quits the game to concentrate on straightening out juvenile delinquents. The usual self-government idea is employed in operating Boys' Ranch and, of course, the dramatic conflict evolves from trying to reach the heart of a particularly tough young man.

James Craig is a tower of strength as the ball player turned philanthropist and Butch Jenkins is appealing as the youngest of the children. Skippy Homeier is successful as the juvenile heavy and Darryl Hickman is also good.

Roy Rowland's direction does the best in drawing values from the script, but in the face of its familiarity the effort is pretty much wasted.

HANNA (Hollywood)

MORE REVIEWS ON PAGE 13


JESSE JAMES
FRANK JAMES
BOB DALTON
BILL DALTON
GRAT DALTON
BELLE STARR
HANK McGEE
SAM BASS
Wanted
Jesse James
Vanted
Frank James
Wanted
Bob Dalton
Wanted
Wanted
Bill Dalton
Grat Dalton
Vanted
Wanted
lle Starr
Hank McGee
vvanted
Sam Bass
ALL IN ACTION
IN ONE PICTURE!

An Epic Thrill Parade Down



BAD MAN'S

RANDOLPH SCOTT

ANN RICHARDS

GEORGE "GABBY

Produced by NAT HOLT · Directed by TIM WHELAN

Original Screen Play by JACK NAT

Banditry's Hall Of Infamy!



Frontier history written in the violent deeds of the most notorious outlaws of the '80s—and in the grit and guns of the couraged few who dared the crimson challenge!

TERRITORY





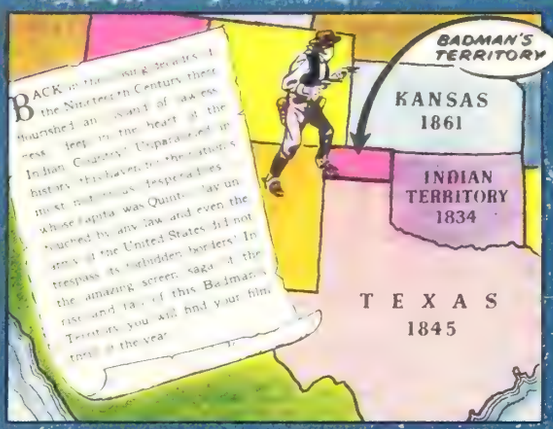
HAYES

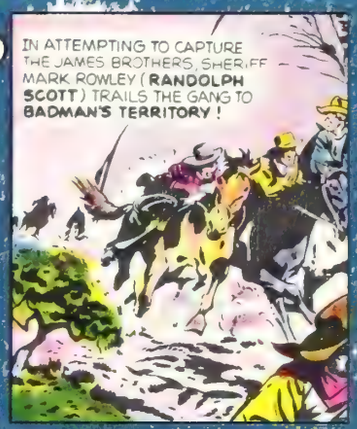
and LUCI WARD

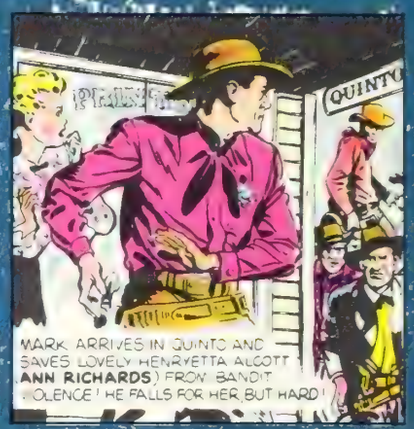
RKO RADIO

114 LEADING NEWSPAPER COMIC SECTIONS WILL RUN THIS AD!

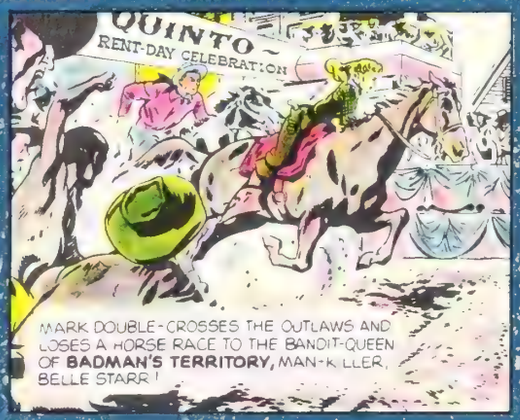
EPIC SAGA OF A LAND BEYOND THE LAW...'BADMAN'S TERRITORY'...VIOLENCE-FILLED HEART OF THE OLD WEST!



















Watch for the screen's mightiest saga of Frontier Outlaws... soon at your favorite theatre!

BADMAN'S TERRITORY

starring

RANDOLPH SCOTT · ANN RICHARDS · GEO. 'GABBY' HAYES

Produced by NAT HOLT · Directed by TIM WHELAN

Original Screen Play by JACK NATTEFORD and LUCI WARD

An RKO RADIO PICTURE



The man with the gun and the girl with the pen who brought law and order to America's infamous island of lawlessness!

(full page in tabloid-size papers; half page in standard-size papers)

IN ADDITION full-page display ads will run in 58 MAGAZINES, including Life, Look, Liberty, True, Pic... Inside Detective, Front Page Detective... 14 movie fan magazines... 37 Popular Publications—western, mystery, romance, sports, railroad and adventure magazines. The overall greatest campaign in selected media ever accorded a great special attraction, reaching a total of 56,924,305 CIRCULATION

'BLUE SIERRA' FAMILIAR LASSIE TALE IN TECHNICOLOR

Rates ● ● + generally; more in rural houses

M-G-M
93 minutes
Elizabeth Taylor, Frank Morgan, Tom Drake, Selena Royle, Harry Davenport, Morris Ankrum, Catherine McLeod, George Cleveland, Mitchell Lewis, Jane Green, David Holt, Minor Watson, Donald Curtis, Clancy Cooper, Byron Foulger, Addison Richards, Carl "Alfalfa" Switzer, Conrad Binyon, James Flavin, Lassie.
Directed by Fred M. Wilcox.

This is another beautifully Technicolored and mildly exciting dog story in the Lassie series, ideal fare for naborhood houses where family audiences predominate. However, while it will be a treat for dog-lovers everywhere, it is lacking in romantic appeal or name draw for the big city first-runs. Like "Lassie Come Home" and "Son of Lassie," M-G-M's two previous (and successful) films starring this magnificent animal, "Blue Sierra" is built around canine adventures rather than a human tale, although both a 'teen age girl and a young soldier take care of and become attached to the dog. Because these two characters never meet, the film is composed of two separate episodes, one in the Blue Sierras, the other in the war-time Pacific. The opening scenes are replete with trained woodland animals and shots of wild life — rather tame stuff for most adults — and the main story is merely a variation of that in "Son of Lassie," wherein a brave dog overcomes tremendous obstacles to get a message through and, later, to find his young mistress. The magnificent outdoor scenery of the Sierra lakes and mountains is an outstanding feature. Playing this up as a new "Lassie" film will mean pre-sold audiences in many spots.

A beautiful female collie, who has her five pups on the shore of a lake in the Sierras, is brought back home with four of her pups while the fifth is accidentally left behind to run wild. The dog grows up among the forest animals and, two months later, is wounded by two hunters and taken home by Elizabeth Taylor. The grown dog (Lassie) helps herd her family's sheep until he is run down by a truck and taken to a nearby vet. Unable to locate the owner, the Army training center takes the dog and he is finally shipped to the Pacific in charge of Tom Drake, a young sergeant. The dog's bravery rescues Drake's unit from the Japs but the heavy gunfire shatters Lassie's nerves. Sent back to the States, Lassie escapes and becomes a "bad dog," killing chickens and robbing ranchers for his food. When Miss Taylor finds her long-lost dog and he is shocked back to normal, Lassie faces a court order from the ranchers to have him destroyed. During the trial, Frank Morgan, a kindly rancher, finds the collie's Army serial number and learns about his record. The charge is then withdrawn and Lassie returned to Miss Taylor.

Lassie, a handsome and remarkably intelligent collie dog, practically carries the picture but there are capable supporting performances from Elizabeth Taylor, now a natural and appealing 'teen age youngster, and Frank Morgan, who plays a kindly old man — a serious role without comedy touches. Tom Drake is becoming a favorite with the bobby-soxers but he must play second fiddle to a dog star this time.

LEYENDECKER

RKO RADIO . . . 2 Not Set

'BEDLAM' OUTSTANDING HORROR MELODRAMA

Rates ● ● ● in action spots; strong dualler generally

RKO Radio
79 minutes
Boris Karloff, Anna Lee, Billy House, Richard Fraser, Glenn Vernon, Jason Robards, Ian Wolfe, Joan Newton, Leland Hodgson, Elizabeth Russell, Skelton Knaggs.
Directed by Mark Robson.

Far superior to the usual run of horror films, "Bedlam" gives Boris Karloff another sadistic, spine-chilling role in an interest-holding costume melodrama. Both the star and the picture's theme, dealing with brutality in an 18th Century insane asylum, make it sure-fire for the action spots and the many gruesome scenes give it strong exploitation angles. However, it should make a fair dualler generally. Hogarth's famous painting of a wretched mad-house in "The Rake's Progress" was Producer Val Lewton's inspiration for his latest shuddery epic, one comparable to his "The Cat People," and "The Body Snatcher." Although the fictional plot has a goodly share of manufactured thrills, such characters as the sadistic asylum keeper and his collection of "loonies" will prove fascinating to the average patron. Life inside the gloomy walls of St. Mary's of Bethlehem (popularly known as "Bedlam") and the contrasting scenes showing frivolous London nobility are well done and realistic and the costumes and sets are authentic-appearing. Karloff gives a splendid portrayal of the overseer of "Bedlam"—an embittered man, obsequious to his betters, fiendish to his unfortunate captives. Anna Lee gives an outstanding performance as the arrogant heroine who falls into his clutches and Billy House is well cast as a fat, dissolute nobleman. Ian Wolfe, Elizabeth Russell and Skelton Knaggs also do good work. Richard Fraser is not too convincing as a Quaker who adds a touch of romantic interest to a grim tale.

Boris Karloff, a sadistic director of St. Mary's of Bethlehem, an 18th Century asylum for the insane, owes his job to Billy House, a dissolute nobleman who employs Anna Lee, an ex-actress, to make him laugh. Paying the usual visitors' fee of two pennies to see the "loonies" in "Bedlam," as the asylum is popularly known, Miss Lee is appalled at Karloff's treatment of the poor demented inmates. She persuades House to order reforms but Karloff, who resents Miss Lee, convinces him that this would cost the noblemen too much money in taxes. Enraged, Miss Lee leaves House and subjects him to ridicule and Karloff finally manages to talk him into having the girl committed to "Bedlam." There Karloff goads her almost to the point of insanity, but, despite this, she manages to aid the inmates while Richard Fraser, a young Quaker who befriended her, works from the outside. When a new trial is ordered for her, Karloff comes to take her away but the other inmates rise up and make him a prisoner. Despite his pleas, they put him on trial and, when one of the inmates kills him, they hide his body in some new masonry. Karloff's disappearance is never solved and Miss Lee and Fraser begin the task of turning "Bedlam" into a humane institution.

LEYENDECKER

'THE FALCON'S ALIBI' ONE OF THE WEAKER ONES

Rates ● ● as supporting dualler or in lesser action houses only

RKO Radio
62 minutes
Tom Conway, Rita Corday, Vince Barnett, Jane Greer, Elisha Cook, Jr., Emory Parnell, Esther Howard, Jason Robards, Jean Brooks, Morgan Wallace, Al Bridge, Paul Brooks, Lucien Prival.
Directed by Ray McCarey.

The Falcon series continues to run downhill. This latest entry is a routine murder-mystery suited only to lower-slot dualling in minor naborhoods or for the minor action houses. The twelfth of a succession of programmers built around the detective character created by Michael Arlen. "The Falcon's Alibi" demands too much of the spectator in order to unravel the complexities of the plot. Although three murders take place and the picture's pace is swift, the suspenseful moments are few. Except for the mildly sinister midnight-to-dawn radio announcer, who creates a perfect alibi for his absences from the broadcasting studio, the characters are all stock who-dun-it figures, acted in formula fashion. Tom Conway is effective enough as the suave, smooth-talking Falcon, but Vince Barnett, who takes on Edward S. Brophy's comedy chores as the dim-witted Goldie Locke works frantically to get a few chuckles and Esther Howard burlesques the role of a gushing society dowager. The best performances are those of Elisha Cook, Jr., as the jealous disc-jockey and Jane Greer, as his faithless wife, and their scenes together make for good melodrama. Miss Greer also puts over two song numbers attractively.

About to leave Los Angeles for Miami, The Falcon (Tom Conway) and his aide, Vince Barnett, are persuaded to stay at the request of Rita Corday, secretary to Esther Howard, who has discovered that her wealthy employer's highly-insured pearls are imitations. Miss Corday is afraid she will be accused of stealing the real pearls but, when the imitations are stolen, Conway tricks one of Miss Howard's friends into revealing the hiding place of the real pearls. The police find them in Conway's possession and arrest him but he is later given 24 hours to clear up the mystery. Two murders take place as Conway follows up clues and he learns that Elisha Cook, Jr., an all-night radio broadcaster, is jealous of his lovely wife, Jane Greer. Cook has made recorded transcriptions of his voice and played these while he was absent spying on his wife. After he kills Miss Greer, Cook plunges to his death and Conway gets evidence to prove that he and Miss Howard are members of a ring specializing in swindling insurance companies.

YORK

RKO RADIO . . . 1 in Fifth Block (Total 5)

'WITHOUT RESERVATIONS' HILARIOUS ROMANTIC COMEDY

Rates ● ● ● on name value

RKO Radio (Lasky and McEwen)
107 minutes
Claudette Colbert, John Wayne, Don DeFore, Anne Triola, Phil Brown, Thurston Hall, Charles Arnt, Frank Puglia, Dona Drake, Fernando Alvarado, Leona Maricle, Marvin Miller, Esther Howard, Ian Wolfe, Cy Kendall, Erskine Sanford, Minerva Urecal and Louella Parsons, Cary Grant, Jack Benny and Dolores Moran as themselves.
Directed by Mervyn LeRoy.

A gaily-entertaining cross-country tour with mirth-provoking dialogue and engaging portrayals by Claudette Colbert and John Wayne, "Without Reservations" will mean full houses everywhere. The time is about ripe for another comedy in the "It Happened One Night" vein and the many amusing mishaps that befall an incognito authoress and a pair of Marine flyers en route to Hollywood from New York will keep audiences in a state of near-hilarity for most of the trip. Mervyn LeRoy has directed in a smartly-satirical fashion and injected many tongue-in-cheek touches and surprise bits, such as the flash appearances of Jack Benny, Cary Grant and Louella Parsons (all playing themselves) to bolster an over-long and delightfully-improbable script. Based on the novel, "Thanks God, I'll Take It From Here" (an aviators' prayer for getting out of a tight spot, which is also used as the heroine's tag-line), this initial Lasky-McEwen production is top-flight in every respect. Women patrons at the New York exhibitor screening were loud in their praise and the men folks will enjoy the many down-to-earth and near-risque references.

Claudette Colbert, author of a best-selling novel about the psychological reactions of returned war veterans, is on her way to Hollywood by train to work on the screen version. She is disappointed to learn that Cary Grant can't appear in her film until she meets John Wayne, handsome Marine flyer traveling with his pal, Don DeFore, and she decides he is ideal for the picture. Because Wayne pans her novel, Claudette hides her identity but determines to win him over. In Chicago, she boards their train, minus baggage, ticket or reservation, but Wayne and DeFore get her a coach seat and all three carry on in the club car to the extent that she is put off in Colorado and the flyers gallantly join her. Their trip continues in a second-hand car and, during their many misadventures, Claudette and Wayne realize they are in love. In New Mexico, Claudette cashes a check in her own name and gets thrown in jail and, when rescued by her Hollywood producer, Wayne first learns her identity and believes she has played him for a sucker. While Claudette plunges into the Hollywood celebrity whirl, she keeps up a correspondence with DeFore, who is stationed in San Diego with Wayne. The latter finally becomes jealous enough of Claudette's rumored romances to join her in Hollywood.

Claudette Colbert, who seems to make a practice of alternating her comedy and dramatic starring appearances, manages to romp through the farcical situations yet remain believable as an author of a psychological novel. John Wayne matches her in both the comedy and the occasional dramatic aspects of his role and Don DeFore is fine as the likable, good-humored third member of the traveling trio. Anne Triola is a stand-out as a chattering "beetle" (G. I. parlance for a girl who gets in servicemen's hair) and Thurston Hall is good as the typical blustering Hollywood producer.

DENLEY

'A NIGHT IN CASABLANCA' FAIR VEHICLE FOR MARXES RETURN

Rates ● ● + generally; less in action spots

HOLLYWOOD PREVIEW

United Artists
(David Loew)
85 minutes
The Marx Brothers, Charles Drake, Lois Collier, Lisette Verea, Sig Ruman, Lewis Russell, Dan Seymour.
Directed by Archie Mayo.

"A Night In Casablanca" brings back the Marx Brothers to the screen after five years absence. Devotees of the frantic freres will label the vehicle as being among their fair-to-middling excursions, while the exhibitor will have to measure boxoffice value on the exploitation value of re-introducing the celebrated team.

In a way, it is a pity to have to write a tepid review of this particular show, for the boys are in rare form, refreshed by their movie vacation and sparkling with the inanities that only the Marxes can conjure up. One sequence in which the comedians dispose of the heavy's clothing as he packs to leave a hotel comes closer to a fantasy, Disneyesque technique than anything they've attempted before. Yet, thanks to the ridiculous low-key lighting producer Loew and director Mayo have permitted on their picture one can hardly see it. This and such other production faults, as a funeral musical score by Warner Jenssen, confining sets and improper spotting of the specialities, offset the hard work of the stars. The outcome is a so-so effort that will have to scramble for attention.

The plot is typically thin — being no more than a framework for the gags and comedy sequences. It deals with the attempts of some Nazis to get control of a hotel in Casablanca where they know some loot has been hidden. Groucho steps into the picture as one of a succession of managers — all of whom have met sudden deaths. Harpo and Chico are his self-appointed bodyguards. In due course the heavies are apprehended and the boys in their own peculiar manner become heroes.

Charles Drake plays the juvenile who wants to clear his good name and prove that he was forced to fly the Nazi loot to Casablanca. Lois Collier is his sweetheart and Lisette Verea is a member of the gang whose sultry charms are used to influence Groucho. Sig Ruman scores as the blustering Nazi overlord.

Aside from the blunders already mentioned, Archie Mayo's direction is bright and snappy.

HANNA (Hollywood)

'JUNIOR PROM' FAIR START FOR NEW MONOGRAM SERIES

Rates ● ● as naborhood supporting dualler; weak for action spots

Monogram
69 minutes
Freddie Stewart, June Preisser, Jackie Moran, Noel Neill, Frankie Darro, Judy Clark, Warren Mills, Murray Davis, Mira McKinney, Milton Kibbee, Belle Mitchell, Charles Evans, Abe Lyman and His Orchestra, Eddie Heywood and His Orchestra, Harry (The Hipster) Gibson, The Airliners.
Directed by Arthur Dreifuss.

Sam Katzman's new "Teen-Agers" series for Monogram release gets off to a lively and jivey start. With Abe Lyman and Eddie Heywood and their orchestras as marquee draw and several youthful players who may develop a following with the younger fans, the picture is well suited to the naborhood spots where family audiences predominate. However, the juvenile plot and abundance of high school antics and hep-cat talk may prove tiresome to many grown-up patrons. It is weak for action houses. Eddie Heywood's special vocal arrangement of "Loch Lomond" is a honey and Freddie Stewart, a personable young singer whose recordings have already established a following for him, gives a stand-out rendition of "My Heart Sings," the recent favorite, and a few lesser song numbers. June Preisser, who does some clever acrobatic dancing, Noel Neill and Judy Clark are good as campus girls, but both Jackie Moran and Frankie Darro seem a bit over-age for high school boys. And the few elders in the cast, Mira McKinney, Sam Flint and Milton Kibbee, are almost lost in the shuffle.

Milton Kibbee, high school principal is told by wealthy Sam Flint that, unless his son, Jackie Moran, is elected class president, the school will not get his annual donation. Moran's opposition, Freddie Stewart, withdraws from the campaign but, later, he re-enters when Moran makes passes at his girl-friend, June Preisser. Meanwhile, Frankie Darro, Freddie's campaign manager, rushes Noel Neill, who runs the school paper, and gets her support. When things look blackest for Freddie, Miss Preisser and her friends conduct a musical campaign which wins the election for him. At the dance to announce the winner, Moran first learns that his father had tried to swing the election for him and he persuades him to make his annual donation anyhow.

YORK

'IN OLD SACRAMENTO' BIG-SCALE WESTERN REPLETE WITH ACTION

Rates ● ● ● — in action houses; good dualler generally

Republic

William Elliott, Constance Moore, Hank Daniels, Eugene Pallette, Ruth Donnelly, Lionel Stander, Jack LaRue, Grant Withers, Bobby Blake, Paul Hurst, Victoria Horne, Charles Judels, Lucien Littlefield, William B. Davidson, Ethel Wales, Dick Wessel.

Directed by Joseph Kane.

With its above-average cast, elaborate period costumes and nostalgic songs to embellish the formula western plot, "In Old Sacramento" not only hits the mark for the action houses but makes a good dualler generally. Naturally, William Elliott (the "Wild Bill" Elliott of Republic's "Red Ryder" series) is best known to the cowboy addicts, but Constance Moore, Eugene Pallette and Lionel Stander give this name draw for all except the deluxe first-runs. It's typical western adventure fare, cut from the same general pattern as "Dakota" and other Republic high-budget films which devoted almost as much footage to romance and production numbers as to riding and shooting action. Although the audience is never in doubt as to the identity of the masked bandit, his efforts to evade capture furnish enough excitement for male patrons and the fist battles are all of the hard-hitting, table-smashing variety. Even if Constance Moore seems too noble and pure-as-the-driven-snow for an 1850 dance hall queen, her singing of such old favorites as "Speak to Me of Love," "The Man Who Broke the Bank at Monte Carlo" and "Camptown Races" are lively and entertaining interludes.

In the California gold rush days, William Elliott, posing as a jaunty gambler, is actually "Spanish Jack," a notorious bandit who holds up the money-laden stagecoaches. After he falls in love with Constance Moore, singing star of Grant Withers' showboat, who suspects his activities, Elliott decides to give up banditry. Knowing that Eugene Pallette, sheriff of Sacramento, is preparing to trap Elliott in his final hold-up, Jack LaRue, his half-breed aide, tips him off and they hide in the cabin of Hank Daniels, young prospector. When LaRue attempts to rob Daniels, he is knocked out by Elliott, who later escapes capture and returns to Sacramento. There he finds Daniels lavishing his gold on Miss Moore until he loses his fortune in cards. Daniels poses as "Spanish Jack" to recover his money from crooked gamblers, but he is captured by Pallette. Daniels is unable to deny he is "Spanish Jack" until Elliott appears on the scene in costume and clears him. In making his escape, Elliott is shot down by Pallette and dies in Miss Moore's arms.

Elliott makes a handsome, strong-jawed gambler, but he fails to put much fire into his romantic dialogue passages with Miss Moore. The latter is as convincing as possible as the lovely dance-hall queen and Hank Daniels does well enough as the youthful prospector who falls in love with her. As usual, such dependables as Eugene Pallette, Lionel Stander and Jack LaRue are excellent in important character roles and Ruth Donnelly is amusing as the heroine's outspoken companion.

DENLEY

'STRANGE CONQUEST' SLOW-MOVING, BUT FAIRLY INTERESTING

Rates ● ● — as secondary dualler generally

Universal

63 minutes

Jane Wyatt, Lowell Gilmore, Peter Cookson, Julie Bishop, Milburn Stone, Samuel S. Hinds, Abner Biberman.

Directed by John Rawlins.

A minor programmer dealing with scientific research in the Sumatran jungle, "Strange Conquest" is mildly interesting despite its lethargic pace. However, lack of name values will relegate it to the supporting spot on naborhood duals. Not exciting enough for the action houses. The film's first half hour, which shows three members of a scientific expedition experimenting with various cures for Black Grass jungle fever, is mainly conversational and has a tragic climax. The two women in the cast — a feminine scientist and a suspicious wife — don't even enter the proceedings until the last 25 minutes when the action becomes more melodramatic but far less credible. Lowell Gilmore, who strongly resembles the late Leslie Howard, gives an excellent characterization and Peter Cookson also gives a believable portrayal of a young doctor who volunteers to test a rival doctor's serum. Jane Wyatt renders a quiet and convincing performance as a young scientist who injects a touch of romance to a grim tale. Julie Bishop adds a rather theatrical note. Milburn Stone, Samuel S. Hinds and Abner Biberman complete the cast with capable performances.

Lowell Gilmore, a scientist seeking a cure for the malignant Black Grass fever in the Sumatran jungles, is disappointed when his newly-arrived assistant proves to be an inexperienced young doctor, Peter Cookson. After a quarrel between them, Cookson carries on his own research and he finds a serum at about the same time as Gilmore perfects his. Cookson voluntarily innoculates himself with the disease to test Gilmore's serum and its failure results in his death. Later Cookson's serum is found to be successful and Gilmore publishes a medical report under the dead man's name. When a new assistant, Jane Wyatt, arrives, Gilmore assumes Cookson's identity. Worried at not having heard from her husband, the real Cookson, Julie Bishop arrives at the jungle laboratory and accuses Gilmore of foul play. To convince Miss Bishop that her husband's serum was a success, Miss Wyatt innoculates herself with the deadly fever. When a fire destroys the laboratory, Miss Wyatt's life is in danger until Miss Bishop finds a monkey has escaped the blaze with her husband's scientific notes. Gilmore and Miss Bishop then mix a fresh serum and nurse Miss Wyatt back to health and Cookson gets the credit for the discovery.

YORK

'TARS AND SPARS' ENTERTAINING LITTLE MUSICAL

Rates ● ● + as naborhood dualler; less elsewhere

Columbia

Janet Blair, Alfred Drake, Marc Platt, Jeff Donnell, Sid Caesar, Ray Walker, Tom Dugan, Anita Alvarez, James Flavin, Joseph Crehan, Robin Raymond.

Directed by Alfred E. Green.

An entertaining modestly-budgeted musical with a U. S. Coast Guard base background, "Tars and Spars" should fit neatly into the top spot on the average naborhood dualler. Except for Janet Blair, its name value is weak but the frantic comedy, zestful dancing and the Hit Parade song, "I'm Glad I Waited For You" will make it a favorite with the 'teen age set. Not for first-runs or action spots. Using only the title of the Coast Guard stage show which toured the country in war time, Columbia tacked on a makeshift plot concerned a desk-bound seaman and embellished it with pleasing songs and dances which provide most of the picture's bright spots. Sid Caesar, a newcomer who looks and acts like Danny Kaye, has two fast-talking and mugging song routines which, despite their length, keep the audience screaming with laughter. Marc Platt's spectacular leaps and his comic ballet number with Anita Alvarez are also stand-outs. Janet Blair makes an attractive SPAR and also does nicely in the singing and dancing departments. Alfred Drake was the original lead in "Oklahoma," but his name means little outside of Manhattan and, although he sings well, he fails to impress as a romantic lead. "Love Is a Merry-Go-Round" is another lively tune and it has been well staged by Director Alfred E. Green.

After a 21-day test chewing vitamin gum on a raft anchored only 50 feet from his Coast Guard base, Alfred Drake is mistaken for an overseas hero by a pretty Spar, Janet Blair. She falls in love with him but, when she learns the truth, she is furious and leaves him. When she learns he has finally received his overseas orders, she makes up with Drake and he promises to write her. Drake is then sent to Catalina, only 20 miles away, and he is too ashamed to let Miss Blair know he didn't go overseas. Meanwhile, a recording of Drake singing "I'm Glad I Waited For You" is heard by the director of the Coast Guard show, "Tars and Spars," and he is sent for to appear opposite Miss Blair. She then has another spat with Drake, who is afterward actually sent into action overseas and reported missing. However, he returns to Honolulu in time to take part in "Tars and Spars" with Miss Blair and the two are reunited.

LEYENDECKER

'GAY BLADES' MINOR SUPPORTING FEATURE

Rates ● ● — generally; slightly better for action houses

Republic
67 minutes
Allan Lane, Jean Rogers, Edward Ashley, Frank Albertson, Anne Gillis, Robert Armstrong, Paul Harvey, Ray Walker, Jonathan Hale, Russell Hicks, Emmett Vogan, Edward Gargan, Marian Martin, Nedrick Young, William Benedict.
Directed by George Blair.

Patrons who leave their thinking caps at home will be entertained by "Gay Blades," a nonsensical comedy with a layman's idea of Hollywood casting methods. Minus name value, the picture will make an acceptable supporting dualler generally. In addition, the exciting ice-hockey sequences can be exploited to attract sports fans in action houses. Given a broader treatment, the film might have been good satire, but, as it is, tre story of a nation-wide hunt for a handsome he-man, without previous acting experience, to star in a mammoth Hollywood production lacks any subtlety and is not for discriminating audiences. Despite its infantile plot, the film moves at a swift pace and has a fair amount of laughs in its slapstick moments. The handsome Allan Lane does a capable acting job and looks ready to step into higher-budget productions. Jean Rogers is a good choice for the role of the career-minded talent scout and Paul Harvey, Robert Armstrong and Russell Hicks are excellent in important character roles.

After a nation-wide talent hunt for a he-man lead for a forthcoming mammoth film production, Jean Rogers gets discouraged and goes on a vacation. In a sporting goods store, she meets Allan Lane, ice-hockey star, but, because he has no interest in picture-making, she starts a romantic campaign to win him over. It is only when Lane falls in love with Miss Rogers that he discards his plans to become an architect and agrees to take elocution and acting lessons. Lane's ice-hockey pals start calling him a softie and, after his pal, Frank Albertson, is accidentally injured in a decisive game, Lane becomes discouraged and takes to drink. A street brawl follows and Lane's face is injured and all Miss Rogers' hopes for his screen career are blasted. The disparaging publicity about his potential star throws Paul Harvey, the film executive, into a rage and Miss Rogers tells him off and resigns her position as talent scout. When Miss Rogers convinces Lane she is really interested in his welfare, he jumps into the decisive ice-hockey game and wins back the admiration of his team-mates and public. Released from his Hollywood contract, Lane then concentrates on his future as an architect with Miss Rogers as his wife.

YORK

'MYSTERIOUS INTRUDER' ABOVE PAR MYSTERY IN 'WHISTLER' SERIES

Rates ● ● in action spots or as supporting dualler

Columbia
61 minutes
Richard Dix, Barton McLane, Nina Vale, Regis Toomey, Helen Mowery, Mike Mazurki, Pamela Blake, Charles Lane, Kathleen Howard, Harlan Briggs, Paul Burns, Isabel Withers, Selmer Jackson, Arthur Space.
Directed by William Castle.

This murder mystery with several unusual plot twists will keep patrons guessing. With Richard Dix for marquee value, "Mysterious Intruder" rates top billing in action spots and should be a fair dualler generally. Fifth — and one of the best — in Columbia's series based on "The Whistler" radio programs, it maintains suspense throughout its hour-long unreeling. The pace is swift, three murders are committed and Director William Castle has injected several tense situations which keep patrons on the edge of their seats — what more can be expected of an action programmer. As in the other "Whistler" films, no time is wasted on unnecessary love interest. Richard Dix again gives one of his convincing character portrayals — this time a private investigator who turns crook, but tries to reform before he is shot down in the end. Mike Mazurki is a terrifying figure as a sadistic killer. Regis Toomey and Barton McLane contribute acting strength and Helen Mowery, Nina Vale and Pamela Blake are attractive and capable in the feminine parts.

Paul Burns, elderly music store owner, hires Richard Dix, private investigator, to find Pamela Blake, a girl he hasn't seen in seven years. Dix sends Helen Mowery to pose as the long-lost girl but before Burns can tell her the whereabouts of some extremely-valuable items left her by her mother, he is shot by Mike Mazurki lurking in the store. Mazurki takes the girl prisoner but releases her when he learns she is an imposter. Miss Blake is later located in a sanatorium and sent by the police to see Dix to learn about the valuable items, two early recordings made by Jenny Lind and worth $200,000. Miss Mowery is murdered by Regis Toomey, who had also learned about the recordings, but Dix is suspected. To clear himself, Dix goes to Burns' cellar where he finds Toomey with the recordings and kills him. When the police raid the cellar, Dix is killed and the recordings are destroyed by a stray bullet. The Whistler, who is passing by, draws a moral that Dix had slipped over the border-line of the law.

DENLEY

'JUST BEFORE DAWN' FAIR ENTRY IN 'CRIME DOCTOR' SERIES

Rates ● ● in lesser action houses or as supporting dualler only

Columbia
65 minutes
Warner Baxter, Adelle Roberts, Martin Kosleck, Mona Barrie, Robert Barrat, Craig Reynolds, Marvin Miller, Charles D. Brown, Wilton Graff, Charles Lane, Thomas Jackson, Peggy Converse, George Meeker, Charles Arnt, Byron Foulger, Ted Hecht, Irene Tedrow, Skelton Knaggs.
Directed by William Castle.

Slightly better than the recent run-of-the-mill "Crime Doctor" programmers, "Just Before Dawn" will satisfy as a supporting dualler generally. Warner Baxter and the popularity of the radio series will have some draw for the who-dun-it fans, but only in the lesser action spots. A novel murder—death of a diabetic by injecting poison instead of the necessary insulin into his veins—starts off an hour-long film which is heavily plotted and crammed with suspects. William Castle's direction is largely responsible for maintaining interest throughout and keeping the identity of the killer in doubt until just before the climax. There is no romance and practically no comedy to slow up the action. Warner Baxter does a good acting job and even dons a terrifying old man disguise which would fool almost anyone—even picture-wise patrons. Martin Kosleck is ideally cast as a treacherous mortician and Marvin Miller, Robert Barrat and Wilton Graff are among the many suspects. The handsome Mona Barrie has the only feminine part which stands out—the others are all killed off early.

Dr. Ordway (Warner Baxter) is called in by a neighbor, Mona Barrie, to attend George Meeker, who suddenly collapsed during a party at her home. Finding that Meeker is a diabetic, Baxter injects insulin from the sufferer's own case. When Meeker dies abruptly, Baxter finds that the hypodermic had contained poison instead of insulin. After Meeker's sister, Adelle Roberts, tries to aid Baxter solve the death, she disappears and, later, Peggy Converse, who had admitted giving the dead man money, also vanishes. When Marvin Miller, posing as Meeker's brother, makes an attempt on Baxter's life, the Crime Doctor disguises himself as a well-known criminal and visits Martin Kosleck, a mortician known to be in league with Miller. There Baxter finds the bodies of the two missing girls. After quietly arranging for the arrest of Kosleck and Miller, Baxter calls together Miss Barrie and all the others who had been present at Meeker's death. Baxter, who is carrying a cane to feign blindness, tricks Wilton Graff, a discredited surgeon, into trying to poison him, thus revealing himself as the man behind all the killings.

YORK


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THE NEWS DIGEST

A Bi-Weekly Review of the Trade's Events

COAL CRISIS HITS THEATRES

Motion picture theatres became a casualty of the current soft-coal strike as lack of the fuel caused power companies to curtail the amount of electrical current and places of amusement were ordered to shut down or operate only partially in order to conserve electrical power. Among the first and hardest hit were Chicago's theatres where virtually all of the city's houses decided to shut down after exhibitors were unable to operate except between two and six p. m. Only a few of the Windy City's 334 theatres elected to remain open during those hours. The majority decided that attendance during the operating hours permitted was too meagre to allow remaining open.

In eastern Virginia, power companies blacked out theatre areas with an order, effective May 9, prohibiting current being piped to places of amusement until the emergency was relieved.

Elsewhere in the country, several areas "browned-out," many of them voluntarily. In Hartford, theatres instituted a dim-out of marquees and exterior lighting despite State fuel administrator Wetteberg's decision that no brown-out would be necessary unless the strike continues indefinitely. Compulsory brown-outs were ordered in Illinois, Northern Indiana, Detroit, Washington, D. C. Pennsylvania also indicated that it would dim exteriors.

In New York, Mayor O'Dwyer's office reported that a fact-finding meeting of New York City officials early last week rejected the need for a brown-out in the Metropolitan area for the present. Electric utility officials in New York estimated present coal stockpiles as sufficient for another month.

* * *

ATA BUDGET, PUBLICITY SET

The American Theatres Association continued its organizational plans, despite opposition in various quarters, as it disclosed the national budget of $100,000 minimum voted at the St. Louis meeting last month would probably be doubled and that a system of assessments had been worked out. The financing formula decided on at the organizational meeting would require assessments on a percentage basis from each state in proportion to the number of theatres in that State who were members of the ATA. The assessments will be levied in a manner similar to that used by the defunct War Activities Committee. It was noted that allocations had already been sent to various States where membership was well represented. Individual cost to each theatre would be "low," it was stated.

National Publicity

Further progress was announced by Arthur Mayer, public relations director, who disclosed that a nationwide public relations network was in the process of formation, with a publicity chief in each State. The posts will be salary-free and will be handled by various theatre-advertising executives in the respective territories. Its function would be to publicize ATA activities locally and assemble information for the national committee where it would be available to members. It would also assist in promoting new members for the organization.

Ted Gamble, board chairman, stated at a meeting in Memphis last week that one of the primary functions of the ATA would be to fight discriminatory and unfair legislation pertaining to theatres, pointing out that theatres are heavily overtaxed.

N. E. Fights ATA

Opposition to the ATA was voiced by Independent Exhibitors, Inc., of New England, as it urged independent theatre owners to reject membership in the ATA which it called "a definite menace to independent exhibitors until it admits its identity as an organization primarily for the purpose of promoting and protecting affiliated theatre interests." The N. E. group made the charge in a letter sent to independent theatre units throughout the country and pleaded for active opposition to the ATA. It noted that the scope of (ATA) operations "includes many functions of general interest now adequately covered for independent interests by the Allied States Association and by the CIEA." It also pointed out the danger of authorizing "producer-distributor-controlled exhibitors to plead for independents' welfare in the Government suit?" pending decision in New York. Independent Exhibitors, Inc., is an affiliate of National Allied.

* * *

COMPANY PROFITS SKYROCKET

Four companies reporting on their financial status last fortnight disclosed further increases in profits during 1945 and the first quarter of 1946.

20th-Fox All-Time High

Twentieth Century-Fox recorded an all-time high of $12,746,467 in net profits for 1945 after all taxes compared with the previous year's net of $12,480,491. The earnings include those of National Theatres, Roxy Theatre, Inc., and all other subsidiaries. Federal income taxes for 1945 were estimated at $21,650,000 on a combined gross income of the corporation and its subsidiaries of $185,672,542.

Loew's Jumps $12,000,000

Loew's, Inc., reported net profits of $8,952,067, after Federal taxes, for the 28 weeks ended March 14, 1946, subject to a year-end audit, compared with $6,768,469 for the comparable period the year before. This was the equivalent of $1.76 per share of common stock, against $1.34 a year ago.

RKO First Quarter Triples

RKO showed a net profit for 1945 of $6,031,085 after taxes and all other charges, compared with $5,206,378 for 1944, according to the company's annual statement released last week. The corporation also reported a 1946 first quarter net of $3,675,953 after taxes, compared with $1,141,044 in the first quarter of 1945, a hefty increase of $2,534,909 over the comparable period last year. The report disclosed that at the end of 1945, neither RKO or its producing and distributing subsidiary, RKO Radio Pictures, had any funded debt in the hands of the public and that the refinancing of theatre subsidiary debt in last February resulted in the retirement of virtually all previously existing theatre funded debt. It provided RKO and an increase in working capital of approximately $10,000,000.

Paramount Net Zooms

Paramount Pictures estimated its earnings for the first quarter ended March 30, 1946, at $11,587,000 after all charges including estimated provision for taxes on income. This amount includes $3,086,000 representing Paramount's direct and indirect net interest as a stockholder in the combined undistributed earnings for the quarter of partially owned non-consolidated subsidiaries. This compares with earnings for the comparable quarter in 1945 of $4,007,000, including $839,000 share of undistributed earnings of partially owned non-consolidated subsidiaries. Common stock per share came to $3.09 for the 1946 first quarter compared with $1.07 per share for the quarter ended March 31, 1945.

* * *

PHILLY EXHIBS FIGHT TAX

Philadelphia exhibitors banded together last week to protest a proposed 10% City Amusement Tax scheduled to take effect July 1. At a meeting held Friday (10th), representatives of Allied Theatre Owners of Eastern Pa., MPTO of Eastern Pa., Unaffiliated Theatre Owners, Warner Bros. Theatres and Legitimate Theatres, showed complete unity as they took vigorous action to head off the levy, which would increase the present city amusement tax of four per cent.

The committee, formed of representatives of each of the theatre groups and chairmanned by Morris Wax, pointed out that the present four per cent levy was assumed ten years ago as an "emergency measure" that would run a maximum of four years, but city council never repealed the tax. It was also noted that Philadelphia is the only large city in the U. S. which imposes a municipal amusement tax on theatre-goers.

It was decided to bring the proposed "unfair and discriminatory" tax to the attention of the theatre-going public by means of theatre screens, legitimate stages, newspapers, radio, billboards and other media so that the public would be fully informed as to the nature and extent of the proposed additional tax.

The committee also cited an attempt by the City of New York to establish a five per cent admission tax in theatres in that city, but public reaction forced withdrawal of the measure before it could be enacted.

* * *

RED CROSS LEADERS FETED

A string of ceremonies to pay homage to members of the "24-Hour Club," industry leaders and members of the trade press who were among the leaders in the last Red Cross campaign conducted by the industry was loosed in Washington last Thursday and Friday. The program included a visit to the White House on Thursday where President Truman personally offered congratulations to the group.

Hosts to the film men during their stay in the nation's Capital were Basil O'Connor, national director for the Red Cross; Spyros Skouras, national chairman of the industry's Red Cross committee and Harold J. Fitzgerald, campaign director.

(Continued on Page 33)

What The Newspaper Critics Say

HIGHLIGHTS FROM REVIEWS OF NEW PICTURES BY FOREMOST CRITICS

'A STOLEN LIFE' 'TYPICAL' BETTE DAVIS DRAMA — WITH TWO BETTE'S

(WARNER)

"...**Not what** you would call precisely a literary masterpiece nor, indeed, any more than a moderately intriguing slick-fiction yarn ...Tricky complications...It appears that the writers and director were not too much concerned with logic so long as they provided a tandem vehicle for Miss Davis' show. And a show she does give, beyond question. She is bland, wistful, introverted — the sort of character she usually plays." CROWTHER, N. Y. TIMES.

"...**The idea** of getting two Bette Davis's for one may be a come-on for her fans, but it does not make for much in the way of cinematic enchantment...There are moments of emotional excitement but they are extremely fugitive...Let's face it, 'A Stolen Life' is Bette Davis' and no great credit to her particular tricks of make-believe." BARNES, N. Y. HERALD TRIBUNE.

"...**If the story** happens to lag, Bette's followers get an extra treat in fancy acting...Every episode occurs in the prettiest places you ever saw in a movie. Scenery and acting (Miss Davis') are the whole show in this picture." COOK, N. Y. WORLD TELEGRAM.

"...**Good**...Goes along smoothly up hill, down dale, into one set of sorrows after another...Really like a movie plot or a serial novel written for the ladies to love...The performance is better than the situation." WINSTEN, N. Y. POST.

"...* * * **Stars**...The producers and director Curtis Bernhardt have given Miss Davis a fine production and Catherine Turney's adaptation of the novel makes it somewhat more credible than it was originally...Even with an improved script, and a director who knows how to handle his characters to keep the story from becoming completely static, Miss Davis has to work too hard to give the drama life, depth and breadth." CAMERON, N. Y. DAILY NEWS.

'THE POSTMAN ALWAYS RINGS TWICE' CALLED TENSE, TOUGH, ADULT MELODRAMA

(MGM)

"...**A tremendously** tense and dramatic show...Nothing so sensational about the story...Strictly a crime-and-punishment saga ...In its surface aspects it appears no more than a melodramatic tale, another involved demonstration that crime does not pay." CROWTHER, N. Y. TIMES.

"...**Tough story** about lust and murder...Exacting in its excitement. It still misses, by quite a stretch, being a superior melodrama...No picture for Sunday school audiences. Tay Garnett has built up the homicidal sequences of suspense with magnificent artistry in his direction...Wicked in substance, but it softens its punches lamentably before it is finished." BARNES, N. Y. HERALD TRIBUNE.

"...**Tough and cynical**...Headlong, impetuous narrative flow, dashing along through quick sharp episodes, never relaxing its breathless pace...Terse, rough dialogue...Everything about the whole picture has turned out precisely right." COOK, N. Y. WORLD TELEGRAM.

"...**Another of** those super-slick illustrations of how to kill your mistress' husband and get away with it ..A prurient, violent description of the human animal recklessly (and futilely) trying to tear off the restricting garments of present-day morality...Most eventful sort of drama." McMANUS, PM.

"...* * * ½ **Stars**...It isn't a pretty tale, but it has dramatic power...Both Lana and Garfield give exceptionally apt performances." CAMERON, N. Y. DAILY NEWS.

"...**Starts dubiously** and doesn't always run smooth...Eventually what makes 'The Postman Always Rings Twice' entertainment above the average is that when it gets into its best stride and might be expected to conclude, it keeps going for another hour of very good crime, passion and suspense...Violence is brought to your doorstep without being held off by the rarity of the reasoning and the strangeness of characters." WINSTEN, N. Y. POST.

'FROM THIS DAY FORWARD' WEAK MARITAL DRAMA

(RKO)

"...**A romantic** reminiscence about the trials of a poor young husband and wife...The manner of the telling and the frequent illogic of the script prevent this thesis from emerging with any clarity or force. For the most part, just a rambling romantic affair, pseudo-realistic but actually papiermache, as burdened with sentimental fancies as a radio 'soap opera'...A great many obvious 'bit' players strain hard to get into the act." CROWTHER, N. Y. TIMES.

"...**Episodic and** somewhat tedious study of marriage...Contains several intimate and touching glimpses of domesticity but laborious direction and abstinence from much-needed cutting overwhelm what might have been a simple but effective love story...Byplay is more vivid than its central theme...True to life and some of it is interesting as a whole, however, it has been inflated out of all proportion to its context, distorted out of any possibility of naturalness." GUERNSEY, N. Y. HERALD TRIBUNE.

"...**Full of** sincere devotion to its pathetic set of people and I feel very sad about reporting that for all the warmth that must have gone into making the picture, the impact is very mild...Picture almost succeeds in being a very good one in spite of all its handicaps of miscasting, heavy-handed monotony of detail and uneven clutter of details that don't always fit into a neat plot pattern. But the handicaps overcome the good intentions." COOK, N. Y. WORLD TELEGRAM.

"...* * * **Stars** .Too serious for the lighthearted crowds... Presents a believable if sometimes gloomy story of average people braving a depression." HALE, N. Y. DAILY NEWS.

'SO GOES MY LOVE' ROMANCE AND COMEDY IN LIGHT PERIOD FILM

(UNIVERSAL)

"...**Romantic comedy drama** with a capital R and a small c, and it also is sentimental in gauche fashion which was meant to be quietly humorous...Type of entertainment which most likely will sit well with those who can devour a double peach melba and come up smiling...Handled with a deal of charm." T.M.P., N. Y. TIMES.

"...**Pleasant comedy-drama**...Style of the film is both frothy and shallow...There is no 'plot'...The point is that this couple have quite a lot of harmless fun just living, and the audience is allowed to share in a little of it...Frank Ryan's direction is smooth, and does not intrude on the thin fabric of the material...Leaves a mellow, friendly after-taste." GUERNSEY, N. Y. HERALD TRIBUNE.

"...**Myrna Loy** and Don Ameche expertly sustain their characters and the mild, warm humor of the story...When this tries for incident and drama its earlier effortless authenticity loses its charm ...Frank Ryan has directed the picture with a fond light touch and a relaxed pace suiting the theme...Period in clothes and settings is admirably caught." W.H., N. Y. WORLD TELEGRAM.

"...* * * **Stars**...Light, humorous, domestic comedy...Many amusing incidents...Some are stretched too far for the film's good. Loy's and Ameche's admirable performances and the able help they get from their supporting players compensate for the picture's weak spots. Frank Ryan, who directed, could have quickened the comedy's pace by shortening sequences." HALE, N. Y. DAILY NEWS.

'HER KIND OF MAN' OLD-FASHIONED GANGSTER THRILLER — TIMES

(WARNER)

"...**A gangster-type** melodrama of the more obvious sort — proving, of course, that crime does not pay...Creaks with conventions of incident, character and tough-talking dialogue...Constant flow of action...Kept ticking along on gambling scenes, a gun duel, a fist-fight with boxing gloves, a police raid, an accidental killing and a deliberate double murder. These and other things happen fast enough to command attention without belief." GUERNSEY, N. Y. HERALD TRIBUNE.

"...**An old-fashioned** gangster thriller...Follows the pattern and the general cinematic style of dozens of Nineteen Thirties pictures on the subject of the rise and fall of crooks...Gun fights, slugging matches and gambling sessions of the usual hard-boiled sort — and, except for a certain flair in dialogue, it is just another one of those things." CROWTHER, N. Y. TIMES.

"...**The new** Warner set of underworld characters is every bit as slick as the old crew. They go in even less for credibility than they did in the earlier gangster pictures. Instead of trying to make people believable, the concentration is on making them glamorous, beautiful and, above all, witty...Good, exciting entertainment." COOK, N. Y. WORLD TELEGRAM.

"...**Old-Fashioned Gangster Film**...If you can recall the good old days when Edward G. Robinson and Jimmy Cagney were Public Movie Gangsters Nos. 1 and 2, 'Her Kind of Man' will give you several thrills of recognition. If you were too young, then it will all be new and exciting...A strong whiff from the past, half lavendar, half spent gunpowder. The kiddies will probably love it...Fair plus." WINSTEN, N. Y. POST.

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("A SWELL PICTURE!" says LOUELLA)



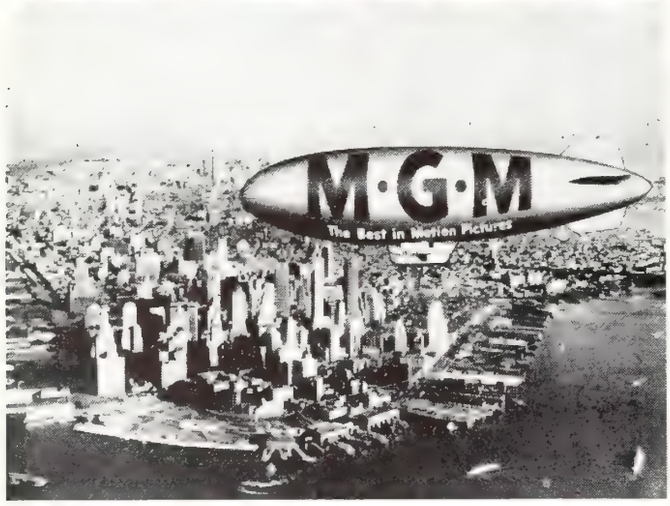
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Original Screenplay by Philip Yordan • Music by Daniele Amfitheatrof

PEOPLE IN PICTURES





MGM TAKES TO AIR. Howard Dietz, Metro ad-publicity chief, describes an innovation in motion picture advertising to the press as he discloses MGM's plan for use of a giant ex-navy dirigible to fly the Atlantic seaboard carrying huge electrical signs publicizing MGM pictures. Above seen with Dietz are (left) Fred Keriver and (right) Douglas Leigh, chief exees of the Douglas Leigh Sky Advertising Corp. and, below, a view of the airship as it will look flying over New York.





ELECTED. Rutgers Neilson (left), RKO Radio publicity head, and Phil Williams (right), ad publicity director of March of Time, newly elected president and vice-president, respectively, of the Associated Motion Picture Advertisers.



SMPE CONVENES. Wm. F. Rodgers, MGM sales head, opens the 59th conference of the Society of Motion Picture Engineers. Donald E. Hyndman, SMPE president, concentrates on Rodgers' remarks.





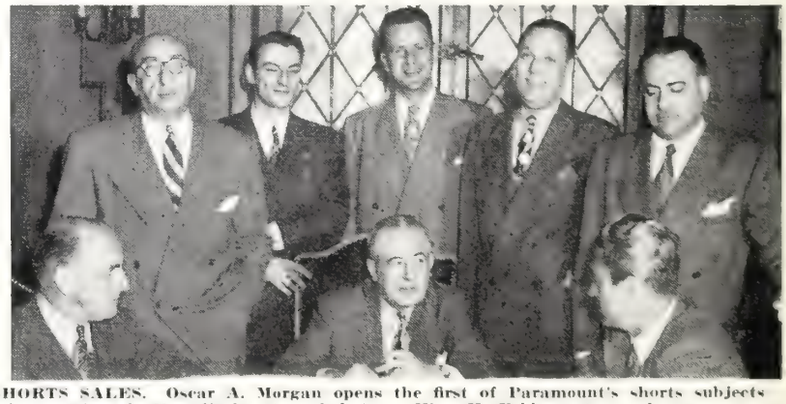




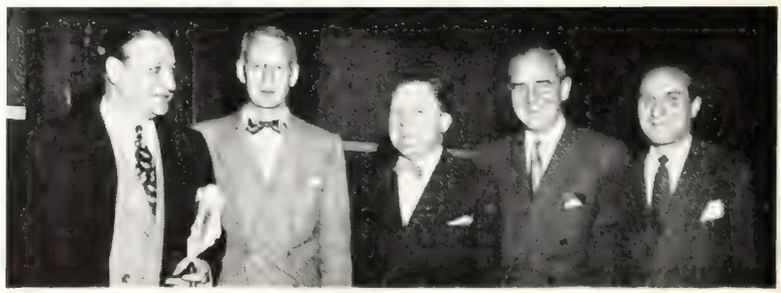
NSS MEETS. Heading National Screen's three day international convention in New York are (left) Herman Robbins, president; (above) George F. Dembow, v. p. in charge of sales; (above, right) William B. Brenner, v. p. in charge of operations, and (right) Arthur Krim, treasurer.



"LIFE WITH FATHER." Jack L. Warner, executive producer of Warner Bros. and the authors of "Life With Father" visit the set as studio starts filming the long-run stage show. L. to R., front row: Col. Warner, Irene Dunne, Mrs. Clarence Day; Russel Crouse, Howard Lindsay. At top is Michael Curtiz, director, and just below him are Robert Buckner, producer, and Steve Trilling, assistant to Col. Warner.



SHORTS SALES. Oscar A. Morgan opens the first of Paramount's shorts subjects sales meetings in New York. Seated, l. to r., Wm. H. Erbb, eastern sales manager; Morgan; Hugh Owen, N. Y. and Southern sales chief. Standing, l. to r., Henry Randel, New York branch manager; Stanley Hode, shorts subjects publicity dept.; D. John Phillips, shorts ad publicity chief; Monroe R. Goodman, shorts sales dept.; Myron Sattler, N. Y. sales manager.



PRE-CONVENTION. Leaving New York for a pre-convention meeting in Chicago are RKO Radio officials (l. to r.): Nat Levy, Robert Mochrie, Walter Branson, Ned E. Depinet, Harry Michalson.

PRODUCTION SECTION

STUDIO SIZE-UPS

BEHIND THE SCENES IN HOLLYWOOD'S STUDIOS

COLUMBIA

New Studio Being Planned

This studio is considering seriously a new site for its activity. One of the spots being considered is a 400 acre piece in the valley for which studio executives are dickering at $5,000 an acre. A completely modern studio is planned when the site is finally obtained with a percentage of the ground set aside for employe housing purposes. The residential lots will be made available to employes at cost, the plan states. There is no doubt that the present studio is in a shabby state and too small for the needs of the company. This move towards expansion is part of the trend born of necessity that is making every production company look for added space and plan new buildings and sound stages. No substantial amount of this expansion can become reality immediately because of building restrictions. But it's obvious that the giant industry is going to grow even more gigantic.

Hartman May Stay

Don Hartman, who was rumored leaving the Columbia fold, has apparently been tempted into staying by the possibility of having Jean Arthur or Ingrid Bergman for a star role in the Damon Runyon story, "Return of October." Hartman's current stint is "Down To Earth," the Hayworth 80-day schedule film, but he is already working on the script of "October." It's even money they won't get Miss Bergman, who is rumored for more pictures than she could make if she were twins.

As stated here sometime ago, Charles Vidor has left the Columbia lot and is suing in Federal court to break his directorial contract with the studio. He is also asking $78,000 to cover the salary set in his 39-week contract at $2,000 a week. He claims to have been "pushed around" at the studio and that an executive had used "obscene and abusive" language against him.

Melvyn Douglas is back in Hollywood and his first picture will be on the Columbia lot, a co-starrer with Rosalind Russell called "My Empty Heart." Douglas also has commitments to MGM, but his pet activity will be a newly-formed independent unit in which he will collaborate with John Martin Gosch.

Bogart Hard To Satisfy

Humphrey Bogart is slated to make a picture on this lot — maybe. Presently, Bogart is on suspension from Warners, but in a deal made when Cary Grant went to that studio to make "Night and Day," Bogart was promised to Columbia for one picture. However, it seems that Columbia doesn't fare any better than Warners in finding a story that pleases him. He's turned down three or four versions of the script he is supposed to do thus far and writers and directors and producers are beginning to wonder if Mr. Bogart really wants to make a picture.

Dick Powell Release

Dick Powell will make his next for Columbia release under the production guidance of the JEM unit. Edward G. Nealis and Milton Holmes are co-producers. The story is "Johnny O'Clock" and June Allyson is being sought on loan-out from Metro to co-star with her husband. The actress wants to do the role but the MGM bosses are dallying over their answer since they have some plans of their own for the girl.

Production on "Rio" was halted briefly last week when Lee Bowman was withdrawn from the cast because of pneumonia. Keenan Wynn was borrowed from Metro to replace Bowman.

"His Face Was Their Fortune," which features Ted Donaldson, started last week. "Down To Earth" (Hayworth-Parks), "Gallant Journey" (Ford-Blair) and "Rio" (Keyes-Wynn) continue in production.

First Two Being Readied

"Stupendous" announcements from the Enterprise people have been dotting the trade field for months now. But up to this point not one foot of any kind of film has been shot. However, studio heads assure us that the next four months will see three productions in front of the camera at a total estimated cost of $8,750,000.

Joel McCrea, Veronica Lake, Don DeFore, Preston Foster and Arleen Whalen have been named for "Ramrod," which Harry Sherman is producing on a budget of $1,750,000. Andre De Toth will direct.

Ingrid Bergman and Charles Boyer are set for "Arch of Triumph." Production on this starts June 14 with Lewis Milestone directing.

On August 1 "The Other Love" will go into work with Barbara Stanwyck.

Meanwhile, Enterprise has been queried about joining up with the proposed Goldwyn distributing unit which is reported now in the process of formation. No definite commitment has been made. For further details on the Goldwyn project, see RKO "Size-Ups."

METRO-GOLDWYN-MAYER

New Ballyhoo Stunt

The studio has crept quietly up to its starting date on "The Beginning Or The End" and production has commenced, though not officially. Director Norman Taurog shot his first scenes with Agnes Moorehead as the woman scientist, one day last week. And the picture will shortly be off to a full-time shooting schedule. The cast includes Robert Walker, Tom Drake, Lionel Barrymore, Beverly Tyler and Hurd Hatfield.

A new form of exploitation will shortly be added to the already heavy advertising schedule that Metro uses. Ad Boss Howard Dietz has arranged to take over a Navy dirigible to roam the skies above New York City with a flash sign technique for advertising. Eventually, the ship will fly across the country. It is estimated that the sign including 40-foot letters for the title and 25-foot letters for a continuous running message, will be visible for a distance of five miles. Of course, Howard Hughes has jumped the gun on the idea already. His "Outlaw" flashes in red and green neon all over the Los Angeles skies these nights from the wings of a huge airplane.

Hornblow Busiest

Arthur Hornblow seems to be taking over the "busiest producer" title from Joe Pasternak on the Metro lot at the moment. "A Woman of My Own" with Greer Garson is presently before the cameras. On the Hornblow schedule also are "Cass Timberlane," with Spencer Tracy in the lead; "The Day Before Spring" and "The Hucksters," MGM's most recent buy from the best-seller list for which they paid a mere $200,000.

However, Producer Pasternak is not far behind the Hornblow schedule. He is currently working on a re-make of "Shop Around The Corner," which Metro released in 1940 with Margaret Sullavan and James Stewart. Pasternak plans his re-make as a musical and June Allyson will probably get the lead. Also on the Pasternak schedule are "All Ashore," a sequel to the successful "Anchors Aweigh," "Daddy Was A Wolf" and "Cabbages and Kings," with music by Alec Templeton.

'Yearling' Rated High

Meanwhile, Sidney Franklin, who has finally enjoyed the thrill of a successful sneak preview on "The Yearling," also is ready to take up new chores. He will continue in the epic vein, apparently. "Home Coming Ulysses" is through the screenplay writing step. "American Cavalcade," an original story by Carl Sandburg and "Young Bess," the story of Queen Elizabeth as an adolescent, will keep Producer Franklin occupied for at least two years to come.

Two new starters last week: "The Mighty McGurk" is a Wallace Beery piece, with Dean Stockwell the new moppet. "Uncle Andy Hardy" has Mickey Rooney back in front of a camera, five weeks after his return from service. Continuing in production are: "Tenth Avenue Angel" (O'Brien-Murphy), "My Brother Who Talks To Horses" (Lawford-Tyler), "A Woman of My Own" (Garson-Hart) and "Till The Clouds Roll By" (Walker-Garland) now in its fourth month of shooting.

MONOGRAM

Two New Ones

Two new starters on the lot this week with three others winding up. "Decoy" is a B & B production with Jack Bernhard and Bernard Brandt represented by the "B's." Jean Gillie, Bernhard's wife, who is making her first American appearance in a part in "The Short Happy Life of Francis Macomber," the Bogeaus-Robinson production, has the lead in this one. Herbert Rudley, Robert Armstrong and Edward Norris bolster the cast.

The second starter is one of the John Mack Brown westerns, "The Roaring Range."

"Trail to Mexico" (Wakely-White), "Jade Lady" (Kane Richmond-Barbara Reed) and "Jumpin' Joe" (Warren Douglas-Ramsay Ames) wound up on schedule.

Belita, following up on the exploitation program on "Suspense," will be doing personal appearances across the country for the next few weeks. After the tour, she heads for Europe to make a picture there.

PARAMOUNT

No New Starters

No new starters on the Paramount lot last week and with a quick Pine-Thomas piece, "Fear In The Night," wound up, there are only three in work. "Perils of Pauline" (Betty Hutton-John Lund), "Welcome Stranger" (Bing Crosby-Barry Fitzgerald-Joan Caufield) and "Where There's Life" (Bob Hope-Signe Hasso) make up the trio now in work.

May 20 will find the next Crosby picture in work. With scarcely a day off after "Welcome Stranger" winds up, Crosby goes into "The Emperor Waltz," with Joan Fontaine as his co-star. This one is being done in Technicolor with an old Vienna background. Brackett and Wilder will produce and direct. Miss Fontaine has been borrowed from RKO for her role. Also in the cast is Roland Culver, the English actor who scored in "To Each His Own." The story idea is being kept secret as far as possible because the idea of Crosby doing Strauss waltzes is an intriguing one from an exploitation standpoint and the publicity department is standing by to make full use of it.

Hal Wallis' "The Searching Wind" was not well received at the preview here. Disappointing to most everybody.

PRC

Bryan Foy New Head

All the comments a few weeks back about Bryan Foy leaving 20th Century-Fox to make "B" pictures independently for release through that studio were off-base. Foy has taken over as the head of PRC, or rather, Eagle-Lion. Aubrey Schenck has already been given a post as producer. Sam Israel leaves 20th to take over publicity and advertising.

What this actually means is that PRC as such will be no more. Eagle-Lion, a Rank tie-up, will take its place. Actually PRC was never much more than a source of supply for Pathe Laboratories (which is a Rank-controlled business, too).

Reeves Espy who took over as head of PRC when Leon Fromkess stepped out is to stay on in an executive capacity with the new set-up.

As for production plans, Foy will be in complete charge and the stock will be low or medium budget films for distribution by Eagle-Lion.

PRC Has One Shooting

Whether there will be any affiliation between Eagle-Lion and United World in this new set-up can still not be determined.

Under the old PRC banner, there is one picture in work, another in the Michael Shayne detective series, called "Blondes On The Loose," with Hugh Beaumont and Cheryl Walker heading the cast. This is a Sigmund Neufeld production.

REPUBLIC

Nelson Eddy Signed

The big news here is the signing of ex-Metro star Nelson Eddy to a long term pact. His first musical, "Russian River," will have a score by Rudolf Friml and is reputed to carry a $2,000,000 budget.

With seven pictures in production, 33 in backlog and a plan to triple the present budget on musicals for the coming year, Republic is really getting set to make itself felt in the front row of picture production. When the so-called Republic expansion plan began about a year ago or so, skeptics doubted that there was anything to it beyond an effort on President Yates' part to be heard above the rattle and din of new independent producers, Rank influences and the general flurry of the business.

Now there is concrete evidence of the expansion program. In backlog and ready for release is Republic's first Technicolor picture, "I've Always Loved You," a Frank Borzage production. The studio has held this one because they've had difficulty dickering a first-run house in New York City for the opening. However, plans now are for an October premiere with the theatre at this point still unnamed. "Spectre of the Rose," the Ben Hecht picture, "Rendezvous With Annie," "Earl Carroll's Sketchbook," "In Old Sacramento," "Glass Alibi," "Fabulous Suzanne," and "The French Key," the last three independent productions, are all set to go. The balance of the backlog list is made up of the Rogers pictures and other regular Republic product.

Six in Work

Currently in work are: "Plainsman and The Lady," with Vera Hruba Ralston and William Elliott heading the cast; "G. I. War Brides," with James Ellison and Anna Lee; "Out California Way," third in a four-picture series of Magnacolor films, with Monty Hale and Adrian Booth; "The Angel and the Outlaw," with John Wayne and Gail Russell; "Shine On Texas Moon," a Roy Rogers western, and "That Brennan Girl," with James Dunn, Mona Freeman and June Duprez in top roles.

With "Calendar Girl" and "Hit Parade of 1947" still to be made and another musical, "Rio de Janeiro," also scheduled, the studio will have its biggest quartet of musicals thus far, including the Carroll picture.

The background music on "I've Always Loved You" and "Spectre of the Rose" was done by Artur Rubinstein and George Antheil, respectively. Antheil has been retained for a similar job on "That Brennan Girl," while Richard Hageman is creating a score for "The Angel and The Outlaw."

There can be no doubt of the fact that the musical division at Republic is gaining stature that will command respect in the field. The signing of Nelson Eddy is a big step forward.

RKO-RADIO

Buying Novels

It would seem that President N. Peter Rathvon is proceeding along the policy set up by Charles Koerner to get as many sound novels as possible, tucked away in the story department for development into screenplays. In the past three months five such properties have been purchased. They are: "The Brick Foxhole," "In the Darkness of the Sun," "The White Tower," "Written on the Wind" and "The Glass House." In the year preceding this period, 12 novels were purchased, only one of which has thus far been filmed. That one was "They Dream of Home," which is now completed under the title "Till the End of Time." All the other books have been assigned to producers and scripts are in preparation. The schedule calls for the filming of the whole list this year.

Meanwhile, the only new starter is Producer Joan Harrison's "Nocturne." George Raft does the lead with Lynn Bari borrowed from 20th Century-Fox for the top female role.

GOLDWYN

It is possible, although still not certain, that RKO is going to lose the distribution rights to "The Kid from Brooklyn" as well as all future Goldwyn product. Goldwyn is planning a distribution set-up of his own. Tentatively the set-up will handle about 12 films annually including the Goldwyn product. Goldwyn's deal with RKO expires next month and it might just be that he is seeking some more advantageous terms from RKO.

Has Studio to Offer

However, this news ties in with Goldwyn's recent move to get rid of all independent producers now working on the Goldwyn lot. He will now be able to offer as added inducement for his distribution set-up, a place to make the picture which is one of the desperate needs of the business right now.

It is also rumored that Goldwyn will offer financial backing to outside productions which measure up to his standards.

It is believed that this move on Goldwyn's part has a direct connection with earlier negotiations with Sir Alexander Korda for a distribution deal for Goldwyn pictures in Europe through the British Lion-Republic set-up. Final plans have not been announced, but the association and the completion of the plans seems positive.

Enterprise and Liberty Films have already been approached with an offer to use the new Goldwyn set-up to release their product. No decision has been reached as yet.

No Comment by RKO

Goldwyn has two in work now: "The Secret Life of Walter Mitty" (Danny Kaye-Virginia Mayo) and "The Best Years of Our Life" (Myrna Loy-Frederic March). Slated for later production is "I Thee Wed," an unpublished novel just purchased by Goldwyn, which will star David Niven, Teresa Wright and Dana Andrews.

There was no comment by anyone from RKO as to what would be done to replace both the Goldwyn and the International product now off the RKO distribution set-up.

20th CENTURY-FOX

'Amber' Off

The first few days after the story broke that "Forever Amber" had collapsed, it was the chief subject of conversation and conjecture. News that all was not well was indicated earlier when stories began to slip out about difficulties between Director Stahl

and Actress Peggy Cummins. Then, the story came that Miss Cummins was ill and production would be held up for a week. And finally, the whole truth came out and there stood 20th Century with about $300,000 worth of work, film and time invested in nothing.

Despite the stories that Miss Cummins will resume her role, this seems unlikely. The studio has cast her in "Bob, Son of Battle," which goes into immediate production. Producer William Perlberg will not resume production on "Amber" until one month after "Bob, Son of Battle" is completed, indicating that if Miss Cummins proves herself in this lesser try, she will be reinstated. The roles certainly will have no similarity and the whole story seems ridiculous.

Tierney May Get Role

More credence is given to the story that Gene Tierney will be handed the role immediately after she finishes "Razor's Edge." Vivian Leigh has also been queried, but she is still not well enough to make pictures. Henry King will direct when production resumed and other re-casting is being considered. The total loss, including 43 costumes for Miss Cummins which cost more than $50,000 and will not be usable on anyone else, runs to almost a half-million dollars. Will exhibitors get clipped for the loss? Question No. 2: Where was everybody when they were supposed to be looking at the daily rushes?

It's a bad start for any picture and it is not beyond the realm of possibility that the whole idea may be shelved. Meanwhile, talk runs high and underneath all the blithe gossip is the story of a girl who probably cannot tell all she knows about why she is not Amber.

Hughes-Sturges Here?

California Pictures, the Howard Hughes-Preston Sturges outfit, has completed a deal for lot space with 20th Century-Fox. The Hughes unit has a commitment with United Artists for one more picture which is to be made this summer. After that, it is generally assumed, a releasing deal will be consummated with 20th Century-Fox.

With a net profit of almost $13,000,000 for 1945, 20th Century-Fox is planning some studio expansion. New buildings and additional acreage for outdoor locations will be included in the expansion program. Another outgrowth of the huge profit is a proposed employes-pension plan available to all workers who had been in service one year or more as of January 1, 1946. Entire cost of the plan will be borne by the company. Employes at the retirement age of 65 will receive one per cent of their 1945 annual salary multiplied by the number of years in service. The plan is up for approval by the stockholders.

Cagney to Star

James Cagney, who fared rather badly in his first two ventures as an independent producer, has signed for the star role in "13 Rue Madeleine." Louis de Rochemont is the producer and Henry Hathaway will direct. The story deals with the O. S. S. and will be handled in a semi-documentary fashion.

Title change on "That's For Me," which is Bryan Foy's last picture on the 20th lot, gives the film the remarkably different title of..."You're For Me." Vivian Blaine and Harry James head the cast. This one, "Razor's Edge" (Gene Tierney-Tyrone Power), "Carnival in Costa Rica" (Dick Haymes-Celeste Holm), and "My Darling Clementine" (Henry Fonda-Linda Darnell) complete the current production list.

UNITED ARTISTS

More Shakespeare

It was inevitable! With the big swathe that "Henry V" cut in its opening here, someone was bound to jump in and begin plans for more of Shakespeare. That the "someone" turns out to be David O. Selznick is not too surprising. Nothing definite has been announced but Mr. Selznick has registered under his name titles of seven Shakespearean plays including "Hamlet," "Macbeth," "Romeo and Juliet," "Othello," "The Merchant of Venice," "King Lear" and "Anthony and Cleopatra."

Benedict Bogeaus has separated his production function from his General Service Corporation by converting the corporation into General Service Studios, Inc. The new corporation will be headed by C. J. Tevlin and a $2,000,000 building program is being instituted to provide more space and equipment for production units leasing space. The company will continue, as in the past, to lease most of its space to United Artists productions.

Meanwhile, Bogeaus will continue as president of General Service Corporation, but will devote most of his time to actual production from here on in. He is planning more extensive production and is implementing his exploitation, publicity, advertising and general production set-ups to handle the program.

Stone's Program Set

Andrew Stone has set his program for the next two years with United Artists. He recently completed "The Bachelor's Daughters." "Stripped for Action" will star Eddie Bracken and goes in June. "Petticoat Lane" and a sequel to "Daughters" go next year. Stone is planning to build his own studio as soon as material and equipment become available.

Sol Lesser has another picture in work on the lot. "No Trespassing" is the title with Edward G. Robinson heading the cast. "Bel Ami," a David Loew production, is under way with George Sanders and Angela Lansbury heading the cast and Albert Lewin directing. "The Short Happy Life of Francis Macomber" (Gregory Peck-Joan Bennett) and "Abie's Irish Rose" (Joanne Dru-Michael Chekhov) are the other two in production.

UNITED WORLD

Distribution Plan

It would seem that the much-talked-of United World distribution organization is about to be put to functioning. President Matty Fox has announced a basic plan.

United World will share exchange space throughout the country with Universal. Present Universal quarters will be used until completely new offices to house both companies can be constructed. Sales organizations will also be established in Canada and England.

The initial group of pictures, six in all, three American and three British, will be ready by January 1. No circuit-type operation is planned in any area. No straight releasing deals will be made; in other words, United World will not be adverse to working with outside producers but they will have to have an interest in any picture they release. Blocks of two to six pictures are planned with sixteen to eighteen features available for the first year. There will be no blind selling (that's what they say!) and features will be screened for exhibitors in each sales territory.

Will Acquire Theatres

They will acquire theatres either by lease or construction, in all the large cities here and abroad unless proper playing time for their films can be obtained without difficulty.

First six features on the list will include International's "Dark Mirror" and "Bella Donna," and "Bloomer Girl" to be done in Technicolor. From the English side will come Wesley Ruggles' "London Town," "Stairway to Heaven," with David Niven, Raymond Massey and Kim Hunter — both in Technicolor — and one more, also probably in Technicolor, from the Rank unit.

Seek to Sell British Stars

A mammoth publicity campaign is being planned to sell the English players to be seen in UW pictures here in the United States. James Mason, Stewart Granger, Sid Fields, Ann Todd, Valerie Hobson and Deborah Kerr head the list and most of these people have already been seen here. Mason, in particular, has created quite a furore with his performance in "The Seventh Veil."

In addition to the International product and the special Universal-Rank product to be released through United World, more customers are being sought. Enterprise, the enigmatic holdout, has listened to a proposal from UW, as well as from United Artists and Goldwyn, but so far no decision has been made. United World will undoubtedly go after any other top product it can get to bolster its program strength.

'Bella Donna' Shooting

Meanwhile, the only current production for UW release is International's "Bella Donna" (Merle Oberon-George Brent-Charles Korvin). Interesting to note that the film shot on this picture has been turned over to the Pathe laboratories for processing. Hitherto, Edward Small, the producer, had always used Consolidated Film Labs for his work.

The first big theatre signed for showing UW product is the Winter Garden in New York City. A two-year lease arrangement has just been closed. J. Arthur Rank held a lease personally on the theatre which runs into the Fall. But United World will take over then.

UNIVERSAL

Borrow David Niven

David Niven has been borrowed from Samuel Goldwyn to co-star with Ginger Rogers in the Skirball-Manning production of "The Magnificent Doll" which goes before the cameras June 1. This is a period piece with Miss Rogers portraying Dolly Madison.

Plans for the production of "The Ballad and the Source" are almost set. EN, an independent unit headed by Miss Bergman and Walter Wanger, will be the producers. The film will be made in England and Noel Coward is being dickered for the scripting. Release will probably be through United World.

'Street' OK in Atlanta

Well, after all the tumult and the shouting, "Scarlet Street" opened in Atlanta anyway. Walter Wanger won his point completely when the judge ruled that a re-showing should be held and another ruling by the censorship board should determine what happened. The censors were given five days to appeal, but had to post a $10,000 bond to insure Diana Pictures and Universal against loss should the initial ruling be upheld. The case was dropped at that point. All that resulted was reams of free exploitation. Bet the lines at the Atlanta theatre are endless.

Eddie Albert and Susan Hayward have been signed by Wanger for the leading roles in "Smash-up." In line with the trend

(Continued on Page 30)

PRODUCTION & RELEASE RECORD

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the Running Time in states where there is censorship. All new productions are on 1945-46 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production.

COLUMBIA

1945-46 Features	Completed (40)	In Production (4)
Westerns	Completed (16)	In Production (0)
Serials	Completed (3)	In Production (0)

NEW PRODUCTIONS

HIS FACE WAS THEIR FORTUNE
Comedy—Started April 27
Cast: Anita Louise, Michael Duane, Ted Donaldson.
Director: George Sherman Producer: Wallace MacDonald
Story: A young boy brings home a burro who wins a photographic prize for returned serviceman brother. Boy gets prize, job and girl.

COWBOY BLUES
(Other details in issue of April 29)
Story: Daughter arrives from New York at ranch she thinks her father owns. His efforts to keep her thinking so make the story.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Down To Earth (T)	Hayworth-Parks	4-15			
Gallant Journey	Ford-Blair	3-18			
Rendezvous in Rio	Keyes-Bowman	4-29			
Details under title: Rio					
COMPLETED — 1945-46 —					
Bandit of Sherwood Forest (T) (87)	Wilde-Louise	4-2	2-21	7004	4-15
Blazing the Western Trail (56)	Starrett-Matthews	9-4	10-18	7201	
Details under title: Raiders of Quanti Basin					
Blondie Knows Best	Singleton-Lake	4-1			
Blondie's Lucky Day (69)	Lake-Singleton	10-15	4-4	7020	
Close Call for Boston Blackie (60)	Morris-Lane	10-29	1-24	7030	
Coffin, The	Morley-Bannon	4-1			
Cowboy Blues	Curtis-Donnell	4-29			
Crime Doctor's Warning (69)	Baxter-Anderson	6-25	9-27	7022	3-18
(Details under title: Paper Doll Murder)					
Dangerous Business	Tucker-Merrick	3-18			
Details under title: Power of Attorney					
Desert Horseman, The	Starrett-Burnette	9-3			
Details under title: Phantom of the Desert					
Devil's Mask, The	Louise-Bannon	2-18	5-23		
Frontier Gunlaw (59)	Starrett-Taylor		1-31		
Galloping Thunder (54)	Starrett-Burnette	7-9	4-25	7207	
Gentleman Misbehaves, The (74)	Massen-Stanton	11-12	2-28	7034	
Details under title: Lullaby of Broadway					
Gilda (110)	Hayworth-Ford	9-17	4-25	7001	4-1
Girl of the Limberlost (60)	Tindall-Clifton	6-25	10-11	7029	
Gunning for Vengeance	Starrett-Adair	6-25	3-21	7206	
Details under title: Burning the Trail					
Heading West	Starrett-Houck	10-1			
Details under title: Massacre Mesa					
Hit The Hay (62)	Canova-Hunter	8-20	11-29	7018	3-4
Hop Harrigan (Serial)	Bakewell-Holt	2-18	3-28	7160	
Jungle Raiders (Serial)	Richmond-Borg	8-6	9-14	7120	
Jolson Story, The (T)	Parks-Keyes	11-12			
Just Before Dawn (65)	Baxter-Barrie	11-26	3-1	7021	
Kiss and Tell (90)	Temple-Abel	2-5	10-18		
Landrush	Starrett-Burnette	11-26			
Lawless Empire (58)	Starrett-Law	10-16	11-15	7202	
Life With Blondie (69)	Singleton-Lake	9-3	12-13	7019	4-1
Man Who Dared	Brooks-Macready	3-4	5-30		
Details under title: One Life Too Many					
Meet Me On Broadway (78)	Reynolds-Brady	8-20	1-3	7014	
Mysterious Intruder, The (62)	Dix-Blake	12-24	4-11	7025	
Details under title: Murder Is Unpredictable					
My Name Is Julia Ross (64)	Foch-Macready	8-6	11-27	7017	11-26
Details under title: The Woman In Red					
Night Editor (67)	Gargan-Carter	1-7	4-18	7023	
Notorious Lone Wolf, The (64)	Mohr-Carter	11-12	2-14	7028	4-15
Details under title: Lone Wolf on Broadway					
One Way To Love (83)	Morris-Chapman	8-20	12-20	7012	
Details under title: Hail the Chief					
Out of the Depths (61)	Bannon-Hunter	10-1	12-27	7035	
Details under title: Secret Story					
Outlaws of the Rockies	Starrett-Harding	4-30	9-18		
Pardon My Past (87)	MacMurray-Chapman	5-14	12-25	7005	2-18
Perilous Holiday (89)	O'Brien-Warrick	10-15	3-21	7008	
Phantom Of The Desert	Starrett-Burnette	9-3			
Phantom Thief, The	Morris-Donnell	1-21	5-2		
Details under title: Boston Blackie's Private Ghost					
Prison Ship (60)	Lowery-Foch	8-20	11-15	7036	
Renegades (T)	Keyes-Parker	6-11			
Details under title: The Kansan					
Return of Rusty, The	Donaldson-Dennis	4-1			
Roaring Rangers	Starrett-Burnette	6-11	2-14	7205	
Details under title: Powder River					
Sing While You Dance	Drew-Stanton	4-29			
Snafu (82)	Parks-Lloyd	6-25	11-22	7010	1-7
So Dark the Night	Geray-Cheirel	12-10	3-14		
Tars and Spars (88)	Drake-Blair	8-6	1-10	7007	
Talk About A Lady (71)	Falkenburg-Tucker	12-24	3-28		
That Texas Jamboree	Curtis-Donnell	12-24	5-16		
Terror Trail	Starrett-Burnette	10-29			
Texas Panhandle (55)	Starrett-Parks	5-14	12-20	7203	
Throw a Saddle on a Star (67)	Curtis-Roberts	12-10	3-21	7221	
(Details under title: Smoky River Serenade)					
Two-Fisted Stranger	Starrett-Burnette	3-20	5-30		
Voice of The Whistler, The (60)	Dix-Merrick	8-6	10-30	7024	1-21
Walls Came Tumbling Down, The	Bowman-Chapman	12-24			
Who's Guilty? (Serial)	Kent-Ward	10-15	12-13	7140	
COMPLETED — 1944-45 —					
Adventures of Rusty (67)	Donaldson-Nagel	4-30	9-6	6027	11-12
Details under title: Rusty					
Black Arrow (Serial)	Scott-Jergens	9-4	10-13	6120	
Blonde From Brooklyn	Haymes-Merrick	2-19	6-21	6036	
Boston Blackie Booked on Suspicion (67)	Morris-Merrick	2-5	5-10	6031	7-9
Boston Blackie's Rendezvous	Morris-Foch	3-5	7-5	6030	
Details under title: Surprise in the Night					
Both Barrels Blazing	Starrett-Harding	6-26	5-17	6207	
Details under title: Texas Rifles					
Cowboy of Lonesome River	Starrett-Athens	6-14	9-21	6201	
Cyclone Prairie Rangers	Starrett-Worth	7-26	11-9	6201	
Gay Senorita (70)	Bannon-Cochran	4-30	8-9	6020	10-15
Fighting Guardsman, The (84)	Loder-Louise	12-11	5-24	6010	10-29
I Love a Bandleader	Harris-Brooks	5-14	9-13	6015	
Over 21 (103)	Dunne-Knox	1-22	8-23	6001	9-3
Rustlers of the Badlands	Starrett-Bliss	7-24	8-16	6208	
Details under title: Renegade Roundup					
Rhythm Round-Up (66)	Curtis-Walker	3-5	6-7	6223	11-12
She Wouldn't Say Yes (87)	Russell-Bowman	6-11	11-10	6005	2-18
Details under title: Some Call It Love					
Sing Me a Song of Texas	Curtis-Storey	7-23	9-27	6224	
Ten Cents A Dance (60)	Frazee-Lloyd	1-22	6-7	6029	7-9
Thousand and One Nights, A (93)	Wilde-Keyes	11-13	7-12	6005	8-6
You Can't Do Without Love	Lynn-Stewart	For	7-26	6042	3-18

METRO-GOLDWYN-MAYER

1945-46 Features	Completed (40)	In Production (6)

NEW PRODUCTIONS

THE MIGHTY McGURK
Comedy-drama—Started April 22
Cast: Wallace Beery, Aline MacMahon, Dean Stockwell, Cameron Mitchell.
Director: John Waters Producer: Nat Perrin
Story: Ex-fighter joins Salvation Army and is kept in tow by Salvation Sal and a little boy.

UNCLE ANDY HARDY
Comedy-drama—Started April 18
Cast: Mickey Rooney, Bonita Granville, Dick Simmons, Lina Romay, Dorothy Ford.
Director: Willis Goldbeck Producer: Robert Sisk
Story: Andy is back from the Army and goes off to college and new romances.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Tenth Avenue Angel	O'Brien-Murphy	4-1			
My Brother Who Talks To Horses	Lawford-Jenkins	4-1			
Till The Clouds Roll By (T)	Garland-Walker	12-24			
Woman of my Own, A	Garson-Hart	4-1			
COMPLETED — 1945-46 —					
BLOCK NO. THIRTEEN					
Abbott and Costello in Hollywood (83)	A. & C.	4-30	10-45	602	9-3
Dangerous Partners (78)	Craig-Hasso	3-5	10-45	604	8-20
Her Highness and the Bellboy (112)	Lamarr-Walker	12-25	10-45	603	7-23
Hidden Eye, The (68)	Arnold-Rafferty	12-11	9-45	601	8-6
Our Vines Have Tender Grapes (105)	O'Brien-Robinson	10-16	9-45	600	7-23
BLOCK NO. FOURTEEN					
She Went to the Races (86)	Craig-Gifford	5-28	11-45	607	10-29
They Were Expendable (133)	Montgomery-Wayne	3-5	11-45	609	11-26
What Next, Corporal Hargrove? (95)	Walker-Porter	8-6	11-45	606	11-26
Vacation from Marriage (94)	Donat-Kerr	Foreign	11-45	608	12-10
Yolanda and the Thief (T) (108)	Astaire-Bremer	1-22	11-45	610	10-29
BLOCK NO. FIFTEEN					
Letter for Evie, A (89)	Hunt-Carroll	6-11	1-46	614	12-10
Harvey Girls, The (T) (101)	Garland-Hodiak	1-22	1-46	611	1-7
Portrait of Maria (76)	Del Rio-Armendariz	Foreign	1-46	612	1-7
Sailor Takes a Wife (91)	Walker-Allyson	4-2	1-46	615	1-7
Up Goes Maisie (89)	Sothern-Murphy	8-20	1-46	613	1-7
BLOCK NO. SIXTEEN					
Bad Bascomb (112)	Beery-O'Brien		1-46	619	2-18
Hoodlum Saint (91)	Powell-Williams	7-9	4-46	618	2-18
Last Chance, The (105)	Foreign		1-46	621	12-10
Postman Always Rings Twice, The (113)	Turner-Garfield	6-25	4-46	620	3-18
Two Sisters From Boston (112)	Allyson-Lawford	7-9	4-46	622	3-18

SPECIALS

Adventure (129) ..... Gable-Garson .....6-11...3-46....616. 12-24
Details under title: This Strange Adventure
Weekend at the Waldorf (130) ..... Turner-Johnson ...11-27..10-45....605...7-23
Ziegfeld Follies (T) (110) ..... Astaire-Ball .....5-1...3-46....617...1-21

NOT DESIGNATED

Blue Sierra (T) (93) ..... E. Taylor-Lassie ...9-18.....
Boys' Ranch (88) ..... Craig-Jenkins .....8-6.....
Details under title: Black Sheep
But Not Goodbye ..... Morgan-Totter .....1-7.....
Details under title: Boy's Ranch
Easy To Wed (T) (117) ..... Ball-Johnson .....2-19.....4-15
Faithful In My Fashion ..... Reed-Drake .....1-7.....
Fiesta (T) ..... Williams-Carroll ..12-24.....
Great Morgan, The ..... Morgan-Powell .....
Green Years, The (127) ..... Coburn-Drake .....9-3.....3-18
Holiday In Mexico (T) ..... Pidgeon-Massey ....9-17.....
Little Mr. Jim ..... Jenkins-Gifford ...10-29.....
No Leave, No Love ..... Johnson-Kirkwood ..10-1.....
Show-Off, The ..... Skelton-Maxwell .....3-4.....
Star from Heaven (Cinecolor) ..... Thompson-Tobias ..10-29.....
Two Smart People (93) ..... Ball-Hodiak .....10-1.....
Three Wise Fools ..... O'Brien-Barrymore .11-26.....
Undercurrent ..... Taylor-Hepburn .....3-4.....
Details under title: You Were There
Yearling, The (T) ..... Peck-Jarman .....8-20.....

COMPLETED —— 1944-45 ——

BLOCK NO. TEN

Blonde Fever (69) ..... Dorn-Astor .....8-21...2-45....516..11-27
Nothing But Trouble (69) ..... Laurel-Hardy .....6-26...3-45....519..12-11
Main St. After Dark (57) ..... Arnold-Royal .....9-4...1-45....514..12-11
Details under title: Telltale Hands
Thin Man Goes Home (101) ..... Powell-Loy .....515...1-45....513..11-27
Between Two Women (83) ..... Barrymore-Johnson .8-21...3-45....518..12-23
This Man's Navy (100) ..... Beery-Gleason .....5-28...2-45....517....1-8
Keep Your Powder Dry (73) ..... Turner-Peters .....9-4...3-45....520...2-19
Music for Millions (120) ..... O'Brien-Iturbi ....5-29...2-45....515..12-25
Gentle Annie (80) ..... Craig-Reed .....8-21...5-45....523..12-25
Without Love (111) ..... Tracy-Hepburn ...10-31..5-45....522....4-2
Son of Lassie (T) (102) ..... Lawford-Lanchester 5-29...6-45....526...4-30
Details under title: Women's Army
Picture of Dorian Gray (108) ..... Sanders-Hatfield ....3-6...6-45....525....3-5

BLOCK NO. TWELVE

Bewitched (65) ..... Thaxter-Daniels ..11-27.....530...6-25
Details under title: After Ego
Thrill of a Romance (T) (105) ..... Johnson-Williams ..8-21.....528...5-28
Twice Blessed (77) ..... Wilde-Craig .....12-11.....529...6-11

SPECIAL

Anchors Aweigh (T) (144) ..... Kelly-Sinatra .....6-26.....531...7-23
Meet Me In St. Louis (T) (113) ..... Garland-O'Brien ..12-13...1-45....512..11-23
National Velvet (T) (125) ..... Rooney-Taylor .....2-7...4-45....521..12-11
Details under title: The Home Front
Thirty Seconds Over Tokyo (138) ..... Tracy-Thaxter ....2-21...1-45....511 ..11-27
Valley of Decision (111) ..... Garson-Peck .....9-18 .6-45....527...4-15

MONOGRAM

1945-46 Features (34) Completed (24) In Production (1)
Westerns (12) Completed (8) In Production (1)

NEW PRODUCTIONS

DECOY

Mystery—Started April 26
Cast: Jean Gillie, Edward Norris, Robert Armstrong, Herbert Rudley, Sheldon Leonard, Marjorie Woodworth, Betty Lou Head.
Director: Jack Bernhard
Producers: Jack Bernhard and Bernard Brandt
Story: Woman kills three men to claim a fortune. Her crimes are discovered and the futility of them proved when the 'fortune" turns out to be $1.00.

THE ROARING RANGE

Western—Started April 22
Cast: Johnny Mack Brown, Raymond Hatton, Jan Bryant, Marshall Reed, John Merton, Cactus Mack, Ted Adams, Jack Perrin, Lane Bradford.
Director: Lambert Hillyer Producer: Scott R. Dunlap
Story: Not available. See next issue.

RELEASE CHART

Title—Running Time Cast Details Rel. No. Rev

COMPLETED —— 1945-46 ——

Allotment Wives (80) ..... Francis-Kelly .....6-25..12-24....505..12-10
Behind the Mask (67) ..... Richmond-Reed ...10-29.....527.....
Details under title: The Shadow's Shadow
Black Market Babies (71) ..... Richmond-Hazard ...9-3....1-5....504..4-15
Border Bandits (57) ..... Brown-Hatton .....8-20...1-12....565.....
Dark Alibi ..... Toler-Lorring ....12-24.....519.....
Don't Gamble With Strangers ..... Richmond-Hayes ....3-18.....
Details under title: Charlie Chan at Alcatraz
Face of Marble, The (72) ..... Carradine-Drake ..10-15....2-2....528.....
Fear (68) ..... Cookson-William ...7-23....3-2....507.....
Details under title: Suspense
Fighting Texans, The ..... Brown-Hatton .....3-18.....
Gay Cavalier, The ..... Roland-Ames ....12-24.....529.....
Haunted Mine, The ..... Brown-Hatton ....10-29....3-2....566.....
Hot Money ..... Gorcey-Hall .....4-15.....
In Fast Company ..... Gorcey-Hall .....2-18.....510.....
Details under title: In High Gear
Jade Lady ..... Richmond-Reef ....4-29.....
Joe Palooka, Champ (70) ..... Kirkwood-Knox ...12-24.....506..4-29
Jumpin' Joe ..... Douglas-Ames ....1-29.....
Junior Prom (69) ..... Stewart-Preisser ..11-26 .5-10. 511
Details under title: High School Kids
Live Wires (65) ..... Gorcey-Drake ..10-1 ..1-12. .509.
Details under title: Stepping Around
Lonesome Trail (55) ..... Wakely-White .....9-17...12-8....561.....
Details under title: On The Cherokee Trail
Mandarin's Secret ..... Toler-Ying .....4-1.....
Details under title: Corpus Delicti
Moon Over Montana ..... Wakely-Holt .....12-10...2-16....572.....
Red Dragon, The (64) ..... Toler-Fong .....
Details under title: Charlie Chan In Mexico
Romance of the Rancho ..... Roland-Riordan ...4-15.....
Shadow Returns, The (61) ..... Richmond-Reed .10-29...2-16.....
Details under title: The Shadow
Strange Mr. Gregory, The (62) ..... Lowe-Rogers ...6-25.....1-2....516...3-18
Details under title: Gregory
Suspense (101) ..... Belita-Moore ...10-29.....
Details under title: Glamour Girl
Sunbonnet Sue (90) ..... Regan-Storm ...5-14..1-10. .501..10-15
Sweet Sixteen ..... Stewart-Preisser ...3-18.....
Details under title: High School Scandals
Swing Parade of 1946 (75) ..... Storm-Reagan .....8-6...3-16....503.....
Trail to Mexico ..... Wakely-White .....4-29.....
Under Arizona Skies ..... Brown-Hatton ...2-4...4-13....567.....
Details under title: Code of The Drifter
West of The Alamo ..... Wakely-White ...2-4...4-6....573.....

COMPLETED —— 1944-45 ——

China's Little Devils (75) ..... Carey-Kelly ...7-10...7-14.....8-6
Come Out Fighting ..... East Side Kids .....9-22.....10-1
Dillinger (77) ..... Lowe-Tierney .....10-16...5-12.....3-19
Divorce (70) ..... Francis-Cabot ...3-...8-18.....11-12
Driftin' Along ..... Brown-Carver ...10-1...1-26.....
Details under title: Rollin' Along
Flame of the West (71) ..... Brown-Hatton .2-19...6-9.....
Forever Yours (83) ..... Storm-Smith .....8-7...3-24.....1-22
Frontier Feud ..... Brown-Hatton .....7-23..11-24.....
Details under title: Flaming Frontiers
G. I. Honeymoon (70) ..... Storm-Cookson ....10-2....5-5.....
In Old New Mexico ..... Donaldo-Kenyon ...8-21...5-28.....
Muggs Rides Again ..... East Side Kids .....3-9...6-16.....
Details under title: County Fair
Lost Trail, The ..... Brown-Holt .....7-9..10-20.....
Riders of the Daw ..... Wakeley-White ....8-6...11-3.....
Details under title: Rainbow Valley
Saddle Serenade ..... Wakeley-White ....4-30...8-11.....
Details under title: Cowboy Serenade
Scarlet Clue, The (65) ..... Toler-Manton .9-18...6-12.....
Details under title: Radio Mystery
Sensation Hunters ..... Meeraek-Lowery .4-16..10-13.....
Details under title: Main Street Girl
Shanghai Cobra, The (64) ..... Toler-Marstead ...6-11...9-29.....
South of the Rio Grande ..... Donaldo-Armida ...5-28....9-8.....
Details under title: Song of the Border
Stranger from Santa Fe (56) ..... Brown-Hatton ....1-22...7-21.....
Sundown in Texas (55) ..... Wakley-White .....4-2....6-2.....
Trouble Chasers ..... Gilbert-Heward ...3-19....6-2.....
Details under title: Here Comes Trouble

PARAMOUNT

1945-46 Features Completed (38) In Production (3)

RELEASE CHART

Title—Running Time Cast Details Rel. No. Rev

IN PRODUCTION

Perils of Pauline (T) ..... Hutton-Lund .....3-18.....
Welcome Stranger ..... Crosby-Caulfield ....3-18.....
Where There's Life ..... Hope-Hasso .....4-15.....

COMPLETED —— 1945-46 ——

BLOCK NO. ONE

Duffy's Tavern (97) ..... Gardner-Reynolds ..10-2...9-28. 4501 .9-3
Follow That Woman (70) ..... Gorgan-Kelly ...2-19..12-14...4504....9-3
Lost Weekend, The (101) ..... Milland-Wyman ..10-31..11-16...4503...8-20
Love Letters (101) ..... Jones-Cotten ...10-31..10-26...4502...8-20

BLOCK NO. TWO

Hold That Blonde (76) ..... Bracken-Lake ...12-11..11-23...4506..10-15
Details under title: Good Intentions
Kitty (104) ..... Goddard-Milland ...6-12...1-25...4509..10-15
People Are Funny (93) ..... Hope-Walker ...4-2...1-11...4508..10-15
Stork Club (98) ..... Stanwyck-Fitzgerald .4-30..12-28...4507..10-15

BLOCK NO. THREE

Masquerade in Mexico (96) ..... Lamour-Cordova ...1-8...2-22...4512..12-10
Miss Susie Slagle's (87) ..... Tufts-Lake .....5-18...3-8...4513..12-10
Tokyo Rose (66) ..... Barr-Masson .....2-8...4511..12-10

BLOCK NO. FOUR

Blue Dahlia, The (99) ..... Ladd-Lake .....1-2...4-19...4518...2-18
They Made Me A Killer (65) ..... Lowery-Britton ....7-...5-3...4517...2-18
Virginian, The (T) (90) ..... McCrea-Britton ...11-13...4-5...4516...2-18
Well-Groomed Bride, The (75) ..... Ellens-deHaviland ...2-1...5-17...4519...2-18

BLOCK NO. FIVE

Bride Wore Boots, The (82) ..... Stanwyck-Cummings ..8-6...5-31...4521....4-1
Hot Cargo (57) ..... Rogers-Reed .....6-28...4523...3-18
Our Hearts Were Growing Up (122) ..... Donlevy-Russell ..3-5...6-14...4522....4-1
To Each His Own (122) ..... deHavilland-Lund ..7-9...7-5...4524...3-18

BLOCK NO. SIX

Monsieur Beaucaire (T) (93) ..... Hope-Caulfield ....9-17.....
O. S. S. ..... Ladd-Fitzgerald ...2-18.....
Searching Wind, The (108) ..... Young-Sidney ...1-21.....
Strange Life of Martha Ivers (116) ..... Stanwyck-Heflin ..10-15.....
Details under title: Love Lies Bleeding
Swamp Fire ..... Weissmuller-Grey ..11-12.....

SPECIALS

Road to Utopia The (90) ..... Crosby-Hope-Lamour 12-13...3-22...4531..12-10

NOT DESIGNATED

Big Town ..... Reed-Brooks .....12-24.....
Blue Skies (T) ..... Crosby-Astaire .....8-6.....
Calcutta ..... Ladd-Russell .....7-9.....
California (T) ..... Stanwyck-Milland ..12-10.....
Cross My Heart ..... Holton-Tufts .....1-8.....
Details under title: Too Good To Be True
Fear In The Night ..... Lee-York .....
Lonesome Lady, The ..... Knight-Milland ...10-1.....
Details under title: Take This Woman
Ladies' Man ..... Bracken-Wells ...11-26.....
Perfect Marriage, The ..... Young-Niven ...1-21.....
Rhythm Ranch ..... Haley-Hilliard .....11-1.....

Seven Were Saved	Denning-Craig	4-1
Suddenly It's Spring	MacMurray-Goddard	3-18
Two Years Before the Mast	Lade-Donlevy	5-1

PRC

1945-46 Features — **Completed (17)** — **In Production (1)**
Westerns — **Completed (13)** — **In Production (0)**

NEW PRODUCTIONS

BLONDES ON THE LOOSE
Mystery—Started May 2
Cast: Hugh Beaumont, Cheryl Walker, Paul Bryar.
Director: Sam Newfield — Producer: Sigmund Neufeld
Story: Michael Shayne rounds up gangster who controls gambling syndicate trying to blackmail a newspaper editor.

GHOST OF HIDDEN VALLEY
(Other details in issue of April 29)
Story: Englishman inherits a hidden mine which is "haunted" by cattle rustlers.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED	—— 1945-46 ——				
Ambush Trail (58)	Steele-Saylor		2-17		
Avalanche (68)	Cabot-Borg	3-4	6-20		
Caravan Trails (Cinecolor) (65)	Jean-Catlin	10-1	4-20		4-29
Club Havana (62)	Lindsay-Neal	5-28	10-23		11-26
Larceny in Her Heart	Beaumont-Walker	3-18	7-10		
Details under title: Crime in The Night					
Danny Boy (66)	Henry Johnson	8-6	1-8		
Detour (65)	Savage-Neal	6-25	11-30		12-24
Devil Bat's Daughter	LaPlanche-James	1-21	4-15		
Enchanted Forest (Cinecolor) (80)	Lowe-Joyce	1-22	12-8		10-1
Flying Serpent (60)	Lewis-Kramer	9-3	2-20		2-18
Gentlemen with Guns	Crabbe-St. John	1-21	3-27		
Ghost of Hidden Valley	Crabbe-St. John	4-2			
Gun Smoke	Steele-Saylor	12-10			
How Do You Do? (83)	Gordon-Windsor	8-6	12-24		11-26
I Ring Doorbells (67)	Rhayne-Gwynne	10-2	2-25		
Lightning Raiders (61)	Crabbe-St. John	10-15	1-7		
Mask of Diijon (73)	Von Stroheim-Bates	11-26	4-9		
Missouri Hayride	Carlton-Wright	4-2			
Murder Is My Business (65)	Beaumont-Walker	12-26	4-10		
Navajo Kid (59)	Steele-Saylor	10-1	11-21		
Once and For All	Coleman-Reed	10-29			
Prairie Rustlers (55)	Crabbe-St. John	9-17	11-7		
Details under title: Buster Crabbe No. 1					
Queen of Burlesque	Ankers-Young	4-1	7-24		
Romance of the West (60)	Hall-Young	8-6	3-20		
Six Gun Man (60)	Steele-Carlin	10-29	2-1		
Details under title: Six-Gun For Hire					
Song of Old Wyoming (Cinecolor) (65)	Dean-Padden	5-14	11-12		10-29
Strangler of The Swamps (60)	LaPlanche-Edwards	9-3	1-1		
Terrors On Horseback	Crabbe-St. John	1-21	7-1		
Thunder Town (57)	Steele-Saylor		4-10		
Wife of Monte Cristo (81)	Loder-Aubert	8-6	4-23		4-1

REPUBLIC

1945-46 Features (40) — **Completed (35)** — **In Production (5)**
Westerns (16) — **Completed (12)** — **In Production (4)**
Serials (4) — **Completed (3)** — **In Production (1)**

NEW PRODUCTIONS

THAT BRENNAN GIRL
Drama—Started April 29
Cast: James Dunn, Mona Freeman, June Duprez, Bill Marshall.
Assistant: Dick Moder — Producer-director: Al Santell
Story: Alcoholic mother builds her daughter's life into a messed situation.

SHINE ON TEXAS MOON
Western Musical—Started May 1
Cast: Roy Rogers, Dale Evans, Gabby Hayes, Sons of the Pioneers, Trigger.
Director: William Whitney — Associate Producer: Edward J. White
Story: Feud between cattleman and sheepman settled by Roy Rogers.

SNOW CINDERELLA
Comedy-drama—Started April 29
Cast: Lynne Roberts, Charles Drake, Eric Blore, Renee Godfrey.
Director: Bernard Vorhaus
Associate Producers: Walter Colmes-Henri Sokal
Story: Not available. See next issue.

OUT CALIFORNIA WAY
(Other details in issue of April 29)
Story: Cowboy finds a band battle trying to break into politics.

RELEASE CHART

IN PRODUCTION		
Angel and the Outlaw	Wayne-Russell	5-9
G. I. War Brides	Ellison-Lee	4-29
Out California Way (M)	Hale-Booth	4-29
Plainsman and The Lady	Elliott-Ralston	4-29

Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED	—— 1945-46 ——				
Angel Comes to Brooklyn, An (70)	Dowd-Duke	1-8	11-27	503	3-18
Details under title: New Faces of 1945					
Alias Billy The Kid (56)	Carson-Stewart	12-24	4-17	555	
Bandit of Badlands (56)	Carson-Stewart	4-16	9-14	551	
California Gold Rush (56)	Elliott-Fleming	4-30	2-4	565	
Captain Tugboat Annie (70)	Darwell-Kennedy	12-15	11-17	504	1-7
Details under title: Tugboat Annie's Son					
Cat Man of Paris, The	Esmond-Aubert	10-1	4-20	514	
Cherokee Flash (55)	Carson-Stirling	7-9	12-13	553	
Colorado Pioneers (56)	Elliott-Fleming	3-19	11-14	563	
Conquest of Cheyenne	Elliott-Fleming	10-29			
Crime of the Century	Bachelor-Browne	10-29	2-28	511	
Crimson Ghost, The	Sterling-Quigley	4-15			
Dakota (82)	Ralston-Wayne	8-6	12-25	505	11-26
Earl Carroll's Sketchbook	Moore-Marshall	3-18			
Daughter of Don Q (Serial)	Booth-Allen	1-21			
Days of Buffalo Bill (56)	Carson-Stewart	10-1	2-8	554	
Fabulous Suzanne, The	Britton-Vallee	3-18			
French Key, The	Dekker-Ankers	10-29			
Gay Blades (67)	Ashley-Rogers	12-10	1-25	509	4-29
Girls of the Big House (68)	Roberts-Powers	3-5	11-2	502	12-24
Guy Could Change, A (65)	Lane-Frazee	6-25	1-27	508	2-4
Glass Alibi, The (68)	Wrixon-Fowley	12-24	4-27	516	
Home On the Range (55)	Hale-Booth	11-26	4-18	5501	4-29
Details under title: West of God's Country					
In Old Sacramento (89)	Moore-Elliott	12-10			
I've Always Loved You (T)	McLeod-Dorn	8-20			
Details under title: Concerto					
Invisible Informer	Stirling-Henry	2-18			
Inner Circle, The	Douglas-Roberts	2-18			
King of the Forest Rangers (Serial)	Thompson-Talbot	10-15			
Last Crooked Mile, The	Barry-Savage	12-10			
Lonely Hearts Club	Withers-Withers	1-21			
Madonna's Secret, The (79)	Lederer-Patrick	10-1	2-16	510	3-18
Man from Rainbow Valley (M)	Hale-Booth	2-18			
Marshal of Laredo (56)	Elliott-Blake	3-5	10-7	562	
Murder in the Music Hall (84)	Ralston-Marshall	10-29	4-10	512	3-4
My Pal Trigger	Rogers-Evans	3-4			
Night Train to Memphis	Acuff-Mara	11-12			
One Exciting Week	Pearce-Harris	12-24			
Phantom of the Plains (55)	Elliott-Fleming	2-5	9-7	561	
Phantom Lady, The	Mara-Douglas	3-18			
Details under title: The Inner Circle					
Phantom Rider, The (Serial)	Kent-Stewart	8-6			
Rainbow Over Texas (65)	Rogers-Evans	4-1	5-9	448	
Rio Rita Romances	Carson-Stewart	4-1			
Sundown Kid, The	Albert-Marlowe	3-18			
Rough Riders of Cheyenne (56)	Carson-Stewart	5-14	11-1	552	
Santa Fe Uprising	Lane-Wentworth	3-18			
Scotland Yard Investigator (68)	VonStrheim-Bachelor	2-19	9-30	501	
Song of Mexico (57)	Mara-Barrier		12-28	506	
Sheriff of Redwood Valley (56)	Elliott-Fleming	7-23	3-29	566	
Song of Arizona	Rogers-Evans	12-24	3-9	447	4-15
Spectre of the Rose	Kurov-Essen	11-26			
Strange Impersonation, A (68)	Marshall-Gargan	8-6	3-16	513	4-1
Sun Valley Cyclone	Elliott-Fleming	9-17			
The Valley of the Zombie	Booth-Livingston	9-17			
Traffic In Crime	Richmond-Mara	4-1			
Undercover Woman	Bachelor-Livingston	11-26	4-15	511	
Details under title: Passkey to Danger					
Under Nevada Skies	Rogers-Evans	4-15			
Wagon Wheels Westward (56)	Elliott-Fleming	4-16	12-21	564	
Woman Who Came Back, The (68)	Kelly-Loder	4-30	12-13	507	1-21
Details under title: The Web					

RKO-RADIO

1945-46 Features — **Completed (51)** — **In Production (7)**

NEW PRODUCTIONS

NOCTURNE
Drama—Started May 1
Cast: George Raft, Lynn Bari, Edward Ashley, Virginia Huston, Joseph Pezney.
Director: Edwin L. Marin — Producer: Joan Harrison
Story: Detective solves crime of murder of famed pianist for which ten girls are suspected.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Best Years of Our Lives, The	Loy-March		4-29		
Honeymoon	Temple-Madison		4-1		
It's A Wonderful Life	Stewart-Reed		4-29		
Secret Life of Walter Mitty (T)	Kaye-Mayo		4-29		
Sinbad The Sailor (T)	Fairbanks-O'Hara		3-4		
What Nancy Wanted	Day-Aherne		4-1		
COMPLETED	—— 1945-46 ——				
BLOCK NO. ONE					
George White's Scandals (95)	Davis-Haley	2-5		602	8-6
Falcon in San Francisco, The (65)	Conway-Corday	2-19		603	8-6
Johnny Angel (79)	Raft-Trevor	12-11		604	8-6
Momma Loves Poppa (60)	Errol-Risdon	2-19		601	8-6
Radio Stars on Parade (69)	Brown-Carney	4-16		605	8-6
BLOCK NO. TWO					
First Yank Into Tokyo (82)	Neal-Hale	2-19		607	9-17
Isle of the Dead (72)	Karloff-Drew			608	9-17
Man Alive (70)	O'Brien-Drew	2-5		606	10-1
Spanish Main, The (T) (100)	Henreid-O'Hara	11-27		610	10-15
Wanderer of the Wasteland (67)	Warren-Long	6-11		609	10-1
BLOCK NO. THREE					
Cornered (102)	Powell-Cheirel	7-9		612	12-24
Hotel Reserve (79)	Mason-Mannheim	Foreign		615	12-24
Dick Tracy (61)	Conway-Jeffreys	6-11		613	12-24
Sing Your Way Home (72)	Haley-Jeffries	12-11		614	12-24
Spiral Staircase, The (83)	McGuire-Brent	9-3		611	1-7
Details under title: Some Must Watch					
BLOCK NO. FOUR					
Deadline at Dawn (83)	Hayward-Williams	5-28		617	3-4
From This Day Forward	Fontaine-Stevens	9-3		616	3-4
Details under title: All Brides are Beautiful					
Game of Death (70)	Loder-Long	2-19		619	12-10
Details under title: The Most Dangerous					
Riverboat Rhythm (61)	Errol-Newton	7-9		620	3-4
Tarzan and the Leopard Woman (72)	Weismuller-Joyce	8-10		618	2-18
BLOCK NO. FIVE					
Badman's Territory (98)	Scott-Richards	10-1			4-29
Ding Dong Williams (62)	Vernon-McGuire	5-14			4-29
Partners in Time (76)	Goff-Lauck				4-29
Truth About Murder, The (63)	Granville-Conway	7-23			4-29
Details under title: The Lie Detector					
Without Reservations	Colbert-Wayne	10-29			5-13
Details under title: Thanks God, I'll Take It From Here)					

SPECIALS

Along Came Jones (90)	Cooper-Young	11-27		681	6-25
Bells of St. Mary's, The (125)	Crosby-Bergman	3-5		661	11-26
Make Mine Music (75)	Disney Cartoon Feature			692	4-29
Tomorrow Is Forever (105)	Colbert-Welles	4-2		682	1-21
Wonder Man (T) (98)	Kaye-Mayo	7-24		681	4-39

NOT DESIGNATED

Bamboo Blonde	Langford-Wade	9-17			
Bedlam (79)	Karloff-Lee	8-6			5-13
Details under title: A Tale of Bedlam					
Child of Divorce	Moffett-Toomey	3-4			
Crack-Up	O'Brien-Trevor	1-21			
Criminal Court	Conway-O'Driscoll	3-18			
Desirable Woman	Bennett-Ryan	2-4			
Dick Tracy vs. Cueball	Conway-Jeffreys	4-1			
Double Trouble	Haley-Jeffreys	2-4			
Falcon's Adventure, The	Conway-Meredith	4-29			
aFlcon's Alibi, The (62)	Conway-Corday	8-20			
Heartbeat (102)	Rogers-Aumont	8-20			4-29
Kid From Brooklyn, The (T) (114)	Kaye-Mayo	6-25			4-1
Lady Luck	Young-Hale	10-29			
Likely Story, A	Williams-Hale	2-4			
Genius At Work	Carney-Brown	9-3			
Details under title: Master Minds					
Notorious	Bergman-Grant	10-29			
Details under title: Follow Your Heart					
Sister Kenny	Russell-Knox	11-12			
Step By Step	Tierney-Jeffreys	1-21			
Stranger, The	Robinson-Young	10-29			
Sunset Pass	Warren-Leslie	12-10			
Till the End of Time	McGuire-Madison	10-29			
Details under title: The Dream of Home					

REISSUE

Pinocchio (T)	Disney Cartoon Feature			691	

20th CENTURY-FOX

1945-46 Features **Completed (42)** **In Production (4)**

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Carnival in Costa Rica (T)	Haymes-Holm	4-29			
My Darling Clementine	Fonda-Darnell	4-29			
Razor's Edge, The	Power-Tierney	4-15			
You're For Me	Blaine-James	4-29			
Details under title: That's for Me					
COMPLETED —— 1945-46 ——					
NOT DESIGNATED					
Anna and The King of Siam	Dunne-Harrison	12-10			
And Then There Were None (97)	Fitzgerald-Huston	3-19	Nov.	611	7-23
Behind Green Lights (64)	Landis-Gargan	10-1	Feb.	620	2-4
Details under title: Precinct 33					
Bell for Adano, A (103)	Hodiak-Tierney	11-13	Aug.	601	7-9
Black Beauty	Freeman-Denning	12-10			
Captain Eddie (107)	MacMurray-Bari	12-11	Sept.	604	7-23
Caribbean Mystery (65)	Dunn-Ryan	2-5	Sept.	605	8-6
Details under title: First, Last and Always					
Centennial Summer (T)	Crain-Wilde	9-17			
Claudia and David	McGuire-Young	3-18			
Cluny Brown (100)	Jones-Boyer	12-24	June	628	
Colonel Effingham's Raid (70)	Bennett-Fythe	12-25	Feb.	610	10-15
Dark Corner, The (99)	Ball-Stevens	12-10	May	625	4-15
Deadline For Murder	Kelly-Ryan	3-18			
Do You Love Me? (91)	O'Hara-Haymes	4-30	May	626	4-29
Doll Face (80)	Miranda-O'Keefe	8-20	Jan.	617	12-24
Dolly Sisters, The (T) (114)	Grable-Payne	2-5	Nov.	609	10-1
Dragonwyck (103)	Tierney-Price	3-5	Apr.	623	3-18
Wake Up and Dream (T)	Payne-Haver	5-14			
Fallen Angel (97)	Faye-Andrews	5-14	Dec.	612	10-29
Home Sweet Homicide	Bari-Scott	3-18			
House on 92nd Street (88)	Eythe-Hasso	4-30	Oct.	608	9-17
Details under title: Now It Can Be Told					
Jesse James (106)	Power-Fonda	Reissue	Feb.	618	
Junior Miss (94)	Garner-Joslyn	2-19	Aug.	603	6-25
It Shouldn't Happen To A Dog	Landis-Joslyn	2-4			
Johnny Comes Flying Home (65)	Stewart-Crane	11-26	Apr.	624	4-1
Leave Her To Heaven (T) (110)	Tierney-Wilde	5-28	Jan.	614	12-24
Margie (T)	Crain-Young	2-18			
Rendezvous 24 (70)	Gargan-Palmer	1-21	May	627	
Return of Frank James (92)	Fonda-Tierney	Reissue	Feb.	619	
Shock (70)	Price-Bari	10-15	Feb.	615	1-21
Shocking Miss Pilgrim, The (T)	Grable-Haymes	12-10			
Somewhere in the Night	Hodiak-Guild	12-10	June		
Smoky (T)	MacMurray-Baxter	7-23			
Strange Triangle	Hasso-Shepperd	1-7	June	630	
Sentimental Journey (94)	Payne-O'Hara	10-1	Mar.	621	2-18
Spider, The (63)	Conte-Marlowe	6-11	Dec.	613	11-12
State Fair (T) (100)	Andrews-Crain	1-22	Oct.	607	9-17
Walk in the Sun (117)	Andrews-Conte	8-11	Mar.	616	12-24
Details under UA Release Chart					
Three Little Girls in Blue (T)	Haver-Mature	11-26			
Way Ahead, The (104)	Niven-Huntley	For.	Aug.	606	6-11
[illegible] (T) (153)	Hardwicke-Mitchell	11-29	Aug.	602	8-7
Yank in London, A (106)	Neagle-Harrison	Foreign	Mar.	622	3-4

UNITED ARTISTS

1945-46 Features **Completed (28)** **In Production (4)**

Key to Producers: Small (Sml.); Rogers (Rgs.); Vanguard (Van.); Crosby (Cby.); Sherman (Shm.); Pressburger (Psb.); Wanger (Wgr.); Ripley-Monter (R.M.); Boreaus (Bog.); Stromberg (Smg.); Levey (Lev.); Cowan (Cow.); Stone (Stn.); Selznick (Szk.); Nebenzahl (Neb.); Lesser Les.); Loew-Hakim (L. H.); Skirball (Skl.); Eagle-Lion (G. F. D.); Cagney (Cgy.); Bronston (Brn.); Hughes (Hug.).

NEW PRODUCTIONS

NO TRESPASSING
Drama—Started April 22
Cast: Edward G. Robinson, Lon McCallister, Allene Roberts, Rory Calhoun, Ruth Nelson, Julie London, Margaret Wells.
Director: Delmer Daves Producer: Sol Lesser
Story: A psychopathic prisoner tries to keep his foster-son for [illegible] world. But she falls in love in spite of him and [illegible]

BEL AMI
Drama—Started April 29
Cast: George Sanders, Angela Lansbury, Ann Dvorak, Frances Dee, Marie Wilson, John Carradine, Katherine Emery, Warren William, Hugo Haas, Albert Basserman, Richard Fraser, Judy Cook, Wyndham Standing, Charles Trowbridge, Vernon Steele, David Bond, Leonard Mudie, Jean Del Val.
Director: Albert Lewin Producer: David Loew
Story: From the classic tale by Guy deMaupassant.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Abie's Irish Rose	Dru-Chekhov	4-29			
Short, Happy Life of Francis Macomber, The	Peck-Bennett	4-29			
COMPLETED —— 1945-46 ——					
Abilene Town (89)	Scott-Dvorak	8-6	1-11	Lev.	1-21
Details under title: Abilene					
Night in Casablanca, A (89)	Marx Brothers	10-15	5-10	L.H.	
Angel On My Shoulder	Muni-Baxter	1-21		Rgs.	
Details under title: Me and Mr. Satan					
Bachelor's Daughters, The	Russell-List	4-1			
Blithe Spirit (T) (94)	Cummings-Harrison	Foreign	12-14	GFD	10-1
Breakfast in Hollywood (93)	Breneman-Granville	8-20	2-22	Gldn	1-21
Caesar and Cleopatra (T)	Olivier-Leigh	Foreign		G.F.D	
Captain Kidd (89)	Laughton-Britton	2-5	10-19	Bog.	8-20
Diary of A Chambermaid (87)	Goddard-Hatfield	7-23	2-15	Bog-Mer	2-18
Duel In the Sun (T)	Jones-Cotten	3-19		Szk	
Getting Gertie's Garter (72)	O'Keefe-McDonald	6-25	11-30	Sml.	12-10
Fanny by Gaslight	Mason-Calvert	Foreign		GFD	
Henry V (T) (134)	Olivier-Newton	Foreign		GFD	4-29
Johnny in the Clouds (88)	Montgomery-Mills	Foreign	3-15	GFD	12-10
Little Iodine	Marlowe-Cramer	4-29			
Mr. Ace	Raft-Sidney	3-4			
Details under title: Mr. Ace and the Queen					
Outlaw, The (114)	Russell-Huston	2-8		Hug.	4-1
Paris—Underground (97)	Bennett-Fields	1-22	9-14	Bnt.	10-29
Rebecca (130)	Fontaine-Olivier	Reissue	4-26	Szk	
Scandal in Paris, A	Sanders-Hasso	10-29		Psb.	
Sin of Harold Diddlebock, The	Lloyd-Walburn	10-1			
Spellbound (113)	Bergman-Peck	7-24	12-28	Szk.	11-12
Details under title: House of Dr. Edwardes					
Strange Woman, The	Lamarr-Sanders	12-24			
This Happy Breed (T)	Newton-Johnson	Foreign		G.F.D.	
2000 Women	Robson-Calvert	Foreign		G.F.D.	
Young Widow	Russell-Hayward	3-5	3-1	Smg.	3-4
Whistle Stop (85)	Raft-Gardner	7-23	1-25	Neb.	1-21

UNITED WORLD PICTURES

1946-47 Features **Completed (1)** **In Production (1)**

NEW PRODUCTIONS

BELLA DONNA
Drama—Started April 15
Cast: Merle Oberon, George Brent, Charles Korvin, Paul Lukas, Lenore Ulric, Robert Capa.
Director: Irving Pichel Producer: Edward Small
Story: A beautiful divorcee marries and [illegible] She falls in love with a blackmailing character and they plot husband's murder. Ultimately, she kills her lover and herself.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Bella Donna	Oberon-Kent	4-29			
COMPLETED					
Dark Mirror, The	deHavilland-Ayres	4-1		Jnsn	
London Town (T)	Field-Kendall	Foreign			
Stairway to Heaven (T)	Massey-Niven	Foreign			

UNIVERSAL

1945-46 Features	**(48)**	**Completed (51)**	**In Production (5)**
Westerns	**(7)**	**Completed (6)**	**In Production (1)**
Serials	**(4)**	**Completed (4)**	**In Production (0)**

NEW PRODUCTIONS

PIRATES OF MONTEREY (T)
Fantasy—Started April 26
Cast: Maria Montez, Rod Cameron, Philip Reed, Mikhail Rasumny, Gilbert Roland, Tamara Shayne.
Director: Alfred Werker Producer: Paul Malvern
Story: [illegible] adventures [illegible] [illegible] California.

OH SAY CAN YOU SING
Comedy—Started April 26
Cast: Sheila Ryan, Fred Brady, Paula Drew, Walter Catlett, Isabelita, Jack Marshall, Louis Da Pron, Moro and Yeo

nelli, Guadalajara Trio.
Director: Will Jason Executive Producer: Marshall Grant

THE KILLERS
Drama—Started April 29
Cast: Burt Lancaster, Ava Gardner, Albert Dekker, Edmond O'Brien, Sam Levene, Jack Lambert, Jeff Corey.
Director: Robert Siodmak Producer: Mark Hellinger
Story: An insurance investigator starts to look at a suicide and finds it was murder.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev
IN PRODUCTION					
Black Angel, The	Duryea-Vincent	4-29			
Ghost Steps Out, The	Abbott-Costello	3-18			
Details under title: Lesson in Love					
Michigan Kid, The	Hall-Johnson	4-29			
COMPLETED	—— 1945-46 ——				
Adventure for Two	Olivier-Rutherford	Foreign			
Bad Men of the Border (56)	Grant-Armida	8-6	9-28	1101	
Blondie Alib. (62)	Neal-O'Driscoll	1-21	4-12	527	4-15
Details under title: Design for Death					
Because of Him (87)	Durbin-Tone	9-3	1-18	516	2-4
Brief Encounter	Johnson-Howard	Foreign			
Brute Man, The	Hatton-Adams	11-26			
Cat Creeps, The (57)	Collier-Brady	1-21	5-17	532	
Canyon Passage (T)	Andrews-Hayward	9-3			
Claude's Wife	Joyce-Porter	4-15			
Code of the Lawless (56)	Grant-Knight	7-23	10-19	1102	
Details under title: Law for Pecos					
Crimson Canary (64)	Beery-Collier	4-16	11-9	509	11-26
Details under title: Hear That Trumpet Talk					
Cuban Pete	Armaz-Smith	4-29			
Dalton's Ride Again, The (72)	Curtis-O'Driscoll	9-3	11-23	510	12-24
Dead of the Night	Redgrave-Withers	Foreign			
Dressed To Kill	Rathbone-Bruce	2-4			
Details under title: Prelude to Murder					
Fandango (T)	DeCarlo-Donlevy	1-21			
Details under title: Salabrazed					
Frontier Gal (T) (84)	deCarlo-Cameron	5-14	12-21	513	12-10
Girl On the Spot (T)	Barker-Collier	3-19	1-11	515	2-18
Details under title: Serenade for Murder					
Gun Town (53)	Grant-Knight	9-3	1-18	1104	
He Meant No Harm	O'Keefe-Walker	4-29			
House of Dracula (67)	Chaney-O'Driscoll	10-15	12-7	511	1-21
House of Horrors (66)	Lowery-Grey		3-29	525	4-1
Idea Girl (64)	Parker-Bishop	12-24	2-8	518	3-4
Inside Job	Foster-Rutherford	3-18			
Kelly Is My Name	Terry-Savage	4-1			
Little Giant (91)	Abbott-Costello	11-12	2-22	520	3-18
(Details under title: On The Carpet)					
Little Miss Big	Holden-Simmons	3-4			
Lover Come Back	Brent-Hall	3-18			
Lost City of the Jungle (Serial)	Adams-Haydn	2-18	4-23	1881	
Madonna of the Seven Moons	Calvert-Granger	Foreign	4-5	526	
Man in Gray (92)	Lockwood-Mason	Foreign	3-15	523	12-24
Men In Her Diary (73)	Albritton-Hall	2-19	9-14	502	10-1
Murder Mansion	Goodwin-Grey	10-1			
Night in Paradise (T) (84)	Oberon-Bey	1-8	5-3	529	4-29
Notorious Gentleman	Harrison-Palmer	Foreign			
On the Carpet	Abbott-Costello	11-12			
Outlaws of Twin Forks	Grant-Adams	8-20			
Pillow of Death (66)	Chaney-Joyce	3-19	12-14	512	1-7
Pursuit to Algiers (65)	Rathbone-Bruce	8-20	10-26	507	11-12
Details under title: The Fugitive					
River Gang (64)	Jean-Brasselle	10-2	9-21	503	10-29
Details under title: Fairy Tale Murder					
Royal Mounted Rides Again (Serial)	Kennedy-Kennedy	7-23	10-23	1681	
Run-Around, The	Cameron-Raines	4-1			
Scarlet Horseman, The (Serial)	Cookson-Shaw	11-12	1-22	1781	
Scarlet Street (102)	Robinson-Bennett	8-6	12-28	514	3-4
Secret Agent X-9 (Serial)	Bridges-Wiley	4-16	7-24	1581	
Senorita from the West (63)	Jones-Granville	1-22	10-12	506	10-20
Seventh Veil, The (94)	Mason-Todd	Foreign	2-15	519	1-21
Shady Lady (94)	Coburn-Simms	6-11	9-7	501	9-12
She Wolf of London, The (61)	Haden-Harvey	12-24	5-17	531	4-29
Details under title: Alibi in Ermine					
She Wrote the Book	Davis-Oakie	2-4	5-31	533	
Details under title: Love Takes A Holiday					
Smooth as Silk (65)	Taylor-Grey	1-7	3-1	521	3-18
Details under title: Notorious Gentlemen					
So Goes My Love (88)	Loy-Amechi	11-22	4-19	528	4-15
Details under title: Genius in the Family					
Spider Woman Strikes Back, The (59)	Sondergaard-Grant	10-15	3-22	524	4-15
Strange Confession (62)	Chaney Joyce	2-19	10-5	505	12-10
Strange Conquest (63)	Wyatt-Cookson	2-4	5-10	530	
Tangier (76)	Montez-Sabu	10-1	3-8	522	3-18
Terror By Night (60)	Rathbone-Bruce	10-29	3-1	517	2-18
That Night With You (84)	Tone-Foster	6-11	9-28	504	10-15
Details under title: Once Upon a Dream					
This Love of Ours (90)	Oberon-Korvin	6-25	11-2	508	10-20
Details under title: As It Was Before					
Trail to Vengeance (54)	Grant-Knight			11-30	
Wicked Lady	Mason-Lockwood	Foreign			

WARNER BROTHERS

1945-46 Features Completed (32) In Production (5)

NEW PRODUCTIONS

DECEPTION
Drama—Started April 25
Cast: Bette Davis, Paul Henreid, Claude Rains.
Director: Irving Rapper Producer: Henry Blanke
Story: A woman pianist must choose between the man who betrayed her and the man she loves. She kills one of them and ultimately herself. Jealousy is the motivating theme.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev
IN PRODUCTION					
Cheyenne	Morgan-Wyman	4-1			
Cloak and Dagger	Cooper-Palmer	4-1			
Life With Father (T)	Dunne-Powell	4-15			
Stallion Road	Reagan-Smith	4-15			
COMPLETED	—— 1945-46 ——				
Beast With Five Fingers, The	Alda-King	12-10			
Big Sleep, The	Bogart-Bacall	10-31			
Burma Victory (63)	Documentary		2-16	512	
Cinderella Jones (88)	Leslie-Aldo	12-13	3-9	512	2-18
Confidential Agent (118)	Boyer-Bacall	6-25	11-10	506	11-12
Danger Signal (78)	Emerson-Scott	4-16	12-15	508	11-26
Devotion (107)	deHavilland-Lupino	11-16	4-20	517	4-15
Escape Me Never	Flynn-Lupino	11-26			
Her Kind of Man (78)	Scott-Paige	8-20	5-11	518	4-29
Janie Gets Married	Leslie-Hutton	4-16			
Mildred Pierce (111)	Crawford-Carson	12-25	10-20	505	10-15
My Reputation (94)	Stanwyck-Brent	11-29	1-26	510	1-21
Never Say Goodbye	Flynn-Parker	8-6			
Night and Day (T)	Grant-Smith	6-25			
Nobody Lives Forever	Garfield-Fitzgerald	9-18			
Of Human Bondage	Henreid-Parker	7-24			
One More Tomorrow	Sheridan-Moran	11-1	6-1		
Pride of the Marines (119)	Garfield-Parker	11-27	9-1	501	8-20
Details under title. This Love of Ours					
Rhapsody in Blue (139)	Leslie-Aldo	7-26	9-27	502	7-9
San Antonio (T) (110)	Flynn-Smith	10-16	12-29	509	11-26
Saratoga Trunk (135)	Cooper-Bergman	3-8	3-30	514	12-10
Sentence, The	Sheridan-Smith	1-21			
Shadow of A Woman	King-Prince	2-19			
Stolen Life, A (107)	Davis-Ford	2-19			
Three Strangers (93)	Fitzgerald-Greenstreet	1-22	2-16	511	2-4
Time, The Place and The Girl, The (T)	Morgan-Paige	4-2			
Too Young To Know (86)	Leslie-Hutton	2-19	12-1	507	11-26
Two Guys From Milwaukee	Morgan-Leslie	12-24			
Two Mrs. Carrolls, The	Bogart-Stanwyck	5-14			
Very Rich Man, A	Greenstreet-Vickers	2-18			
REISSUES					
Born For Trouble	Johnson-Emerson		10-6	504	
Originally titled: Murder In the Big House					
It All Came True	Bogart-Sheridan		10-6	503	

STUDIO SIZE-UPS

(Continued from Page 25)

for on-the-spot location shooting. Miss Hayward is now in New York for the filming of kidnapping scenes in Central Park. Stuart Heisler is directing.

Six Shooting

Six in production on the lot with three holdovers: "The Ghost Steps Out" (Abbott-Costello), "The Black Angel" (Dan Duryea-June Vincent) and "The Michigan Kid" (Jon Hall-Rita Johnson). New ones are: "Pirates of Monterey" (Maria Montez-Rod Cameron) in Technicolor, "Oh Say Can You Sing" (Sheila Ryan-Fred Brady) and Mark Hellinger's production, "The Killers" (Burt Lancaster-Ava Gardner).

WARNER BROS.

Suspension Problem

All quiet on the Warner lot with the suspension list still a considerable one headed by Humphrey Bogart, Lauren Bacall and Andrea King. There doesn't seem to be any explanation of why Warners have always had so much suspension trouble. In the early days, it was Bette Davis; she took eleven in five years, including one that lasted for a year straight. Then, Jimmy Cagney equalled her record. Olivia de Havilland really made industry history in her famous suit. And always and continuously there are these minor short-duration fights that usually end with no one having gained a thing.

No two arguments are ever the same, so it is impossible to say whether the studio is right and the players wrong or vice-versa. But it would certainly seem that the people involved could realize how much is being lost on both sides by protracted periods of non-work. It is undoubtedly true that much miscasting is avoided by these suspension routines, but it is equally just as possible that people miss roles that would have helped their careers. Perhaps, if more care and judgment were put into the roles when they are written and originally cast, some of this constant turmoil could be avoided.

Joan Leslie Loses

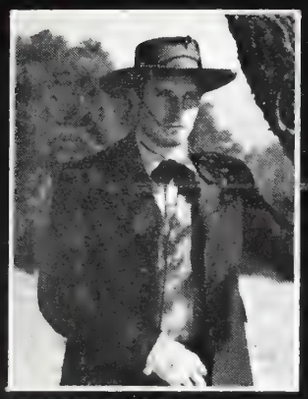
Joan Leslie, who has been in the process of a suit against Warners, to break her contract with them, has lost her case. She claimed the contract was signed while she was a minor, but the court upheld Warner's claim. The actress will be kept from accepting employment with any other studio until her contract with Warners is fulfilled or she has their permission for an outside commitment. The case is being appealed. But meanwhile, Miss Leslie is not working and is off salary.

Only new starter on the lot is "Deception" (Bette Davis-Paul Henreid-Claude Rains). Irving Rapper is directing. Continuing in production are: "Cheyenne" (Dennis Morgan-Jane Wyman), "Stallion Road" (Ronald Reagan-Alexis Smith) and "Life With Father" (William Powell-Irene Dunne) in Technicolor.

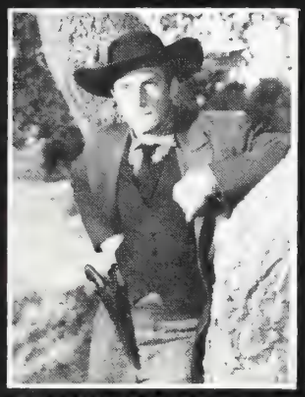
EXPLOITATION PICTURE of the issue



Here, in a relaxed moment, is Randolph Scott, two-fisted sheriff, and Ann Richards, crusading newspaper editor — nemeses of the outlaws.



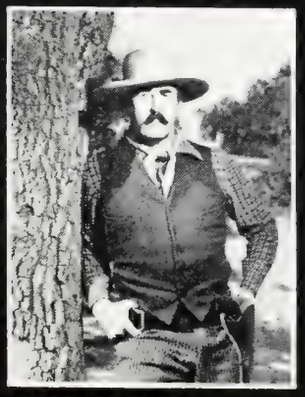
JESSE JAMES



FRANK JAMES



SAM BASS



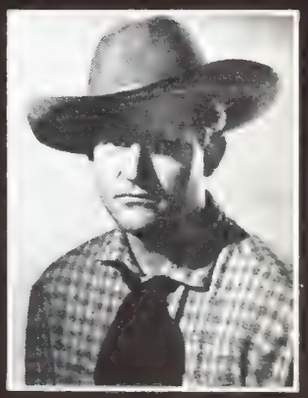
HANK McGEE



BELLE STARR



BOB DALTON



BILL DALTON



GRAT DALTON

'BADMAN'S TERRITORY' . . . Actionful!

This rip-roaring outdoor melodrama makes little — hardly any — compromise with those story elements that too often debilitate westerns. The emphasis in Badman's Territory is on Action — and note the capital A. The showman has a powerful exploitation angle in the assemblage — greatest ever — of famous outlaws, who motivate the two-gun career of sheriff Randolph Scott. Give this show both guns, boys!

(Continued on Next Page)

The outlaws, reading from upper left, are played by: Lawrence Tierney, Tom Tyler, Nestor Paiva, John Halloran. Right: Isabel Jewell, Steve Brodie, William Moss, Phil Warren.

EXPLOITATION PICTURE

(Continued from Preceding Page)

'BADMAN'S TERRITORY'

CREDITS

An RKO Radio Picture. Executive Producer, Jack J. Gross. Produced by Nat Holt. Directed by Tim Whelan. Cast: Randolph Scott, Ann Richards, George "Gabby" Hayes, Lawrence Tierney, Tom Tyler, Phil Warren, Steve Brodie, William Moss, James Warren, Isabel Jewell, Morgan Conway, Nestor Paiva, Ray Collins. Original Screen Play by Jack Natteford and Luci Ward. Director of Photography, Robert de Grasse, A. S. C.



1. Texas Sheriff Mark Rowley (Randolph Scott) comes to the lawless Oklahoma Panhandle and finds his wounded brother, John (James Warren), being nursed by lovable old renegade, "Coyote" (George "Gabby" Hayes), and newspaper editor Henryette (Ann Richards).



2. Learning that John's life had been saved by the James brothers, Frank (Tom Tyler) and Jesse (Lawrence Tierney), he becomes friendly with them and assures his standing in town.



3. Henryette launches an editorial crusade to clean up the Panhandle and when a "citizen's committee" tries to close her shop Mark prevents it and realizes he is falling in love.



4. Their romance hits a snag when Mark judging a horse race between Henryette and Belle Starr (Isabel Jewell) awards victory to the latter



5. Mark's stock rises further when the lawless Daltons ride into town and the Texan knocks out Sam Bass (Nestor Paiva) the gang's toughest henchman.



6. As Mark becomes a powerful figure in town, a shady cattleman (Ray Collins) decides it would be safest to have him named Sheriff of the Panhandle, which is faced with annexation to the Oklahoma Territory.



7. He runs into trouble when an old enemy, Captain Hampton (Morgan Conway), shoots down "Coyote" in cold blood and attempts to arrest Mark. He is forced to kill Conway but is acquitted by a friendly jury and wins Henryette.

THE NEWS DIGEST

(Continued from Page 19)

The "24-Hour Club" members, tops among distributors and exhibitors in the Red Cross collection, as well as the rest of the party, headquartered at the Statler Hotel and, in addition to the White House visit, enjoyed a Potomac cruise on a Navy destroyer, were feted Thursday evening at the Statler, then went on to New York on Friday for further celebration.

SCHINE PLAN OPPOSED BY WRIGHT

Details of the "Schine plan" for reorganization and realignment ordered by the Federal Court in Buffalo were revealed last week, and lived up to the expectation that they would offer much less than the Government desired for dissolution of the monopoly. At any event, it was far less harmful to the defendants than the plan submitted last February by Robert L. Wright, special assistant to the Attorney General.

According to Schine's proposals, the five-state circuit containing 160 theatres was to be broken down into three corporations; one corporation would operate all Schine theatres in New York state, another would control all those in Ohio, while the third would operate the circuit's theatres in Maryland, Kentucky and Delaware. The Department of Justice had asked that Schine dispose of 80 of its theatres.

Schine attorneys told Federal Judge John Knight that this method would "break up the large buying power" of the chain, which was what the court desired, and that the only common interest the stock owners would have in the three corporations would be "the right to get dividends."

Wright, when informed of the plan, indicated that he would oppose the method as "not materially altering the present situation."

The proceedings, which were conducted in an "in chambers" session by Judge Knight and Willard S. McKay, chief Schine counsel, were adjourned until May 28.

* * *

SMPE HONORS WARNERS, ARMAT

Scrolls of Achievement honoring Warner Brothers and Thomas Armat were presented last week at the semi-annual dinner-dance of the Society of Motion Picture Engineers at the Hotel Pennsylvania in New York in a ceremony which highlighted the society's 59th semi-annual technical conference. The citations were accepted by Major Albert Warner, vice-president and treasurer of Warners, in behalf of his brothers, Harry M. and Col. Jack L. Warner, and by Lt. Brooke Armat, U. S. N., son of Mr. Armat, who was unable to attend.

The ceremony was held in commemoration of the twentieth anniversary of sound films, pioneered by Warner Bros., and the fiftieth anniversary of the first exhibition of motion pictures in a theatre, when Thomas Armat operated the first projector which he had invented.

In accepting the scroll, Maj. Warner acknowledged his company's contribution to sound pictures and heaped praise on the motion picture engineers for their development of the technical factors.

Another Super Service
from
HIGHWAY EXPRESS LINES, Inc.
Pick-Ups To and From
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Meeting All Planes
DAY and NIGHT SERVICE
HIGHWAY EXPRESS LINES, INC.
236 N. 23d St. 1239 Vine St. 1225 Vine St.
Philadelphia 7, Penna. LOCust 4311

Several interesting developments were disclosed at the SMPE conference held all last week, among them a planetarium-type, dome-shaped screen, with stereophonic sound from varying angles and directions to give the illusion of action going on "around" the spectator, in an effort to approximate reality to the greatest degree.

GEN. BOOTH GETS VARIETY AWARD

General Evangeline Corry Booth of the Salvation Army was selected by the Variety Clubs for its annual Humanitarian Award for 1945 in recognition of "unusual service rendered to and in behalf of world-wide humanity," it was revealed last fortnight by Albert Kennedy Rowswell, chairman of the national Humanitarian Award committee. General Booth will receive a silver plaque and a check for $1,000 at the Award banquet on the evening of May 18 which will climax the four-day national convention of the Variety Clubs at the Hotel Astor in New York.

General Booth, 80 years old, was selected by a committee consisting of 70 newspaper and magazine editors and publishers, radio commentators and others well informed in current affairs. Rowswell revealed that General Booth "overtowered everybody in the final balloting."

PEOPLE

Anthony (Tony) Sudekum, 66, president of Crescent Amusement Co., one of the largest theatre circuits in the South, died suddenly after being stricken with a heart attack on Sunday, April 28, in Nashville. Sudekum, in addition to heading the chain, was one of the most prominent citizens of Nashville and a colonel on the staff of the governor of the state.

Earle W. Sweigert was named Paramount division sales manager to succeed **William E. Erbb,** resigned, as **Charles M. Reagan,** distribution chief, announced a new alignment in the branch offices. The new setup will have Sweigert heading the Mid-Eastern division; **Hugh Owen** at the helm of the Northeastern and Southern divisions; **J. J. Donohue** supervising the Central division, and **George A. Smith** in charge of the Western division.

Spyros Skouras, 20th-Fox prexy, has accepted the chairmanship of the Greater New York Fund Campaign's Manhattan Motion Pictures Committee.

Monroe Greenthal was elected a vice-president of United World Pictures, and **James M. Franey** was named treasurer.

William J. Heineman, vice-president and sales head of United World, was appointed by the **J. Arthur Rank** Organization to represent Rank in sales of "Caesar and Cleopatra" to be released by United Artists.

Jack L. Warner was elected treasurer of the Academy of Motion Picture Arts and Sciences, succeeding the late **John LeRoy Johnston.**

Francis A. Bateman, for the past five years Republic's Pacific Coast district sales manager, leaves the company June 1 to engage in a new film project.

Mike Spector was named head of Universal's talent department.

Sidney Alexander, Columbia advertising head, left the company to join **David O. Selznick** as Eastern ad-publicity manager, succeeding **Robert Levitt,** resigned.

William E. Erbb, recently resigned as Paramount's Eastern sales manager, joins David O. Selznick's Vanguard Films in an executive capacity.

Leopold Bader, 76, father of **David A. Bader,** former president of Associated Motion Picture Advertisers, died May 1 at his home in Brooklyn.

Donald Swartz, veteran Minneapolis film man, was appointed executive secretary of North Central Allied, after selling his interest in Film Classics there to devote all his time to directing NCA.

George Mitchell was named Republic's Portland branch manager.

Earl Wingart was appointed manager of a new news copy and service department to be an integral part of 20th-Fox home office publicity organization, it was announced by **Charles Schlaifer,** head of advertising, publicity and exploitation for the company.

Read the Story of the Variety Clubs
DEEP IN THE HEART OF SHOW BIZ
May Issue, Readers Digest
NEW JERSEY MESSENGER SERVICE
Member Nat'l Film Carriers
250 N. Juniper St., Phila., Pa.
LOC. 4823



Not a *sour note* in this merry Box Office melody! . . . and for a good reason! . . . The PRIZE BABY has composed a harmonious medley . . . of TRAILERS and ACCESSORIES . . . to the tune of PROFITS for *your* theatre . . . and turned it into a Hit . . . with Showmen all over the country! ★ ★ ★ Yes sir, Bach, Beethoven and Berlin have nothing on the PRIZE BABY . . . when it comes to making delightful music at your Box Office . . . because . . . he's practiced this tune for Twenty-Five Years . . . and he's acquired the *touch* of the *masters* . . . "The Magic Touch of Showmanship".

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

Film BULLETIN

Vol. 14. No. 11 May 27, 1946

DESIGN FOR MORALS

An Answer by David Hanna To Gossiper Jimmie Fidler, Self-Appointed Guardian of Movie Morals

Page Five

Reviews

'MONSIEUR BEAUCAIRE' LAUGH FROLIC FOR HOPE'
'THE SEARCHING WIND' HEAVY, SERIOUS DRAMA
'THE STRANGER' GRIM WELLES MELODRAMA
'ONE MORE TOMORROW' TALKY DOMESTIC DRAMA
'A STOLEN LIFE' BELOW PAR FOR BETTE DAVIS

and Others on Pages 6, 8, 9, 12, 18

THE INDEPENDENT MOTION PICTURE TRADE JOURNAL

PARAMOUNT RESPECTFULLY SUBMITS
A CANDIDATE FOR THE 1946 ACADEMY AWARDS

Marked For Immortality As One Of The Screen's Unforgettable "Woman's Pictures"

Touched With The Same Genius That Brought Charles Brackett Academy Award Recognition For "The Lost Weekend"



Starring

Olivia DeHavilland

AS "JODY"

A MITCHELL LEISEN PRODUCTION

To Each His Own

with

Mary Anderson · Roland Culver · Virginia Welles · Phillip Terry · Bill Goodwin

And introducing

John Lund

"A leading man of great promise!"
—M. P. Daily

"A sure bet for stardom."
—The Independent

Produced by **CHARLES BRACKETT**
Directed by **MITCHELL LEISEN**
Screen Play by Charles Brackett and Jacques Thery

Prophecies

THAT NO TRADE PAPER WOULD DARE TO MAKE ABOUT ANY BUT THE GREATEST OF BOX-OFFICE ATTRACTIONS

"Olivia DeHavilland's work in this superb drama definitely deserves an Oscar . . . The picture cannot fail to qualify Charles Brackett for a nomination for the best original screenplay award." *—Hollywood Reporter*

"So undeniable is the picture's appeal that nothing less than big grosses can be expected . . . One of those pictures in which women revel." *—Film Daily*

"Fandom . . . will storm in to see this 'woman's story' . . . Such freshness, depth, and adult approach that it seems almost atomic-new." *—Daily Variety*

"Dust off the SRO sign and the 'Second (or third, or fourth) Big Week' mat . . . Olivia DeHavilland's performance is easily the best of her life." *—Boxoffice*

"Olivia DeHavilland . . . turns in a performance of the kind that gets stars Academy awards." *—M. P. Daily*

"Geared to the ladies' trade with the same smoothness as a pair of nylons—the theatre rush business will approximate a stocking sale." *—Film Bulletin*

Praise

FROM AN EXPERT IN DRAMATIC APPEAL TO WOMEN—FAMOUS WOMEN'S-MAGAZINE AUTHOR FANNY HEASLIP LEA

"This is the story of Jody. When she was a girl she had stars in her eyes. When she was a woman she had stars in her heart. It's for women who have lived long enough to know that life demands courage and for girls who think—like Jody—that unless love is right out of the blue sky it isn't for them. *This picture is for any woman* . . . If Jody doesn't bring Olivia DeHavilland an Academy Award I'll throw away my crystal ball."



TAKE A MESSAGE TO AMERICA, PLEASE!

Maybe the folks in your town think we're a bit immodest when we use the phrase "*Of course it's* M-G-M" in our advertisements.

You see that phrase right now on ads for "The Green Years," "The Postman Always Rings Twice," "Ziegfeld Follies of 1946" and "Two Sisters From Boston" will carry it.

Of course it's M-G-M! We say it with justifiable pride, based on performance!

When "The Green Years"—that wonderful motion picture—sets new records and packs Radio City Music Hall week after week for 7 great weeks. Of course it's M-G-M!

When "The Postman Always Rings Twice" breaks a 27-year Capitol, N. Y. record right after "Ziegfeld Follies of 1946" had established a new all-time high there, of course it's M-G-M! *(Incidentally, "Follies" is first in Variety's National Box-office Survey.)*

We don't expect "The Postman's" new Capitol record to stand long because next comes the season's biggest musical romance "Two Sisters From Boston." Of course it's M-G-M!

Such an uninterrupted flow of big pictures – and more on the way – is very unusual in picture industry, except for one company which has made it a habit for 22 years.

"Of course it's M-G-M!"

HOLLYWOOD EDITORIAL

DESIGN FOR MORALS

In rebuttal to an article recently published by Film Bulletin in which the motion picture industry was urged to put up a strong, militant defense against arbitrary censorship practices by individual states and communities, columnist Jimmie Fidler recently devoted a section of his syndicated column.

Fidler, who knows us very well, would have his readers believe that we are one of those depraved monsters that are pictured in privately printed booklets lurking around corners to ensnare young children for questionable purposes. He asks: "Does Hanna cheer films that teach immature kids to steal and even to kill? Does he condone movies that exhibit half-naked women in suggestive circumstances for millions of adolescents to see and wonder about?"

Now really, Jimmie! Isn't that a rather obvious play to the gallery — a not very clever distortion of another newspaperman's viewpoint to keep alive your new, self-appointed role as guardian of morals and custodian of Hollywood's good name?

First, let us point out that we not only desire to see basic moral standards maintained on the screen, but we expect them, for there have been very few instances in recent years where ethical producers have violated the code which they themselves created and agreed to be guided by. Secondly, we know that any widespread defections will result in serious reprisals, in the strengthening of existing censorship laws and the creation of new ones. And that would seriously endanger the progress of the motion picture art.

Our quarrel with censorship bodies can be reduced to very simple terms. We do not think that the vast majority of United States citizens approve of the bigotry which permits "The Southerner" to be barred from Memphis. Nor do they condone the outlawing of sequences in which Lena Horne appears because she is a Negress. Nor is there support for the infantile theory that any drama dealing with known emotional conflicts such as those in "Scarlet Street" necessarily amounts to a "blueprint for murder."

Personally, we would not send our own child to see "Scarlet Street," but the film industry cannot handicap itself by making motion pictures which always must consider the juvenile audience. The problem is not one of censorship, but one of regulation of attendance and the adoption by the exhibition end of the industry of a policy whereby a division between juvenile and adult audiences can be created.

These, then, are the points that were covered in the previous article, but which when translated by Fidler became a burning plea for the rebirth of Sodom and Gommoroh right here in Hollywood.

And that leads, naturally, into a discussion of Fidler's own qualifications for the role of patron saint of purity. It already has been well publicized that "Dillinger," one of the motion pictures that has been ripped to shreds since the gossiper's "decency" campaign began, originally received his blessing — to the extent of a three "bells" rating — the second highest possible.

Consistency must be the handmaiden of the militant. Yet Fidler was guilty of the same sort of two-faced dealing when, just prior to the war, he testified before a U. S. Senate committee that films were mongering for war. A survey of his broadcasts showed that the very pictures which the opportunistic crusader had on the pan for mentioning such terrible words as "Nazi" and "Hitler" had been highly praised in his reviews. An idea for the exploitation of the Fidler name had come too late!

One is inclined also to look aghast at the temerity of a journalist to preach of cinematic cleanness, when his own stock in trade is the irregular love life of members of the film colony. Thus, those who would be uplifted by the Fidler air show not only are treated to an editorial on saving American children from ruin, but gain a keyhole glimpse into the reasons behind a new Hollywood divorce, hear observations on the bosom question and the dope on one of those Sunset Strip brawls.

We do not hold with the common Hollywood impression of Fidler that his criticism of the film colony, however misguided, is "biting the hand that feeds him." No newspaperman, good, bad or indifferent, is bound in loyalty to the activity he covers. His only responsibility is to himself, his editors and his readers.

Obviously, journalist Fidler has betrayed that responsibility for his own aggrandizement on many occasions. The way to nail the gentleman is to pounce on his inaccuracies, bait him for his lack of consistency and point up the opportunism with which he espouses the causes of the rabble rousers.

He might then come face to face with the necessity for considering himself a public servant and find less time to consider the way other newspapermen are fulfilling their particular jobs — particularly newspapermen who are able to report Hollywood and the film industry without crawling into the boudoir.

DAVID HANNA

PARAMOUNT . . . 2 in Block No. 6 (Total 5)

'MONSIEUR BEAUCAIRE' SWELL LAUGH FROLIC FOR HOPE

Rates ● ● ● generally

Paramount

93 minutes

Bob Hope, Joan Caulfield, Patric Knowles, Marjorie Reynolds, Cecil Kellaway, Joseph Schildkraut, Hillary Brooke, Reginald Owen, Constance Collier, Leonid Kinsky, Mary Maris, Charles Coleman.

Directed by George Marshall.

Here is a heaping dish of Bob Hope, with just the right flavoring of Booth Tarkington's original novel to make a costume comedy broadly burlesqued for terrific laugh returns. It should get smash grosses everywhere. Except for the period and Louis XV settings, this frantic farce bears little resemblance to the romantic drama made by Rudolph Valentino more than two decades ago, but average audiences will be too busy laughing to find any complaint on that score. Tarkington's mistaken identity theme has been switched about to fit Hope's clowning and wise-cracking comedy and his occasional modern allusions (even one reference to Bing) are incongruous enough to hit anyone's funnybone. As the blundering court barber forced to masquerade as a French nobleman betrothed to a Spanish princess Hope frolics through a dozen amusing situations culminating in an hilarious rough-and-tumble duel with an expert swordsman. Although some of the dialogue is drowned out by audience laughter and a few sequences are stretched beyond their comic strength, these are minor faults. The tomfoolery all takes place against the elaborate trappings and fancy wigs and costumes of the French and Spanish courts which give the production an "A" polish.

Beaucaire (Bop Hope), court barber to King Louis XV of France, loves Joan Caulfield, a royal chambermaid who hopes to catch the eye of the King (Reginald Owen) and become a court darling like Madame Pompadour. To avert a threatened war with Spain, Owen orders Patric Knowles, the court's greatest swordsman and heart-breaker, to marry the Spanish princess whom he has never seen. Loath to do this, Knowles changes clothes with Hope before they depart for Spain, where Miss Caulfield has also been banished by the irate Queen (Constance Collier). En route, Knowles saves the life of Marjorie Reynolds and falls in love with her without realizing that she is the Spanish princess. At Madrid, Hope is forced to continue the masquerade and get into numerous scrapes with Joseph Schildkraut, a plotting nobleman who hopes to start war and seize the throne. Hope almost has to go through with the marriage to the reluctant Miss Reynolds when Knowles, who has learned her identity, arrives to save the day. The finale finds Hope, now married to Miss Caulfield, as barber to George Washington in America.

LEYENDECKER

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'THE SEARCHING WIND' HEAVY, SERIOUS DRAMA FOR CLASS SPOTS

Rates ● ● + generally; more in class spots

Paramount (Hal Wallis)

118 minutes

Robert Young, Sylvia Sidney, Ann Richards, Dudley Digges, Douglas Dick, Albert Basserman, Dan Seymour, Ian Wolfe, Marietta Canty.

Directed by William Dieterle.

"The Searching Wind," Lillian Hellman's warning against appeasement, may have received only indifferent success in the theater, but its screen adaptation offers some compensation. For under the deft production guidance of Hal Wallis, the drama has been smoothed into a mature, thoughtful motion picture that will receive widespread critical approval. It does present a boxoffice problem, though, since its names, Young and Sidney, are hardly in the top brackets and its serious theme is not generally popular film fare for mass audiences. Best results will be gained in the class spots. It will require the support of a light feature in most other situations.

Beginning with the recorded voice of the late President Roosevelt warning the world that the mistakes of 25 years ago cannot be repeated, Miss Hellman's story uses the personalized tale of two women and a man to depict a panorama of critical events in the rise of Fascism, beginning with Mussolini's march on Rome and concluding with his violent death.

Sylvia Sidney, Ann Richards and Robert Young are sincerely moving as the trio whose disillusionment at the hands of a changing world affects both their emotional and intellectual lives. Douglas Dick, the juvenile of the piece, is a splendid newcomer to Hollywood and crusty Dudley Digges is delightful in his original role of the newspaper publisher who gives in too soon.

William Dieterle's direction moves the drama forward with his characteristic vigor —heavy handed at times, but generally effective.

HANNA (Hollywood)

'THE STRANGER' GRIM CHASE MELODRAMA IN ORSON WELLES STYLE

Rates ● ● ● — on name value generally; better in action spots

RKO Radio (International)

95 minutes

Edward G. Robinson, Loretta Young, Orson Welles, Philip Merivale, Richard Long, Billy House, Bryon Keith, Konstantin Shayne,

Directed by Orson Welles.

Orson Welles' quietly sinister performance is better than his slow-paced direction of "The Stranger," a grim post-war espionage tale. After substituting a gradually mounting sense of terror for actual excitement during most of the film's length, Welles winds up with a contrived and overly-theatrical climax in the chiller-diller tradition. The marquee pull of Welles, Loretta Young and Edward G. Robinson, each of whom gives an effective dramatic portrayal, will insure good box office returns generally, very good in action houses. It's an unpleasant yarn in which the romance between a small town professor (actually a Nazi fugitive who planned the mass murder of thousands during the war) and his bride is played down and the lighter moments are few and far between. The shadowy and unusual photographic angles contribute to the picture's brooding quality.

With one of the greatest of all war criminals — a Nazi who planned mass murders — known to be at large in America, Edward G. Robinson, attached to the Allied War Crimes Commission, permits one of the Nazi's former assistants, Konstantin Shayne, to "escape." Robinson then trails Shayne to a little Connecticut town where he attempts to contact the fugitive, Orson Welles, now teaching history in the local boys' school. After eluding Robinson, Shayne meets Welles who cold-bloodedly murders him and buries his body before arriving for his wedding to Loretta Young, daughter of a Supreme Court Justice. Convinced that his quarry is in the town, Robinson poses as an antique buyer while he checks up on all recent arrivals. Robinson finally traps Welles into an unwary remark, but he is without proof until the body of Shayne is discovered. Welles, meanwhile, has told his wife that Shayne had long been blackmailing him and she remains loyal and refuses to reveal what she knows to Robinson. As his wife's nerves begin to crack under the strain, Welles plans to have her killed in an "accident." Although the scheme fails, Miss Young's brother nearly falls into Welles' trap. She then goes to the clock tower, where Welles is hiding, in order to kill him. Robinson follows and, in the struggle, Welles plunges to his death from the lofty tower.

Welles, who delivers several speeches about the Nazi belief in Aryan supremacy in his intense and modulated radio voice, gives one of his more restrained — and most effective — performances. Loretta Young, as his frightened, yet loyal, wife, and Edward G. Robinson, as the detective who relentlessly trails him, both do excellent acting jobs as do the late Philip Merivale, Konstantin Shayne and Richard Long. Billy House, as a loquacious, one-man shopkeeper, gets a few welcome chuckles.

LEYENDECKER

"THE YEAR'S OUTSTANDING NEW STAR"

DANE CLARK is the winner in 'Motion Picture Herald's' nation-wide theatre poll!



THE RUGGEDEST PAIR IN PICTURES PAIR OFF!

DANE CLARK AND ZACHARY SCOTT

and a new star with that luscious 'something'!

JANIS PAIGE

IN WARNERS'

"HER KIND OF MAN"

Directed by FREDERICK DE CORDOVA • With FAYE EMERSON • GEORGE TOBIAS • HOWARD SMITH • HARRY LEWIS • ALEX GOTTLIEB

SCREEN PLAY BY GORDON KAHN AND LEOPOLD ATLAS • ORIGINAL STORY BY CHARLES HOFFMAN AND JAMES V. KERN • MUSIC BY FRANZ WAXMAN

Produced by

TWENTIETH ANNIVERSARY Warners OF TALKING PICTURES

BANG AND SOCK! AND BANG! AND SOCK

NOW!

20th CENTURY-FOX . . . 2 June Releases (Total 3)

'CLUNY BROWN' CLEVER LUBITCH DIRECTION

Rates ● ● ● in deluxers and class spots; less elsewhere; weak in action houses

20th Century-Fox
100 minutes
Charles Boyer, Jennifer Jones, Peter Lawford, Helen Walker, Reginald Gardiner, Sir C. Aubrey Smith, Reginald Owen, Richard Haydn, Margaret Bannerman, Ernest Cossart, Sara Allgood, Billy Bevan, Florence Bates, Michael Dyne, Una O'Connor, Christopher Severn, Ottola Nesmith, Rex Evans,
Directed by Ernst Lubitsch.

The famed "Lubitsch touch" is evident in every scene of "Cluny Brown," a whimsical and thoroughly amusing film based on Margery Sharp's best-selling novel. The popularity of the Book-of-the-Month Club selection, plus the strong marquee pull of Charles Boyer and Jennifer Jones — not forgetting Lubitsch, one of the few directors whose name helps to sell tickets — should make this a strong box office attraction in the deluxe and class houses. However, the subtlety and satire will not impress mass audiences so much and returns will be lower in the sub-runs and rather weak in action spots. Cluny Brown, an impulsive girl with a fondness for tinkering with stopped-up drain pipes, and the Czech refugee who sympathizes with her, are both such unconventional and likeable characters that most audiences will immediately take them to their hearts. And they are delightfully portrayed by Miss Jones and Boyer, who are far better here than in their recent dramatic roles. Even if the story is somewhat inconsequential for the 100-minute running time, it is embroidered with sparkling dialogue and brilliantly satirical portraits of the stuffy aristocracy and the smug middle-classes in pre-war Britain. Lubitsch manages to insert several double-entendre lines without ever becoming offensive and his fade-out is a masterpiece of subtle humor that will send patrons out chuckling.

In 1939, Reginald Gardiner, who is giving a cocktail party in London, is frantically phoning for a plumber to fix his stopped-up sink. A Czech refugee, Charles Boyer, is mistaken for the plumber but when Jennifer Jones, niece of the real plumber, arrives, it transpires that she has taken on the job for the love of it. After Miss Jones has a drink with Boyer and Gardiner to celebrate, her shocked uncle sends her off to become maid at the country estate of Reginald Owen and Margaret Bannerman. Peter Lawford, son of the household, who idolizes Boyer for his anti-Nazi ideas, invites him to be his house guest and the latter again meets Miss Jones. Boyer sympathizes with her desire to settle down and he furthers her interest in Richard Haydn, a stolid pharmacist. But, at the party to announce her engagement, Miss Jones succumbs to the desire to fix his plumbing and the marriage is off. After straightening out Lawford's romance with Helen Walker, a bored young horsewoman, Boyer leaves Owen's country home to return to London. When Miss Jones comes to see him off, he decides he loves her and orders her aboard the train. Years later, in America, Boyer is the successful author of a mystery, "The Nightingale Murder" and, when his wife makes an interesting announcement, he writes a sequel, "The Nightingale Strikes Again."

Jennifer Jones' naviete and Charles Boyer's worldly-wise charm seem perfectly matched, despite their difference in ages. Boyer, incidentally, delivers some of the film's most amusing lines in his scenes with Reginald Owen and Margaret Bannerman, who are perfectly cast as aristocrats who, in 1939, are vaguely aware that Hitler has "written a book or something." Richard Haydn, as a smug, class-conscious pharmacist, and Una O'Connor, who never utters a word of dialogue, give outstanding comedy portrayals and Reginald Gardiner, Sara Allgood and Ernest Cossart are likewise excellent. Peter Lawford, as an earnest liberal, and Helen Walker, as a bored young beauty, do exceptionally well in roles which are out of their usual romantic groove.

LEYENDECKER

'STRANGE TRIANGLE' ENGROSSING, EXPLOITABLE PROGRAM MELLER

Rates ● ● as dualler generally; more if sold in action spots

20th Century-Fox
65 minutes
Preston Foster, Signe Hasso, John Shepperd, Anabel Shaw, Roy Roberts, Emory Parnell, Nancy Evans, Robert Malcolm, Gladys Blake, George Melford,
Directed by Ray McCarey.

This programmer from 20th-Fox is an exploitable melodramatic tale of marital infidelity, cut to fit the dual bills. Preston Foster and Signe Hasso, both of whom turn in excellent performances, give this mild marquee value, but the theme of a conniving, vicious, faithless wife is the stronger selling angle. The film has several surprise twists and some climactic gun-play to make it exciting enough for the action houses. The story, which follows the "True Confessions" style, opens with a murder trial and then flashes back to show how the accused man was compelled to take the blame when his pal murdered his double-crossing wife.

The story starts with Preston Foster on the witness stand in a murder case. He tells of his discharge from the Army and his acceptance of a job as supervisor of a district for a banking chain. Eager for companionship while in San Francisco, he meets a strange young woman and spends a pleasant evening with her, but she disappears the next day. Trying to forget the haunting girl, he goes to work and his first stop is the bank in a small town, where he is surprised to find that Signe is the faithless wife of John Shepperd, manager of the local branch. Despite the persistence of Signe, Foster avoids her advances. Ultimately, she induces her husband to embezzle some funds from the bank and to leave for Mexico with her. However, she attempts to double-cross him and make off with the funds herself, but her husband shoots her. As the husband walks to the stand, he has the sympathy of everyone in the courtroom as the result of Foster's testimony.

DENLEY

20th CENTURY-FOX . . . 1 July Release (Total 2)

'IT SHOULDN'T HAPPEN TO A DOG' FRANTIC COMEDY IS GOOD DUALLER

Rates ● ● + as supporting dualler, except in action spots

20th Century-Fox
70 minutes
Carole Landis, Allyn Joslyn, Margo Woode Henry Morgan, Reed Hadley, Jean Wallace Roy Roberts, John Alexander, John Ireland Ralph Sanford, Kathryn Card, Charles Tannen, Jeff Corey, Charles Cane, Tom Dugan,
Directed by Herbert I. Leeds.

Although 20th Century-Fox laid itself open to exhibitors' wise-cracks about the title of this programmer, "It Shouldn't Happen to a Dog" is better than it sounds and should make an entertaining supporting dualler generally. Carole Landis, who appears in only a few sequences, and Allyn Joslyn, who really goes to town with an energetic and mugging portrayal of a news-hound, give it fair name value. The amusingly improbable plot actually centers about a handsome Doberman pinscher, named Rodney, who mistakenly makes the headlines as taking part in a cocktail bar stick-up. Learning, too late to stop the presses, that the "robbery" was merely a gag, the reporter goes to frantic lengths to kidnap the dog and save his face with his editor and the pursuing cops and rival newsmen. Of course the nonsensical situations pile up with just a touch of melodramatic excitement coming in near the climax. Most of the gags and wise-cracks are good for laughs and one sequence, between the dog and a gabby taxi-driver, is a stand-out. John Alexander, as the practical joker of the police force, and Henry Morgan, as a gangster, are best of the competent supporting cast.

On his discharge from the army, Allyn Joslyn returns to his New York newspaper only to be given the prosaic job of science editor instead of his former crime beat, now being covered by Jean Wallace. Unable to convince his editor, Roy Roberts, that he is a born crime reporter, Joslyn follows up some leads on a government case against a black market operator for tax evasion. Stopping in a cocktail bar, Joslyn is present when Carole Landis, leading a Doberman pinscher dog, asks the proprietor for some bones. As she starts to leave, the lights go out and $70 is taken from the cash register. After Joslyn phones in the story and makes the headlines, he learns that John Alexander, a cop, took the money as a gag. With the police and rival reporters looking for the girl and the dog, Joslyn manages to find Miss Landis and kidnap her dog. When Joslyn later learns that Miss Landis is a policewoman, he gives the dog to a gangster working for the black market operator. The latter really holds up a bar with the dog and this leads Joslyn back into the tax evasion case, with Miss Landis to help him. Together they find missing witnesses in the case and are almost shot by Reed Hadley and his gangster henchmen before the dog manages to save the day for them.

YORK

WARNER BROS....1 June Release

'ONE MORE TOMORROW' TALKY DOMESTIC DRAMA MAY PLEASE WOMEN

Rates ● ● + on name value only; less in action and rural houses

Warner Bros.
88 minutes
Ann Sheridan, Dennis Morgan, Jack Carson, Alexis Smith, Jane Wyman, John Loder, Reginald Gardiner, Marjorie Gateson, Thurston Hall, John Abbott, Marjorie Hoshelle, Sig Arno, Mary Field, Billy Benedict, Anabel Shaw, Ferdinand Munier.
Directed by Peter Godfrey.

With five top-flight players to utter its smart dialogue, "One More Tomorrow" will get box office attention, if not complete audience satisfaction. It's a pseudo-sophisticated and talky domestic drama which seems strangely dated in this post-war world and, although the ladies will enjoy it, male patrons are bound to become restless and annoyed at the lack of action. This re-make of Philip Barry's "The Animal Kingdom" was filmed late in 1943, just before Ann Sheridan's suspension. Now, as the oomph gal's first new release in over two years, plus the enhanced name value of Jack Carson, Dennis Morgan and Jane Wyman, it should start off doing big business in first-runs. However, it will tail off in the subsequents. It is weak for the rural and action houses. Although the story (originally laid in the early 1930's) has been brought up to the 1940 period and given a liberal and socially-significant slant, it remains essentially a love triangle in which the poor, but honest, girl wins out over the scheming socialite. However, audiences will find it difficult to become stirred up over characters who rarely seem like flesh-and-blood figures and for this reason, Jack Carson's likeable butler and ex-pug supplies the picture's brightest moments and Reginald Gardiner's caustic witticisms also get excellent laugh returns.

Ann Sheridan, photographer for a weekly magazine, is assigned to do a society layout on a birthday party for Dennis Morgan, irresponsible son of Thurston Hall, a millionaire. Bored with the party, Morgan leaves with Miss Sheridan and, after meeting her friend, Reginald Gardiner, owner of a liberal sheet, he backs it and becomes editor. Morgan falls in love with Miss Sheridan, but after she turns him down because of the difference in their social stations, he falls under the spell of Alexis Smith, who has long planned to marry him for his money. After their marriage, Miss Smith starts to run Morgan's life, including getting rid of his loyal butler and drinking pal, Jack Carson. After a year's absence from the liberal magazine, Morgan learns that Gardiner is about to publish a series of articles exposing a copper company for sending faulty material to the fighting forces. Miss Smith persuades him to drop the expose by lying about his father's interest in the copper company. When he finally learns, from the loyal Carson, about his wife's deception, Morgan prints the articles and returns to Miss Sheridan as Miss Smith heads for Reno.

DENLEY

WARNER BROS....1 July Release

'A STOLEN LIFE' BELOW PAR FOR BETTE DAVIS, BUT WILL APPEAL TO WOMEN

Rates ● ● ● on name values

Warner Bros.
107 minutes
Bette Davis, Glenn Ford, Dane Clark, Walter Brennan, Charlie Ruggles, Esther Dale, Bruce Bennett, Peggy Knudsen, Clara Blandick, Joan Winfield, Mary Servoss.
Directed by Curtis Bernhardt.

This double portion of Bette Davis in a role which permits the star to play identical twins of widely-contrasted temperaments is more of an acting tour-de-force than it is believable drama. However, the romantic triangle, with the twin sisters fighting for one man's love, is the type of pulp magazine plot that always appeals to women patrons and, added to the star's tremendous box office draw and the names of Glenn Ford and Dane Clark, the result should mean good grosses generally. This initial B. D. Production for Warners is a re-make of an Elizabeth Bergner film released by Paramount in 1939 and, except for a switch to the New England locale, it is essentially the same long-drawn-out tale of deceit, selfishness and unrequited love. Although the picture has been padded unmercifully with unnecessary characters and endless atmospheric shots, Director Curtis Bernhardt manages to make the emotional climaxes moving and dramatically effective. Except for the bad sister's smarter wardrobe and slightly-more brittle manner of speech, Miss Davis fails to differentiate between the twins in the early scenes and, as a result, the audience, as well as the screen characters are often confused. The trick photography, which brings the twin sisters close together in several scenes, is so amazingly well done that it will draw audience comment and build up interest in the film.

Kate Bosworth (Bette Davis), a serious young artist, travels to Cape Cod where she meets and falls in love with Glenn Ford, who works for the Government as a lighthouse inspector. Their friendship ripens until Kate's twin sister, Patricia, (also Bette Davis), a selfish girl who makes a hobby of collecting lovers, is intrigued by Ford and decides to win him over. After Patricia marries Ford, Kate is heartbroken but tries to lose herself in her painting until an ill-mannered artist, Dane Clark, tells her she will never make a good artist until she has really lived. When Kate returns to Cape Cod, she finds Patricia vacationing there while Ford is in Chile. The two sisters go out in a sailboat which runs into a storm and Patricia is washed overboard as Kate tries to save her but gets only her wedding ring. As she recovers, Kate realizes that everyone believes her to be Patricia and, when Ford arrives, she decides to continue the deception. When she learns that Ford was planning a divorce because of his wife's escapades, Kate breaks off with Bruce Bennett, Patricia's last lover. Unable to continue the deception, Kate returns to Cape Cod and Ford follows her there to tell her that he has learned the truth and wants her to start a new life with him.

Although Miss Davis is practically the entire film, she receives able support from Glenn Ford, as the personable hero, and from Walter Brennan, as an irascible old salt, and Charlie Ruggles, as an understanding relative. Dane Clark gives a showy performance in the unnecessary role of an ill-tempered artist and Bruce Bennett makes his brief part stand out.

YORK

'SONG OF MEXICO' TRAVELOGUE WITH STORY IS OK DUALLER

Rates ● ● as supporting dualler; less in action spots

Republic
57 minutes
Edgar Barrier, Adele Mara, George Lewis, Jacqueline Dalya, Jose Pulido, Raquel de Alva, Margaret Falkenberg, Elizabeth Waldo, Carmen Molina, Tipica Orchestra.
Directed by James Fitzpatrick.

A colorful and informative south-of-the-border travelogue containing just enough plot to place it in the feature category, "Song of Mexico" is a novel little film. Name value is lacking and it runs less than an hour, but it should prove a fair supporting dualler in all except the action spots. The first bilingual made by James A. Fitzpatrick, noted for his globe-trotting shorts, this is a pleasant stay-at-home glimpse of Mexico, fast becoming one of the leading vacation lands. Splendid photographic shots of the Shrine of Guadalupe, the Mexican pyramids, the beach at Acapulco and a Mexico City bullring are interspersed with musical interludes at the capital's leading nightclubs. The plot is a familiar one and unimportant except as a peg on which to hang the eye-filling scenes and tuneful moments. Most of the songs are lively, the instrumental music langorous and Carmen Molina's tempestuous dance is a stand-out. Although the doll-faced Adele Mara is a weak choice for the role of a vacillating heroine, the other players are well cast as to type and Edgar Barrier does a capable acting job as the Yankee businessman hero.

Because Edgar Barrier, high-powered young executive, is devoting all his time to business, his fiancee, Adele Mara, breaks the engagement and flies down to Mexico. On a tour of Mexican night spots, she meets a handsome singer, Jose Pulido who falls madly in love with her. Meanwhile, Barrier entrains for Mexico to find Miss Mara and, en route, he meets an attractive divorcee, Jacqueline Dalya, Miss Dalya helps Barrier make Miss Mara jealous until the latter realizes she loves him after all and returns with him to New York. And Miss Dalya consoles herself with Pulido.

YORK

"In Old Sacramento"



World Premiere in Sacramento

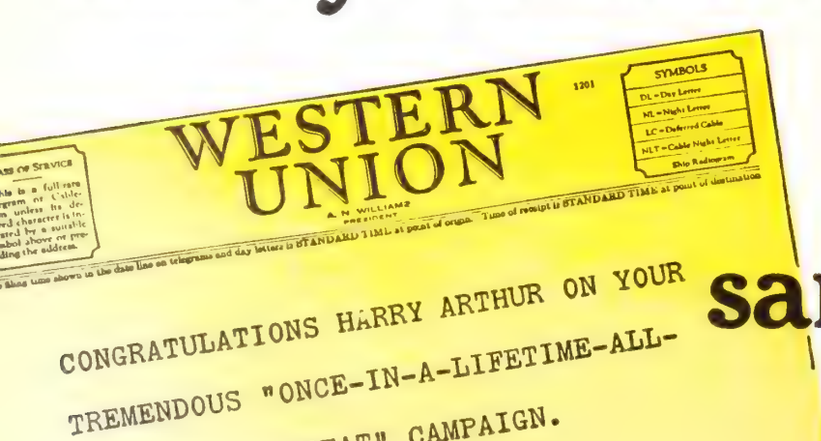
Old Sacramento" tops "Dakota"

record. And now "In Old Sac

Harry Arthur's



5300-sea



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1201

SYMBOLS
DL = Day Letter
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
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same bill Roy Rog

smash business at tri-theatre

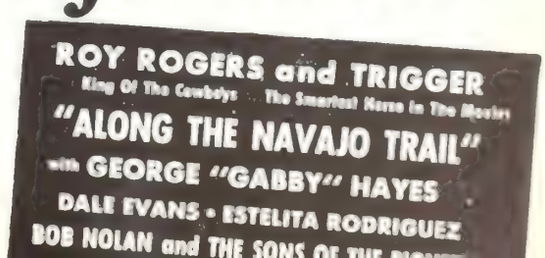
. . . at Gotham, New York "In

first two weeks for new house

ramento" going great guns in

t Fox Theatre, St. Louis . . . on

ers in "Along The Navajo Trail"



'NIGHT EDITOR' TEPID MELODRAMA FOR SUPPORTING ROLE

Rates ● ● — as supporting dualler

Columbia

67 minutes

William Gargan, Jeff Donnell, Charles D. Brown, Janis Carter, Coulter Irwin, Paul E. Burns, Harry Shannon, Frank Wilcox, Robert Stevens, Michael Chapin, Roy Goddon, Robert Emmett Keane, Anthony Caruso, Emmett Vogan, Lou Lubin, Edward Keane.

Directed by Henry Levin.

This is a mildly interesting melodrama, more concerned with illicit love than with newsmen. It will pass muster as a supporting dualler generally. Following the general outline of the popular radio series of the same name, the story is a flashback telling by a night editor who is trying to get an erring young reporter to mend his ways. Director Henry Levin shows a tendency to employ the old-fashioned sob story technique, but the players give the story considerable conviction and suspense is fairly well maintained throughout. Although Jeff Donnell over-acts as a long-suffering wife, William Gargan gives a capable portrayal of the cop and Janis Carter is excellent as a selfish, predatory female. Charles D. Brown is convincing as the night editor and Paul E. Burns and Harry Shannon make minor roles stand out.

When Coulter Irwin, a young reporter, starts drinking and neglecting his wife, his night editor, Charles D. Brown, tells him the story of William Gargan, former police lieutenant. Gargan had been happily married to Jeff Donnell until he fell for Janis Carter, a wealthy married woman. While parked in an auto on a lonely road, Gargan and Miss Carter witness a near-by murder but, because of the possible scandal their presence would reveal, Gargan keeps silent even after he is called in on the case. Gargan also learns that Miss Carter knows the identity of the killer, Frank Wilcox and perjures herself to save the latter after an innocent man is arrested for the crime. Gargan then determines to reveal his affair with Miss Carter even if it means losing both his police badge and his wife's love. Although Miss Carter tries to stab Gargan, he manages to tell the truth about Wilcox and the killing. As Irwin leaves Brown and vows to ask his wife's forgiveness, he meets Gargan, now running a cigar stand in the news building, and he tells him that his story taught him a lesson.

YORK

'THE GLASS ALIBI' INGENIOUS MURDER-MYSTERY

Rates ● ● + in action spots; good dualler generally

Republic

68 minutes

Paul Kelly, Anne Gwynne, Douglas Fowley, Maris Wrixon, Jack Conrad, Selmer Jackson, Cy Kendall, Cyril Thornton, Walter Soderling, Vic Potel, Eula Guy, George Chandler, Forrest Taylor, Phyllis Adair, Ted Stanhope.

Directed by W. Lee Wilder.

An ingeniously contrived plot, with a most unusual climactic twist, puts "The Glass Alibi" above the run-of-the-mill mystery programmer. While name value is mild, the picture rates exploitation to attract the who-dun-it fans in action houses. Will also make a good supporting dualler generally. The title of Minred Lord's original screenplay refers to the carefully planned placing of fingerprints on drinking glasses and doorknobs in a room far from the scene of a murder to establish the killer's alibi. How the killer's scheme backfires to convict him of another murder he didn't commit provides a surprise ending — one of the most original in the murder-mystery field. While the characters' reactions are not always believable, W. Lee Wilder's skillful direction keeps the patron's interest alive until the final fade-out. Douglas Fowley, until now buried in westerns or minor roles, turns in an excellent performance as a mercenary, scheming newspaper reporter and Maris Wrixon gives an appealing portrayal of the ailing heiress he marries. Paul Kelly does his customary capable acting job, Anne Gwynne is convincingly hard-boiled as a gangster's moll and Cy Kendall also stands out.

Taking refuge from the police in the beach home of Maris Wrixon, Cy Kendall, notorious gangster, phones his "moll," Anne Gwynne, to join him. Miss Gwynne's current lover, Douglas Fowley, a newspaper reporter, tips off the police and Kendall is arrested. Fowley, recalling that Miss Wrixon is a millionairess with only six months to live due to a heart ailment, plays up to her and marries her, meanwhile stalling off Miss Gwynne with promises of great wealth in a short time. After the marriage, Miss Wrixon's health seems to improve and Fowley is compelled to get money from Miss Gwynne, who is being financed by Kendall's henchman. Desperate because of the failure of his plan, Fowley decides to murder his wife and make her death appear as suicide. But first he develops a perfect alibi by plotting with Miss Gwynne to place his fingerprints in a room in Palm Springs. Fowley then slips back to his home, shoots his wife and places the revolver in her hand. But Paul Kelly, of the Homicide squad, has long suspected Fowley and he uncovers evidence to show that Miss Wrixon had died of heart failure before Fowley shot her. Although he can't convict Fowley of this, he is able to arrest him for Miss Gwynne's murder, although she had actually been killed by Kendall, who had escaped from jail when he learned that she had been two-timing him.

LEYENDECKER

'AVALANCHE' ABOVE PAR FOR PRC MYSTERY PROGRAMMER

Rates ● ● as dualler generally; can be exploited in action houses

PRC Pictures

70 minutes

Bruce Cabot, Roscoe Karns, Helen Mowery, Veda Ann Borg, John Good, Regina Wallace Philip Van Zandt, Wilton Graff, Harry Hays Morgan, Eddie Parks, Syd Saylor, Eddie Hyans, Eddy Waller, Joe, the Raven.

Directed by Irving Allen.

A routine murder mystery unfolded amidst scenic beauty. The first of Pat de Cicco's Imperial productions, with Bruce Cabot and a capable supporting cast, this is above the ordinary PRC release and will make a fair supporting dualler generally, good for action houses. The story has considerable suspense and the identity of the murderer will come as a surprise to most spectators. Although the first part, laid inside a snow-bound mountain lodge, is too talky, the pace quickens when the film moves outdoors and the climax is a thrilling ski chase similar to that in "Spellbound." Director Irving Allen has permitted both Veda Ann Borg and Regina Wallace to over-act, but Bruce Cabot gives a capable performance as a heroic Treasury Department agent and Roscoe Karns supplies a few laughs as his jittery pal. Jack Good, a handsome young newcomer, really stands out. However, the strikingly-photographed outdoor shots, including several terrifying snow slides, are the one feature that lift the level of this programmer.

Bruce Cabot and Roscoe Karns, Treasury Department agents, arrive at a mountain lodge to arrest a wealthy industrialist for income tax evasion. Learning that he hasn't returned from a skiing trip and that there have been snow slides, Cabot accompanies the ski instructor, Jack Good, in a search for the missing man. They find a body in the snow, which Good identifies as the missing industrialist, and Cabot starts to investigate the murder. Snow slides prevent anyone from leaving the lodge and eventually Cabot learns that the body was that of a gangster who had been trying to collect a debt from the industrialist. Various guests come under suspicion and later Cabot actually finds the industrialist dead from a ski-pole stab. When Helen Mowery, another guest, is missing, Cabot goes in pursuit and, after a ski chase, he finds her with Good, who is holding her under threat of death. After Good is killed in an avalanche of snow, Cabot learns that he had schemed with the industrialist and then had killed the latter in an attempt to gain his fortune.

DENLEY


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DANNY KAYE

The Kid from Brooklyn

IN TECHNICOLOR

VIRGINIA MAYO · VERA-ELLEN · THE GOLDWYN GIRLS

WALTER ABEL · EVE ARDEN · STEVE COCHRAN

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RKO RADIO

Directed by NORMAN Z. McLEOD

Adapted by DON HARTMAN and MELVILLE SHAVELSON · From a Screenplay by GROVER JONES, FRANK BUTLER and RICHARD CONNELL

Based on a Play by LYNN ROOT and HARRY CLORK







splendor spangled with the gayest of laughter, songs, romance!

Gorgeous with bewitching beauties.... Alive with the spirit of fun and dancing and dazzling delight.... and Danny Kaye more lovable than ever as the bewildered milkman who fumbles his way to fame and fortune!




Now playing to the biggest crowds that ever jammed Broadway's famous
ASTOR THEATER
WALTER WINCHELL says: "Danny Kaye is at his funniest in 'The Kid From Brooklyn.'"
JIMMIE FIDLER says: "For a fun festival, take the family to see 'The Kid From Brooklyn.'"
LOUELLA O. PARSONS says: "I never in my life enjoyed a picture more . . . How much funnier can a picture get?"
DANNY KAYE
THE KID FROM BROOKLYN

THE NEWS DIGEST

A Bi-Weekly Review of the Trade's Events

NEW THEATRE TAXES

Always the happy hunting ground for politicians seeking funds, movie theatres in several large cities are faced with new tax "bites" levied by local lawmakers. With admission scales at their peak and reports of huge film profits making the headlines, exhibitors are finding it difficult to ward off these new levies.

In Philadelphia, City Council ignored a huge turnout of protesting theatremen and their employes and voted 13-0 to increase the city tax on theatre admissions from one cent on each 25 cents to a straight 10 percent. Answering the claim of a spokesman for the exhibitors that the tax would adversely affect theatre receipts, one councilman pointed out that most movie houses increased their admission prices during the past two years and that this did not decrease attendance.

New Levy for Chicago

Chicago also faces the threat of a ten percent tax on movie theatre admissions, if a recommendation by the City Council's committee on taxation is adopted. It is noteworthy that the film houses have been singled out for special consideration by the Council, since the proposal provides only a three percent levy on other theatrical and sports admissions.

The tax would bring $7,000,000 into the city's coffers, it is estimated, and has the backing of Mayor Kelly, which is tantamount to adoption.

Atlanta Drops Tax Idea

In Canton, Ohio, a city councilman proposed an amusement tax of one cent on each admission to all places of entertainment, the revenue to be set aside for a public park and for enlargement of the police force.

Only from Atlanta, Ga., was there comforting news on the taxation front. There the City Council discarded a proposal that theatre admissions be taxed one cent on each 50 cents or fraction. A recommendation was substituted that the revenue be obtained by levying on liquors.

* * *

20TH-FOX PROFITS ZOOM UP

In tune with the jingle of profits being rolled up by the other majors is the financial report of 20th Century-Fox and subsidiaries for the first quarter of 1946. The company's consolidated net for the three months ended March 30 amounted to $5,241,953, more than double the profit for the corresponding quarter in 1945, which showed $2,855,485. The 1946 earnings is equivalent to $2.53 per share on the common stock after deductions for dividends on the preferred stocks. This compares to $1.53 per share in the 1945 quarter.

Gross income from sales and film rentals and theatre receipts amounted to $46,390,305, compared to $42,028,729 for the first quarter of 1945.

Officers Re-elected

All members of the 20th-Fox board were re-elected at the annual stockholders meeting in New York last Tuesday (21) and all officers were renamed at the subsequent meeting of the board.

The officers are: Spyros P. Skouras, president; William C. Michel, executive vice-president; Darryl F. Zanuck, vice-president in charge of production; Thomas J. Connors, vice-president in charge of sales; Murray Silverstone and Joseph H. Moskowitz, vice-presidents; Donald A. Henderson, treasurer; Wilfred J. Eadie, comptroller and assistant treasurer; Felix A. Jenkins, secretary; Read B. Simonson and Fred L. Metzler, assistant treasurers; C. Elwood McCartney, assistant comptroller; J. Harold Lang, George F. Wasson, Jr. and William Werner, assistant secretaries.

The board of directors: Skouras, Zanuck, Michel, Silverstone, Connors, Jenkins, Henderson, Eadie, L. Sherman Adams, Robert L. Clarkson, John R. Dillon, Daniel O. Hastings, Robert Lehman, William P. Philips and Seton Porter.

* * *

REPUBLIC QUALITY COSTS UP—YATES

"1946 will definitely mark the arrival of Republic to the rank of a major production organization in this industry and we are prepared and equipped to deliver product comparable to that now being offered by the leading companies." With these words, president Herbert J. Yates opened Republic's Pacific Coast regional sales meeting last Monday (20) at the company's North Hollywood studio.

Asking support for exhibitors for Republic's expansion program, Yates said, "The exhibitor must realize that the cost of production has continuously increased beyond our control in the past few years, and theatre operators must carry their share of the load in increased rentals if the quality and quantity of production is to be continued." He pointed out that Republic is the only studio delivering a steady flow of first class westerns and announced the intention of continuing to supply this type of product.

The confab was attended by Pacific Coast district and branch managers, salesmen, studio and home office executives. Subsequent regional meetings are scheduled for Chicago, May 24-25, and New York, May 27-29. However, there is a possibility that the railroad strike will force cancellation of the Chicago and New York meetings.

* * *

CIEA RAPS ATA

One of the largest and most representative gatherings of independent exhibitor leaders assembled in Chicago last week for the joint meeting of the Allied board and the Conference of Independent Exhibitors Associations — and, incidentally, to honor Allied's national president, Jack Kirsch.

Approximately 70 were in attendance for the sessions, including representatives of every Allied and CIEA unit, as well as several unaffiliated organizations. The West Virginia Managers Association and the Montana Exhibitors Association sent observers, while Fred Wehrenberg, MPTOA board chairman, was present in his personal capacity.

At Friday's session of the CIEA, a resolution was adopted condemning the plans and purposes of the recently formed American Theatres Association and throwing down the gauntlet to that new organization.

It was generally regarded as likely by observers that Allied and the CIEA would for [illegible] stand on vital [illegible] answer to ATA's enticements.

Another meeting of the Allied board was scheduled for Saturday morning.

* * *

NEWSPAPER STRIKE AFFECTS PHILLY

With all three of the city's important daily newspapers, the Evening Bulletin, Philadelphia Record and Inquirer, curtailing newsstand deliveries due to the strike of their truckmen, Philadelphia theatres have been severely affected by the lack of [illegible] advertising. The drivers walked out on May 15 in the midst of a dispute with the publishers about pay increases and other benefits.

The Warner circuit, which controls practically all of the first-run and neighborhood [illegible] withdrew its advertising for the first few days of the strike, as did most of the independents. Only the William Goldman houses continued to [illegible] however, as the news-hungry public swamped the newspaper offices to buy their papers over the counter and thousands of boys started to peddle them throughout the city, practically all the theatres in the city hastily resumed advertising in the three affected papers. The tabloid Daily News [illegible] the strike, having signed a contract with the truckmen several months ago.

Grosses Off

A check-up of a cross-section of Philly's film theatres revealed the fact that business is off approximately 15 to 20 percent, with most of the exhibitors attributing it to the absence of newspaper advertising.

Many houses reported that they have been deluged with phone calls asking for the name of the attraction, an indication that a large section of the public relies on the dailies to keep informed on what is playing around town. The result has been to impress many have regarded with only casual interest before.

(Continued on Page 30)

TITLE CHANGE

"Courage of Lassie" is the new title of the M-G-M picture which was reviewed in Film Bulletin issue May 13 as "Blue Sierra"

'SHE WROTE THE BOOK' HILARIOUS JOAN DAVIS COMEDY

RATES ● ● + as naborhood dualler, less in first-runs

Universal
74 minutes
Joan Davis, Jack Oakie, Kirby Grant, Gloria Stuart, Mischa Auer, John Litel, Jacqueline DeWit, Thurston Hall, Lewis L. Russell, Victoria Horne, Olin Howlin, Cora Witherspoon, Raymond Largay, Selmer Jackson, Gladys Blake, Claire Whitney.
Directed by Charles Lamont.

A fast and furious farce-comedy with emphasis on slapstick, "She Wrote the Book" will be a strong bill-topper on the naborhood duals. The popularity of Joan Davis, who has topped the radio comedy polls for the third successive year, should also make this an above-average dualler elsewhere. The irrespressible star is at her best in this topical satire on the book publishing business and her role gives her the opportunity to run the gamut from subdued character comedy to hilarious clowning. She is remarkably convincing as a "Plain Jane" high school calculus teacher and screamingly funny as the would-be glamour girl who believes herself the author of a daring best-seller, "Always Lulu." Her high jinks at a party scene will keep audiences in stitches. Under Charles Lamont's fast-paced direction, the players squeeze every ounce of humor out of the wildly-improbable plot. Mischa Auer, in one of his familiar bogus Russian noblemen characterizations, and Jack Oakie, as his usual excitable self, are both very good. Gloria Stuart makes a rather negative impression as the mousey wife who really "wrote the book," but Kirby Grant does well in another straight role — opposite Miss Davis.

Joan Davis, calculus instructor at a small western college, is secretly commissioned by Gloria Stuart, wife of the dean, to pick up a royalty check for a sensational best-seller which Miss Stuart has authored under the fictitious name of Lulu Winters. On the train to New York, Miss Davis meets and becomes interested in Kirby Grant, a civil engineer. At the publisher's office, where the press agent (Jack Oakie) has arranged a reception to meet the author of "Always Lulu," she is mistaken for the famous Lulu Winters. Panicky over this unexpected development, Miss Davis escapes from the pursuing Oakie, but her taxi crashes and she emerges from the crash an amnesia victim. During her loss of memory, Miss Davis reads "Always Lulu" and starts to live the extravagant life of its heroine, as planned by Oakie. The publisher, anxious for her to write a sequel, hires a bogus Russian count, Mischa Auer, to help her spend her royalty checks and make her go broke. The plan fails when Thurston Hall, an elderly admirer, starts to shower her with gifts and his jealous wife tries to shoot her. This shock restores her memory and she returns home to find herself expelled from the college for her shocking behavior in New York. Learning that the college will be forced to shut down for lack of funds, Miss Davis uses her Lulu Winters guise to crash a party at Hall's home where she embarrasses him and his guests to the extent that he finances the university just to get rid of her. After she is reinstated at the college, Miss Davis is reunited with Grant.

DENLEY

BROADWAY NEWSREEL

A half-dozen new entries during the past week perked up Broadway's first-run business which had slumped due to the combination of rainy weather, the brown-out and the long-run holdover in the majority of the Times Square spots. Paramount had two new ones, "To Each His Own" at the Radio City Music Hall and "O.S.S." at the Gotham, to add to three others, "The Blue Dahlia," "Kitty" and "The Well-Groomed Bride" already playing at the Paramount, Rivoli and Victoria, respectively. The first Paramount picture to play the world's largest theatre since "So Proudly We Hail" in 1943, "To Each His Own" followed seven smash weeks of M-G-M's "The Green Years," which took in a total of $888,000 aided by the Music Hall's annual Easter spectacle during the first four weeks..."The Blue Dahlia," which had the biggest non-holiday opening day gross in the history of the Paramount, is now in its third smash week being aided by a strong stage bill, headed by Duke Ellington and His Orchestra and The Mills Brothers...Alan Ladd's other picture, "O.S.S.," opened on May 25th at the Gotham following four weeks of Republic's "In Old Sacramento," which started big but slumped during the final stanza..."Kitty," now in its eighth week at the Rivoli, is still showing a profit and will stay until 20th Century-Fox's "Cluny Brown" moves in on June 1st while the other Milland starring film, "The Well-Groomed Bride," is the weakest of the lot in its second week at the Victoria and it will be followed on May 30th by RKO's "Bad Man's Territory."

Among the other stage-screen combinations, "The Postman Always Rings Twice" is showing the greatest box office strength in its fourth week at the Capiol where Guy Lombardo and His Orchestra and Annamary Dickey head the stage show. he M-G-M picture will play another stanza before "Two Sisters from Boston" and the Ritz Brothers opens on June 6th.

"Do You Love Me?" and Count Basile and His Orchestra opened on May 24th at the Roxy following three profitable weeks for "The Dark Corner" and George Jessel on the stage acting as trailer for his production of "Do You Love Me?"

"One More Tomorrow" and Tommy Tucker and His Orchestra also opened on May 24th at the Strand following two very good and one average week for "Her Kind of Man," which was bolstered by Carmen Cavallaro and His Orchestra.

Loew's State, meanwhile, did very well with a second-run of "The Lost Week-End" to give Ray Milland three pictures playing simultaneously within a radius of five Broadway blocks.

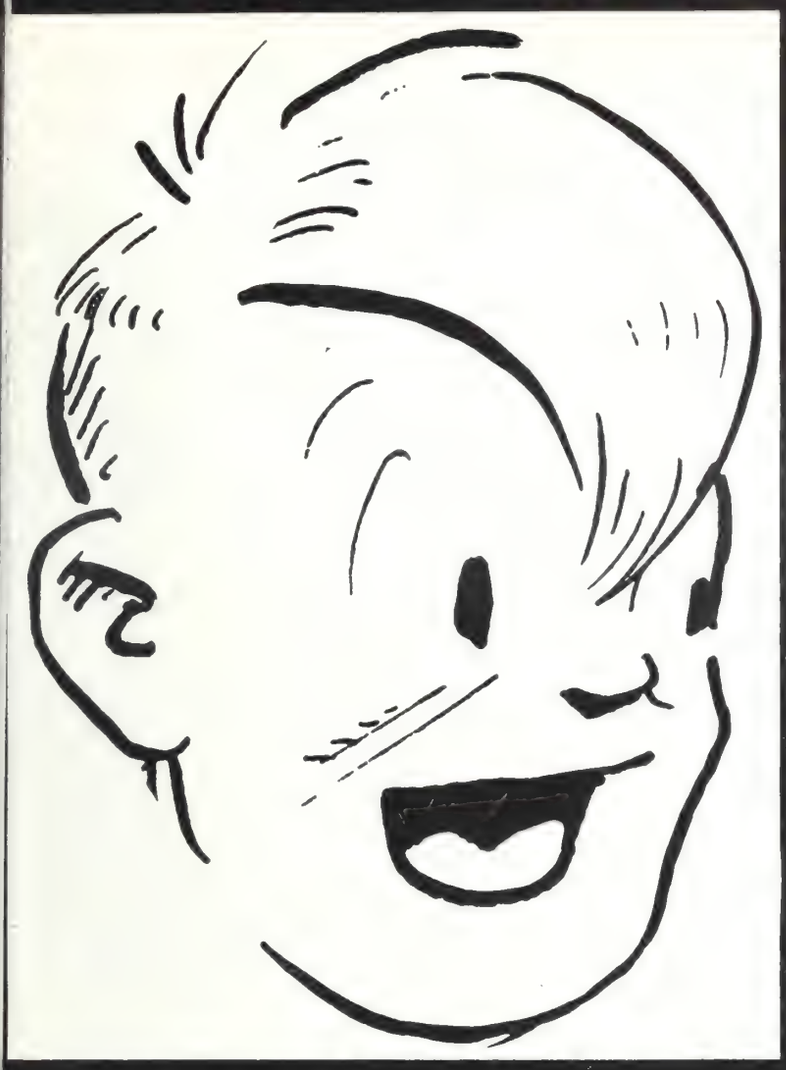
Best among the straight-film attractions is "A Stolen Life," which did a record-breaking $56,000 during its first week at the Hollywood and is set for a long run at this house where the previous attraction, "Saratoga Trunk," played 22 weeks.

Two of the three current RKO Radio attractions continue to do smash business, "The Kid from Brooklyn," which established new house and attendance records during its first week at the Astor, being in its fifth week, while Disney's "Make Mine Music" which also set a new record gross for the Globe, during Easter week, also in its fifth stanza...The third RKO film, "Heartbeat," is doing well enough in its second week at the Palace and will stay until "Without Reservations" opens on June 7th.

Two Universal pictures, "So Goes My Love" and "Little Giant," were disappointing at the Winter Garden and Criterion, respectively, although the former was strong for its initial week, then slumped for the two holdover sessions. The British-made "Madonna of the Seven Moons" opened on May 22nd and this will be followed by the long-awaited "Caesar and Cleopatra" at the Winter Garden...M-G-M's "Bad Bascomb" also opened on May 22nd at the Criterion following two mild weeks for "Little Giant."

Still another Universal picture, "The Cat Creeps," is now at the Rialto following four strong weeks of "Bedlam." This Karloff was the only film to play this long at the Rialto this season and the only pictures to play three were RKO's "The Body Snatcher" and "Isle of the Dead," making Karloff the King of this horror house.

A $10,000 advance sale has already been chalked up for "Henry V," which will open a two-a-day engagement on June 17th at the New York City Center, the first film to ever play this home of opera, ballet and concert.



EXPLOITATION PICTURE

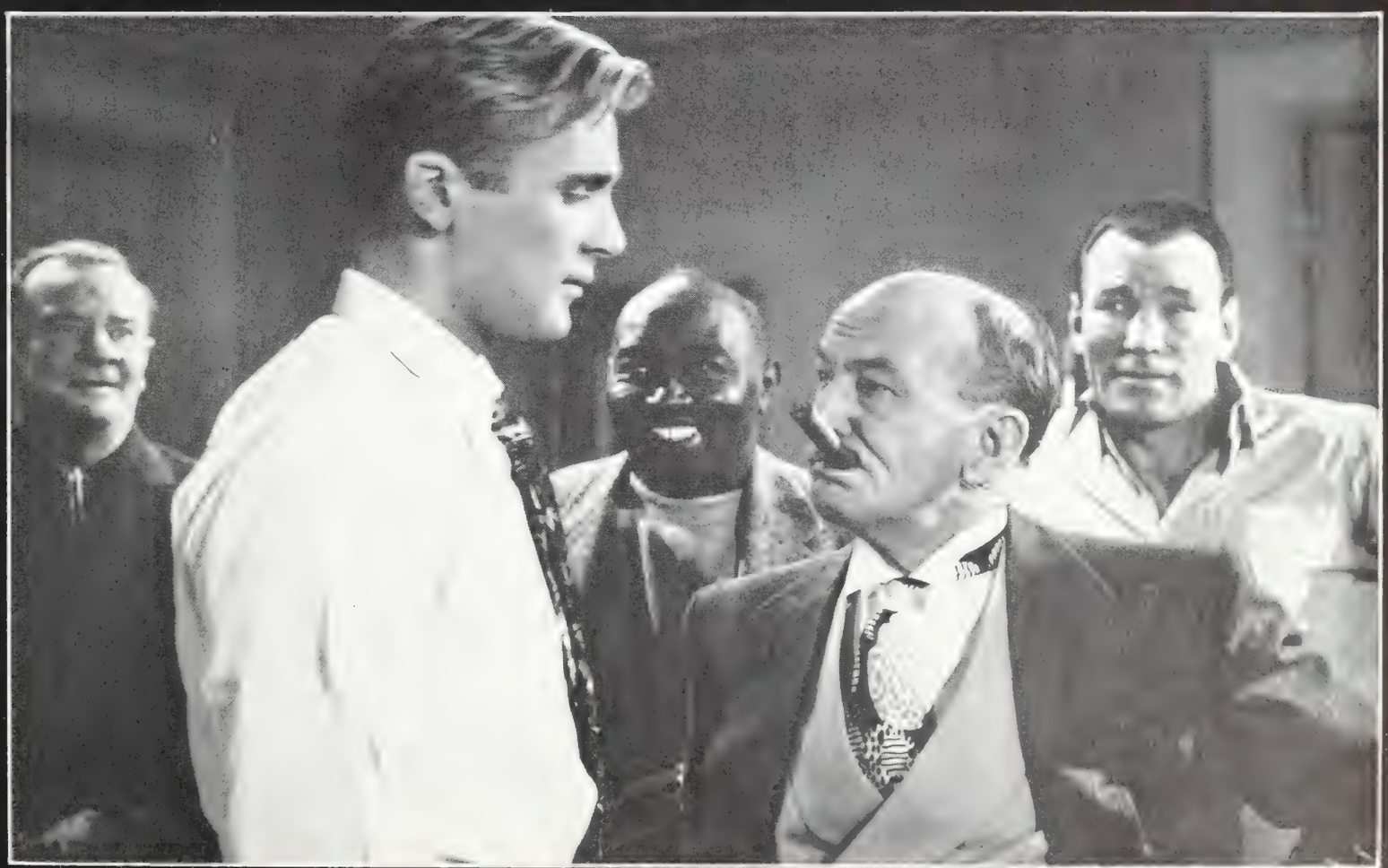
of the issue

'JOE PALOOKA, CHAMP'

Comic Strip Hero Comes to Life!

Ham Fisher's shy, hard-punching Joe Palooka has long been the idol of comic strip fans of every age. The adventures of Joe and his ubiquitous manager, Knobby Walsh, are followed every day by millions of kids and grown-ups in the newspapers of the nation. Now comes Monogram with the first film story about these well known characters and the movie, Joe Palooka, Champ, has been hailed by the critics as doing full justice to the affectionate regard with which Joe and Knobby are viewed by their faithful followers. This is a homey, heart-warming picture and one that the showman can urge upon his patrons with real enthusiasm. All the characters known to the comic strip fans are there and, as an added inducement to sports followers, the cast includes heavyweight champ Joe Louis, Henry Armstrong, Jimmy McLarnin and Lou Nova. But the BIG news is Joe Palooka. You might mention to the ladies that he is a particularly handsome newcomer named Joe Kirkwood.

(Continued on Next Page)



Here are the movie prototypes of Ham Fisher's famous comic strip characters: Joe Kirkwood as Joe Palooka; Leon Errol as his excitable and affectionate manager, Knobby Walsh; Sam McDaniel as the inevitable handler, Smoky, and two members of the champ's entourage.

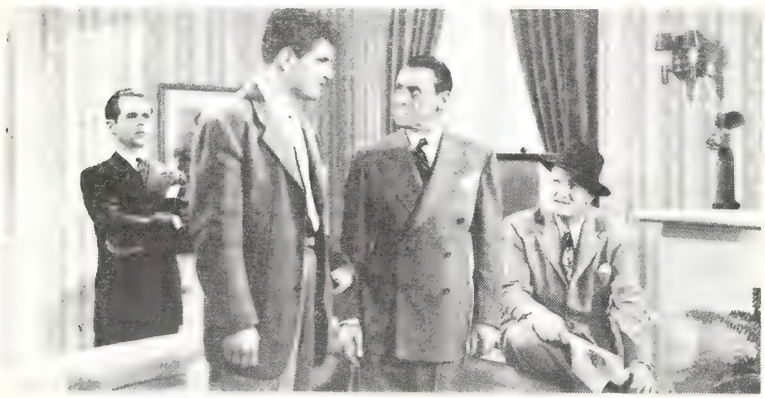
EXPLOITATION PICTURE

(Continued from Preceding Page)

"JOE PALOOKA, CHAMP"

CREDITS

A Monogram Picture. Produced by Hal E. Chester. Associate Producer, George Moskov. Directed by Reginald Le Borg. Cast: Leon Errol, Joe Kirkwood, Elyse Knox, Eduardo Ciannelli, Joe Sawyer, Elisha Cook, Jr., Warren Hymer, Robert Kent, Sam McDaniel, Sara Padden, Lou Nova, and the Champions of the Prize Ring, Joe Louis, Henry Armstrong, Ceferino Garcia, Manuel Ortiz, Jimmy McLarnin, Jack Roper. Screenplay by Cyril Endfield and Albert de Pina. Original Story by Hal E. Chester. Photography by Benjamin Kline, A.S.C.



1. Fight promoter Knobby Walsh (Leon Errol) trains Al Costa (Lou Nova) to fight for a world championship, but gangster Florini (Eduardo Ciannelli) takes the champion away from him.



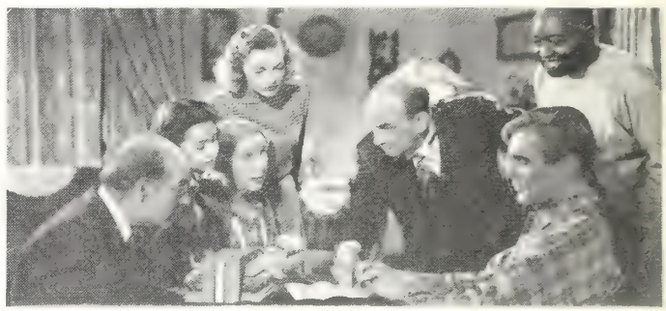
2. In his search for a challenger to Costa, Knobby runs into Joe Louis in a gym and tells him he "shows promise."



3. When his money runs out, Knobby takes four pugs and his faithful handler, Smoky (Sam McDaniel) on a tour of tank towns.



4. In a small town during the tour, Walsh finds Joe Palooka (Joe Kirkwood), a pleasant, shy chap and a natural boxer. Knobby immediately sees the boy's possibilities and they become fond of each other. Knobby tells him he wants to make a champion of him.



5. Knobby faces the problem of winning over Joe's family to the idea of his signing a contract to become a professional fighter under Walsh's wing. With the aid of Anne Howe (Elyse Knox), a society girl passing through the town, Knobby finally wins out and Joe's name is affixed to a contract. The handsome lad has taken a "shine" to Anne. Joe goes on to win a string of bouts and he quickly becomes a challenger for the championship.



6. While Joe is training for the title bout with Costa, Anne invites him to a party at which some of her friends make a fool of the bashful boy. His training suffers and he becomes estranged from both Anne and Knobby. However, Joe rebuffs Florini's efforts to get him to "throw" the fight.



7. Knobby finally takes Joe to secret training quarters and gets him into prime condition. During the match, one of Florini's men is about to shoot Joe while he is in the ring, but is captured, along with his boss. Joe goes on to win the championship — and Anne Howe.

STUDIO SIZE-UPS

BEHIND THE SCENES IN HOLLYWOOD'S STUDIOS

COLUMBIA

It would seem that Columbia is planning a slight injection of "culture" into its work-a-day program of pictures. First indication, the signing of Orson Welles to a directorial-acting contract. Second, a story of the life of Ludwig Von Beethoven added to the Sidney Buchman production schedule.

The name of the piece which will have the Welles domination is untitled as yet. Presently, he's doing a musical piece for Broadway called "Around the World." The Beethoven picture is second or third on the Buchman list, which also includes "Jacobowsky and the Colonel." Buchman is operating as an independent producer on the lot with a releasing deal through Columbia. Harry Cohn's outfit continues to function on the premise that a few gems inserted at crucial points serve to brighten up a lot of paste.

Glenn Ford Renewed

Glenn Ford, who clicked in "Gilda," has been signed for another year by Columbia. He is just finishing his first starring role in "Gallant Journey" and the studio plans to keep him for "top" roles from here on in. Meanwhile, the actor apparently is acquiring an audience, having been elected "man of the year" by the "Bobby Soxers of America."

Columbia's title-change department was, as usual, busily employed these past few days. The picture that started out as "Rendezvous in Rio" then went to "Rio" is now "Thrill of Brazil." Evelyn Keyes, Keenan Wynn and Ann Miller head the cast. Another change converts "The Coffin" to "The Unknown." This one has Karen Morley and Jim Bannon.

A new entry in the Crime Doctor series went before the cameras last week, "The Crime Doctor's Man Hunt." Warner Baxter and Ellen Drew head the cast. One other new starter is a western which Columbia coyly classifies as an "action musical." It is "Singing On The Trail," with Ken Curtis and Jeff Donnell.

Continuing in production are: "Down To Earth" (Rita Hayworth-Larry Parks), "Gallant Journey" (Glenn Ford-Janet Blair) and "Thrill of Brazil" (Evelyn Keyes-Keenan Wynn).

ENTERPRISE

Big news of the week at this fast-moving studio was the signing of Ginger Rogers and John Garfield to contracts.

The contract with Miss Rogers is a long-termer and the actress is to have full say on production points. Two stories are already set for filming: "Wild Calendar" and "Maggi July." The latter will be done first. The actress' husband, Jack Briggs, has been signed as associate producer to work with Wolfgang Reinhardt on Enterprise productions, specifically those in which Miss Rogers will work. The actress gets $175,000 per picture and 40 per cent of the profit. Major studios are really beginning to scream for the aspirin. With actresses and actors learning how easy it is to make a deal like the one Miss Rogers has just signed with Enterprise why should they sign contracts with a major studio for such pittances as four or five thousand a week. It doesn't make sense. This is one more indication that the prediction here and elsewhere months ago was not just idle conjecture. The independents are a major threat to studios like Metro, 20th, Paramount and Warners. What can they possibly offer their top players to compete with a 40% profit deal? Better pictures? No, because the independents, many of them at least, are stopping at nothing to get top stories and directors. More pictures? No, because it is pointless to make more pictures when you can make so much on one. It is obvious that the trend away from major studios is on in full swing. Companies like those named will have to go along. More and more, they will become releasing and distribution outlets for the product made by independent producers. That doesn't mean tomorrow or next month or even next year, but the trend is on.

Garfield Signed

John Garfield, who has been playing hard-to-get with Warners for months now, apparently has decided that no long-term contract is necessary for him. Having just completed "Humoresque," with Joan Crawford, at his home studio, he has signed with Enterprise for a picture called "The Burning Journey." The company will attempt to entice a big name actress to join Garfield in this venture.

Anatole Litvak also has signed here, as producer-director. He will bring his own property, a current French novel, "Coup de Grace," to film for his first Enterprise chore.

Meanwhile, Sol Wurtzel and Loew-Lewin are winding up pictures that will bear the Enterprise banner — though they may still be released through present releasing tie-ups. Wurtzel's "Flight to Paradise" still has a 20th release tag and "Bel-Ami," the Loew-Lewin piece, is tied to a UA release.

Einfeld Planning

There can be no doubt that Charlie Einfeld's years as head of Warners' advertising and exploitation program, is shaping the Enterprise course in a definite direction. The fine hand of Mr. Einfeld's experience is apparent in the continuous efforts of the company to sign box-office names and to obtain properties which are in the public eye. He obviously had his program carefully planned before he started and is building on that plan steadily. The results should be interesting and, it is safe to predict, profitable.

Meanwhile, no deal has been set for the release of Enterprise product. Every major releasing company has its oar in. Rumor currently gives Universal the inside track, but no final commitment has as yet been made.

METRO-GOLDWYN-MAYER

"The Beginning or The End," Metro's atom bomb picture, is now in its fourth week of production with everything progressing as per schedule. The cast is headed by Lionel Barrymore, with Brian Donlevy, Robert Walker, Beverly Tyler, Tom Drake and Hurd Hatfield. It is being watched, foot by foot, by government and scientific experts in the field and should come out a completely authentic documentary with a story background, if Metro's best efforts mean anything.

New starters on the lot are "Lady In The Lake" (Robert Montgomery-Audrey Totter) and "High Barbaree" (Van Johnson-June Allyson). Montgomery is also acting as director on his picture and is employing a new photographic device so secret that the press is being kept off the set.

In addition to the new starters, the following are still in production: "My Brother Who Talked To Horses" (Peter Lawford-Beverly Tyler), "A Woman of My Own" (Greer Garson-Richard Hart), "The Mighty McGurk" (Wallace Beery-Aline McMahon) and "Uncle Andy Hardy" (Mickey Rooney-Bonita Granville).

"Tenth Avenue Angel" (Margaret O'Brien-George Murphy) and "Till The Clouds Roll By" (Judy Garland-Robert Walker) wound up. The latter has been in production for many months, three directors have worked on it.

Gable On Sidelines

After MGM paid $250,000 for "The Hucksters" as a vehicle for Clark Gable, the actor turned down the role. More and more the indication seems that Gable doesn't care whether he makes pictures or not. He is bitterly unhappy about the roasting he took critically in "Adventure" and he's sitting tight on all talk about contracts. Studio executives are working hard to get him re-signed, but he's just cool.

Latest hot tip on the "Forever Amber" situation over at 20th is that offers have been made for the loan of Lana Turner to do the role. MGM executives would not comment on whether they will loan their star out or whether a deal can be made. The part would be a great one for the actress, certainly more desirable than her own idea to do a re-make of "Coquette."

Gregory La Cava and Harry Kurnitz are talking deal with MGM on a story La Cava has written to star Gene Kelly. Kelly is already slated for the top male role in Arthur Freed's production of "The Pirate," but this La Cava story may come first.

At least one of the many story properties being prepared by Joe Pasternak and his writers is about ready for production. This is "The Kissing Bandit." The story, we hear, is still weak but Producer Pasternak is counting on the co-starring of Kathryn Grayson and Tony Martin plus some enchanting music to carry it. Meanwhile, writers are still making last-minute repairs. Lazlo Benedict, long an associate of Mr. Pasternak's here and abroad, will be given his first opportunity to direct an MGM picture with this one.

Trouble With Rooney

Mickey Rooney has been set for the top role in "Summer Holiday," new title for the musical version of "Ah Wilderness," which Rouben Mamoulian will direct for Producer Arthur Freed. Gloria De Haven gets the top female role. Rooney was in the original picture, made in 1936, as the young brother.

Stories have been emanating from the "Uncle Andy Hardy" set on which Rooney is now working, that the actor has been making like an irreplaceable genius. He keeps other players waiting, the unforgivable sin on any sound stage and generally gives the impression that he is top man. There is no doubt that he is, but it's not good manners (and more to the point), it's not good sense to show it. Rooney's career transition from a child star to an actor of adult stature is still not complete. Rooney is a great performer, unquestionably, but he might not have fared so well without Carey Wilson's Hardy family to buoy him over the rough spots.

MONOGRAM

This company was one of those that got in early on the return to foreign business and a recent report from President Steve Broidy indicates the move was a profitable one for them. Mr. Broidy announces a 50 per cent increase so far in that field of business, with more to come.

The plans, at present, indicate that only the "better-grade" product will be selected for export. The low-budget films will not be sold overseas. This means, of course, that some Monogram players will have a chance to build brand new audiences overseas because the market there, barren of American films for six years, is ready to accept new faces as well as established players eagerly.

It is probable that Monogram will do a reciprocal job on English films here if Pathe Ltd., one of the foreign firms with which they have made a deal, has product they feel they can use in their market.

William Beaudine started another Bowery Boy's film this week with the usual Bowery Gang. That added to "Decoy" (Jean Gillie-Edward Norris) completes the production schedule.

PARAMOUNT

It would seem that Paramount is spreading its wings to take in the European market in a rather positive way. There is talk now that the company will build its own studio in England, though, for the time being, they are negotiating for already constructed space on which to begin their foreign production program.

This new project is the outgrowth of the recent European trip that George Weltner, Hal Wallis, Joseph Hazen and Y. Frank Freeman completed. The executives reported to President Barney Balaban that films six and seven years old were being gulped down whole by European markets. If they want American films so badly, why can't American producing companies supply them? Paramount's answer to the query is this plan to start making pictures there as soon as they can get space and ultimately to have their own studio built.

Lull In Schedule

With only three pictures on the schedule here, this studio is in a lull. "The Perils of Pauline" (Betty Hutton-John Lund), "Welcome Stranger" (Bing Crosby-Joan Caufield) and "Where There's Life" (Bob Hope-Signe Hasso) comprise the trio of working films.

Next one to go will be "The Emperor Waltz," with Crosby and Joan Fontaine. In keeping with the helter-skelter return to location shootings now taking Hollywood by storm, this company has already sent off the advance units to Jasper National Park, Canada. At least three weeks of the actual shooting schedule will be covered up there.

Every major studio and many of the independents are either setting companies for location filming or already have companies out. There is no doubt of the value of such expeditions, costly though they may be. First of all, they lend authenticity to backgrounds; they give film a flavor of reality not attainable with contrived replicas. Perhaps their most important function from an exhibitor's point of view is that all over the country, moviegoers will be given an opportunity to come close to the whole business of picture making and the people who make them, many for the first time. This new contact, if handled carefully, will give these moviegoers a new sense of closeness with Hollywood and will increase many times their avidity to see on film a picture which was made in the locale of their homes. It is an indirect exploitation angle, but an important one none-the-less.

PRC

Rumors to the effect that PRC was going out of business were hotly denied last week by Kenneth M. Young, president of Pathe Industries. Mr. Young further stated that there will be no absorption of PRC by Pathe Eagle Lion. The two companies and programs will be completely separate, sharing only in a joint physical distribution program through the Pathe PRC Exchanges.

Harry H. Thomas, PRC President, meanwhile stated that his company is lining up its 1946-47 program and further expansion in production budget is the theme.

Foy Takes Over

Meanwhile, Bryan Foy has taken over as head of Pathe Eagle Lion here and started his career by issuing a "cease order" against any further publicizing of PRC. This order was issued shortly after the announcement by Publicity Director Bob Goodfried of PRC to the effect that PRC will continue to produce films and operate its exchanges even after Pathe E-L takes over here. The indication from Mr. Foy's statement was that PRC would make way for Pathe Eagle Lion as of June 15 by way of its production schedule, exchanges and all other appurtenances.

Kenneth M. Young's denial of PRC absorption and Harry Thomas' statement of the new 1946-47 PRC program came as contradiction to the program implied by Mr. Foy.

At the moment, it's anybody's guess as to just what will happen in the final juggling.

Meanwhile, PRC continues its one-every-ten-days schedule of picture making with "Melody Round-Up," in Cinecolor, with Eddie Dean and Roscoe Ates.

REPUBLIC

More and more westerns, big ones, seems to be the motto at Republic these days. Nine are slated to go into production during the next two months. In the group will be the first Gene Autry special and two Roy Rogers features.

"Heldorado" and "Home in Oklahoma," both Rogers pictures, started May 23. The first one is on a location jaunt and schedules are being set so that the cast can work between the two without loss of time. "Sergeant Gene Autry" starts June 6, Armand Schaefer producing.

Producer Lou Gray, specialist in the Magnacolor series, has two more to go before the end of June.

To complete the Western splurge, which constitutes about one-fourth of the annual western schedule for 1946, are two in the Red Ryder series and two Sunset Carson starrers.

Goodman Pub. Head

Mort Goodman, advertising and publicity director for Warners Pacific Coast theatres for the past nine years, takes over as publicity director here, replacing Les Kaufman who has gone over to International. Mr. Goodman has a big spot to fill, for Les Kaufman did one of the best jobs in the business for Republic and made hundreds of friends for himself and the company.

Apparently, the Autry-Republic fight has been armisticed because the Cowboy has signed a new contract with the studio which calls for eight pictures to be completed by September 30, 1947, four of which must be done by March 31, 1947. This contract cancels all previous existing deals and evidently marks a clean-slate policy for actor and company.

Only one new film started at Republic this week, another in the Red Ryder series, "Vigilante of Boom Town" with the usual cast.

Continuing in production are: "Angel and the Outlaw" (John Wayne-Gail Russell) on location, "Plainsman and the Lady" (William Elliott-Vera Hruba Ralston), "Shine on Texas Moon" (Roy Rogers-Dale Evans), "That Brennan Girl" (James Dunne-Mona Freeman) and "Snow Cinderella" (Lynne Roberts-Charles Drake).

RKO-RADIO

The first repercussion of the change over from the Koerner to the Rathvon regime showed last week in the surprise resignation of William Dozier, who was the late Mr. Koerner's executive assistant. The parting was classified as "friendly" by studio executives. No details of the contract settlement were revealed.

Mr. Dozier immediately announced his affiliation with International as executive assistant to William Goetz. His job here will be much the same as the one he held with Mr. Koerner, for

whom he handled story, player and package deals.

There's an unusual situation becoming more and more apparent on the RKO lot. The studio is making bigger budget pictures all the time, but the contract player's list is shrinking to a minimum. Such players as Douglas Fairbanks, Jr., Maureen O'Hara, Shirley Temple, Loretta Young and Joseph Cotten, all now working in RKO pictures, are not under term contract to the studio. Naturally, the people working in Goldwyn and Liberty films are under contract to those companies, even though the films have RKO release. This is not a serious situation except insofar as it limits the exploitation possibilities on a picture. Long-range publicity stories, always part of an exploitation program for a picture, are limited here because by the time a story breaks in a national magazine on a player, that player is off the RKO lot, and working in another picture. In the final analysis, this may have slight bearing only on the reception of a picture by the public and yet it is closing off a good source of public relations.

Tops In Inde Units

This seems to be in line with RKO's alertness to the trend toward independent unit production — in which this outfit has taken the lead among the majors. More and more big screen names are becoming available for single-picture deals and RKO is in position to grab them up, while not bearing the cost of carrying a large fixed roster.

The point is that RKO would rather put extra money into a big name player for one picture than keep a lot of people under long term contracts without enough story material to keep them busy. Meanwhile, they keep working their young newcomers, whom they have on small salary, into bigger and bigger roles, so that ultimately their names will have marquee value to sell a picture.

Meanwhile, there are 8 pictures in production for RKO release, two of them being Samuel Goldwyn films and one from Liberty.

New starters on the RKO program are: "Katie for Congress" (Loretta Young-Joseph Cotten-Ethel Barrymore) and "Deadlier Than The Male" (Claire Trevor-Lawrence Tierney).

20th CENTURY-FOX

Only new starter at this studio is Sol Wurtzel's "Flight To Paradise," with Paul Kelly, Osa Massen, Hillary Brooke, which he is making as his own production. Since he is affiliated with Enterprise, that company will come into the picture somehow.

Wurtzel is one of the independents whose request to build his own studio has been turned down by the government. Consequently, Wurtzel has signed a contract with Morey and Sutherland Productions, Inc., for complete possession of their studio every other month. The contract will continue for six months with an option for renewal. Space is really the problem of the independents these days.

No further word on the "Amber" situation, though it seems apparent that Gene Tierney will get the role unless, as reported elsewhere, MGM can be persuaded to give the studio Lana Turner. The blow-up on this picture was not a pretty one and certainly no credit to 20th. However, when the picture is finally completed, all the excitement will probably result in additional interest on the part of the public. But at the same time, 20th had best make this a good picture after all the shouting or the same audiences that rush out to see what has happened to the story will be just as quick to criticize bitterly.

4 In Production

The current production schedule stands at four: "Carnival In Costa Rica" (Dick Haymes-Celeste Holm), "The Razor's Edge" (Tyrone Power-Gene Tierney), "My Darling Clementine" (Henry Fonda-Linda Darnell), "You're For Me" (Vivian Blaine-Harry James).

Now it's happened to Betty Grable! She's been threatening for a long time and Rita Hayworth's success in "Gilda" has apparently convinced Miss Grable that she must do a straight dramatic role. Her next will be "No Wedding Ring," the Gene Markey story and production. We wonder whether the box-office will accept Betty sans song and dance. Personally, we don't think so.

UNITED ARTISTS

Of the seven pictures in production on the lot, three are new ones. Hunt Stromberg has started his "Dishonored Lady," with Jack Chertok as his producer and Robert Stevenson directing. Hedy Lamarr, Dennis O'Keefe, John Loder and William Lundigan are cast.

The Hopalong Cassidy series is being resumed under the name of Hopalong Cassidy Productions, Inc. This one is called "The Devil's Playground" (William Boyd-Elaine Riley) and Louis Rachmil is producing with George Archainbaud directing.

Buddy Rogers' Comet company starts its second feature, "Miss Television," with David Bruce and Cleatus Caldwell.

3 Continue Shooting

Continuing in production are: "The Short, Happy Life of Francis Macomber" (Gregory Peck-Joan Bennett) for Benedict Bogeaus and Casey Robinson, "Abie's Irish Rose" (Michael Chekhov-Joan Dru) for Crosby Producers, Inc., "Bel Ami" (George Sanders-Angela Lansbury) for Loew-Lewin, Inc.

Joan Leslie is losing out on the role in the Seymour Nebenzal picture, "The Chase," because of her suit with the Warners. Michele Morgan has been signed to the part with Robert Cummings starred. Production is due to start this week.

"Henry V," the Shakespeare production from Laurence Olivier and company, is due to open in Los Angeles on June 1 at a small neighborhood theatre with road show prices. This theatre apparently has a UA franchise for foreign pictures and here is one time when they'll really hit the jackpot.

UNITED WORLD

Newest plum to be pulled out of the production pie by International is the deal signed recently with Sam Wood for the formation of a new producing unit to make films for International Pictures and United World release. No immediate plans have been announced by the Wood unit, but the producer owns a number of film stories. One of his pets is the Edna Ferber-George S. Kaufman play, "The Land Is Bright," which Mr. Wood has been wanting to get on to film for some time now.

Added to the news of the Sam Wood deal, Bill Dozier's joining the International company as reported elsewhere in this column, begins to give International an impressive background for continued competition in the front ranks of picture making.

John L. (Les) Kaufman is the newly appointed director of publicity and advertising for International Pictures Corporation. He comes from Republic to fill the spot left vacant by the recent death of John LeRoy Johnston.

Leonard Goldstein will take over as executive producer on the production of "The Egg and I." International purchased this best-seller recently at a price of $100,000.

Meanwhile, only one picture continues in production for the International banner, "Bella Donna" (Merle Oberon-George Brent-Charles Korvin).

UNIVERSAL

The Skirball-Manning unit has signed the talked-of deal for two pictures with Joan Crawford. This actress, too, has signed one of those percentage arrangements which are so attractive to players these days because of the capital gains angle. Meanwhile, she starts her last of a three-picture deal at Warners shortly. It is understood that she will be making other films for Warners, but this will depend upon her approval of the vehicle and the title. Strange to watch the reborn power of this actress as a box-office potential and to remember that not too many years ago she was classed as box-office poison. It's nobody's fault, really, except perhaps MGM producers who somehow stuck the player with a long series of films that would have killed the popularity of three actresses in one. It's the same old story, the play's the thing. Without a credible yarn to spin, any actor is licked before he starts. The Crawford revival is just one more proof of the fact, though why more proof should be needed at this stage of the game is a question we can't answer.

Lee Bowman Set

Lee Bowman has been borrowed from Columbia for the leading role in Walter Wanger's next film, "Smash-Up," which will co-star Susan Hayward. This is an original story by Dorothy Parker and Frank Cavett. Eddie Albert and Marsha Hunt are already set into supporting roles. The picture is already underway with Director Stuart Heisler, Susan Hayward and a crew working in New York on preliminary scenes.

No new productions under way and four continue toward wind-up: "Black Angel" (Dan Duryea-June Vincent), "The Michigan Kid" (Jon Hall-Rita Johnson), "Pirates of Monterey" (Maria Montez-Rod Cameron) and "The Killers" (Burt Lancaster-Ava Gardner).

WARNER BROS.

More talent trouble at Warners resulting in the cancellation of the contract with Actor John Dall. When John Dall was brought out here to do the important role in "The Corn Is Green," there wasn't enough paper to hold all the stories that were released about his potential future. Now, it seems that Dall, despite the fact that he caught on well with the fans and is still in demand on Broadway, isn't to have that bright career at Warners after all. No reason was given for the termination of the deal.

Ronald Reagan has been assigned to the male lead in "The Voice of the Turtle" when it goes into production. This play has been a property of this studio for two years now, but no attempt has been made up to now to put it into production. Eve Arden will carry the second female lead, but no assignment has been made of the star role which a dozen local actresses (some on the Warner lot) are itching for. The role has been offered to Jean Arthur, but it is not certain that she is well enough to accept. John Van Druten will direct.

(Continued on Page 30)

PRODUCTION & RELEASE RECORD

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the Running Time in states where there is censorship. All new productions are on 1945-46 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production.

COLUMBIA

1945-46 Features	Completed (41)	In Production (4)
Westerns	Completed (16)	In Production (1)
Serials	Completed (3)	In Production (0)

NEW PRODUCTIONS

THE CRIME DOCTOR'S MANHUNT
Mystery—Started May 13
Cast: Warner Baxter, Ellen Drew, William Frawley.
Director: William Castle Producer: Rudolph Flothow
Story: Girl assumes sister's identity. She commits murder to protect her trick.

SINGING ON THE TRAIL
Western—Started May 13
Cast: Ken Curtis, Jeff Donnell, The Hoosier Hotshots, Guy Kibbee, Big Boy Williams, Dusty Anderson.
Director: Ray Nazarro Producer: Colbert Clark
Story: Not available. See next issue.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Down To Earth (T)	Hayworth-Parks	4-15			
Gallant Journey	Ford-Blair	3-18			
Thrill of Brazil	Keyes-Bowman	4-29			
Details under title: Rio					
COMPLETED — 1945-46 —					
Bandit of Sherwood Forest (T) (87)	Wilde-Louise	4-2	2-21	7004	4-15
Blazing the Western Trail (56)	Starrett-Matthews	9-4	10-18	7201	
Details under title: Raiders of Quanti Basin					
Blondie Knows Best	Singleton-Lake	4-1			
Blondie's Lucky Day (69)	Lake-Singleton	10-15	4-4	7020	
Close Call for Boston Blackie (60)	Morris-Lane	10-29	1-24	7030	
Cowboy Blues	Curtis-Donnell	4-29			
Crime Doctor's Warning (69)	Baxter-Anderson	6-25	9-27	7022	3-18
(Details under title: Paper Doll Murder)					
Dangerous Business	Tucker-Merrick	3-18	6-20		
Details under title: Power of Attorney					
Desert Horseman, The	Starrett-Burnette	9-3			
Details under title: Phantom of the Desert					
Devil's Mask, The	Louise-Bannon	2-18	5-23		
Frontier Gunlaw (59)	Starrett-Taylor	1-31			
Galloping Thunder (54)	Starrett-Burnette	7-9	4-25	7207	
Gentleman Misbehaves, The (74)	Massen-Stanton	11-12	2-28	7034	
Details under title: Lullaby of Broadway					
Gilda (110)	Hayworth-Ford	9-17	4-25	7001	4-1
Girl of the Limberlost (60)	Tindall-Clifton	6-25	10-11	7029	
Gunning for Vengeance	Starrett-Adair	6-25	3-21	7206	
Details under title: Burning the Trail					
Heading West	Starrett-Houck	10-1			
Details under title: Massacre Mesa					
His Face Was Their Fortune	Louise-Duane	5-13			
Hit The Hay (62)	Canova-Hunter	8-20	11-29	7018	3-4
Hop Harrigan (Serial)	Bakewell-Holt	2-18	3-28	7160	
Jungle Raiders (Serial)	Richmond-Borg	8-6	9-14	7120	
Jolson Story, The (T)	Parks-Keyes	11-12			
Just Before Dawn (65)	Baxter-Barrie	11-26	3-1	7021	5-13
Kiss and Tell (90)	Temple-Abel	2-5	10-18		
Landrush	Starrett-Burnette	11-26			
Lawless Empire (58)	Starrett-Law	10-16	11-15	7202	
Life With Blondie (69)	Singleton-Lake	9-3	12-13	7019	4-1
Man Who Dared	Brooks-Macready	3-4	5-30		
Details under title: One Life Too Many					
Meet Me On Broadway (78)	Reynolds-Brady	8-20	1-3	7014	
Mysterious Intruder, The (62)	Dix-Blake	12-24	4-11	7025	5-13
Details under title: Murder Is Unpredictable					
My Name Is Julia Ross (64)	Foch-Macready	8-6	11-27	7017	11-26
Details under title: The Woman in Red					
Night Editor (67)	Gargan-Carter	1-7	4-18	7023	
Notorious Lone Wolf, The (64)	Mohr-Carter	11-12	2-14	7028	4-15
Details under title: Lone Wolf on Broadway					
One Way To Love (83)	Morris-Chapman	8-20	12-20	7012	
Details under title: Hail the Chief					
Out of the Depths (61)	Bannon-Hunter	10-1	12-27	7035	
Details under title: Secret Story					
Outlaws of the Rockies	Starrett-Harding	4-30	9-18		
Pardon My Past (87)	MacMurray-Chapman	5-14	12-25	7005	2-18
Perilous Holiday (89)	O'Brien-Warrick	10-15	3-21	7008	
Phantom Of The Desert	Starrett-Burnette	9-3			
Phantom Thief, The	Morris-Donnell	1-21	5-2		
Details under title: Boston Blackie's Private Ghost					
Prison Ship (60)	Lowery-Foch	8-20	11-15	7036	
Renegades (T) (88)	Keyes-Parker	6-11	6-13		
Details under title: The Kansan					
Return of Rusty, The	Donaldson-Dennis	4-1	6-27		
Roaring Rangers	Starrett-Burnette	6-11	2-14	7205	
Details under title: Powder River					
Sing While You Dance	Drew-Stanton	4-29			
Snafu (82)	Parks-Lloyd	6-25	11-22	7010	1-7
So Dark the Night	Geray-Cheirel	12-10	3-14		
Tars and Spars (88)	Drake-Blair	8-6	1-10	7007	5-13
Talk About A Lady (71)	Falkenburg-Tucker	12-24	3-28		
That Texas Jamboree	Curtis-Donnell	12-24	5-16		
Terror Trail	Starrett-Burnette	10-29			
Texas Panhandle (55)	Starrett-Parks	5-14	12-20	7203	
Throw a Saddle on a Star (67)	Curtis-Roberts	12-10	3-21	7221	
(Details under title: Smoky River Serenade)					
Two-Fisted Stranger	Starrett-Burnette	3-20	5-30		
Unknown, The	Morley-Bannon	4-1			
Details under title: The Coffin					
Voice of The Whistler, The (60)	Dix-Merrick	8-6	10-30	7024	1-21
Walls Came Tumbling Down, The (82)	Bowman-Chapman	12-24	6-7		
Who's Guilty? (Serial)	Kent-Ward	10-15	12-13	7140	

MISC INDEPENDENTS

1945-46 Features	Completed ( )	In Production (1)

NEW PRODUCTIONS

HAL ROACH STUDIOS

CURLEY (Cinecolor)
Comedy—Started April 11
Cast: Frances Rafferty, Larry Olsen, Eilene Janssen, Ardda Lynwood, Gerald Perreau, Jimmy Menzies, Tommy Menzies, Dale Belding, Eugene Holland, Kathleen Howard, George Nokes, Edna Holland.
Director: Bernard J. Carr Producer: Robert McGowan
Story: School kids plague teacher, but she gets her lesson across.

METRO-GOLDWYN-MAYER

1945-46 Features	Completed (42)	In Production (7)

NEW PRODUCTIONS

BEGINNING OR THE END
Drama—Started May 6
Cast: Lionel Barrymore, Brian Donlevy, Robert Walker, Beverly Tyler, Tom Drake, Hurd Hatfield.
Director: Norman Taurog Producer: Sam Marx
Story: The pictorial history of the atom bomb experiments and results.

LADY IN THE LAKE
Mystery Drama—Started May 8
Cast: Robert Montgomery, Audrey Totter, Leon Ames.
Director: Robert Montgomery Producer: George Haight
Story: A hardboiled detective becomes involved in a strange murder case.

HIGH BARBAREE
Adventure Drama—Started May 13
Cast: June Allyson, Van Johnson, Claude Jarman, Jr., Henry Hull, Cameron Mitchell.
Director: Jack Conway Producer: Everett Riskin
Story: Young Navy pilot forced down in the South Pacific finds time to re-live his life and make some new decisions before rescue comes.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Mighty McGurk, The	Beery-MacMahon	5-13			
My Brother Who Talks To Horses	Lawford-Jenkins	4-1			
Woman of my Own, A	Garson-Hart	4-1			
Uncle Andy Hardy	Rooney-Granville	5-13			
COMPLETED — 1945-46 —					
BLOCK NO. THIRTEEN					
Abbott and Costello in Hollywood (83)	A. & C.	4-30	10-45	602	9-3
Dangerous Partners (78)	Craig-Hasso	3-5	10-45	604	8-20
Her Highness and the Bellboy (112)	Lamarr-Walker	12-25	10-45	603	7-23
Hidden Eye, The (68)	Arnold-Rafferty	12-11	9-45	601	8-6
Our Vines Have Tender Grapes (105)	O'Brien-Robinson	10-16	9-45	600	7-23
BLOCK NO. FOURTEEN					
She Went to the Races (86)	Craig-Gifford	5-28	11-45	607	10-29
They Were Expendable (133)	Montgomery-Wayne	3-5	11-45	609	11-26
What Next, Corporal Hargrove? (95)	Walker-Porter	8-6	11-45	606	11-26
Vacation from Marriage (94)	Donat-Kerr	Foreign	11-45	608	12-10
Yolanda and the Thief (T) (108)	Astaire-Bremer	1-22	11-45	610	10-29
BLOCK NO. FIFTEEN					
Letter for Evie, A (89)	Hunt-Carroll	6-11	1-46	614	12-10
Harvey Girls, The (T) (101)	Garland-Hodiak	1-22	1-46	611	1-7
Portrait of Maria (76)	Del Rio-Armendariz	Foreign	1-46	612	1-7
Sailor Takes a Wife (91)	Walker-Allyson	4-2	1-46	615	1-7
Up Goes Maisie (89)	Sothern-Murphy	8-20	1-46	613	1-7

BLOCK NO. SIXTEEN

Bad Bascomb (112)	Beery-O'Brien		4-46		619	2-18
Hoodlum Saint (91)	Powell-Williams		7-9	4-46	618	2-18
Last Chance, The (105)	Foreign			4-46	621	12-10
Postman Always Rings Twice, The (113)	Turner-Garfield	6-25	4-46		620	3-18
Two Sisters From Boston (112)	Allyson-Lawford	7-9	4-46		622	3-18

SPECIALS

Adventure (129)	Gable-Garson	6-11	3-46		616	12-24
Details under title: This Strange Adventure						
Weekend at the Waldorf (130)	Turner-Johnson	11-27	10-45		605	7-23
Ziegfeld Follies (T) (110)	Astaire-Ball	5-1	3-46		617	1-21

NOT DESIGNATED

Boys' Ranch (88)	Craig-Jenkins	8-6				5-13
But Not Goodbye	Morgan-Totter	1-7				
Courage of Lassie (T)	E. Taylor-Lassie	9-18				5-13
Details under title: Hold High the Torch						
Easy To Wed (T) (117)	Ball-Johnson	2-19				4-15
Faithful in My Fashion	Reed-Drake	1-7				
Fiesta (T)	Williams-Carroll	12-24				
Great Morgan, The	Morgan-Powell					
Green Years, The (127)	Coburn-Drake	9-3				3-18
Holiday in Mexico (T)	Pidgeon-Massey	9-17				
Little Mr. Jim	Jenkins-Gifford	10-29				
No Leave, No Love	Johnson-Kirkwood	10-1				
Show-Off, The	Skelton-Maxwell	3-4				
Star from Heaven (Cinecolor)	Thompson-Tobias	10-29				
Tenth Avenue Angel	O'Brien-Murphy	4-1				
Till The Clouds Roll By (T)	Garland-Walker	12-24				
Two Smart People (93)	Ball-Hodiak	10-1				
Three Wise Fools	O'Brien-Barrymore	11-26				
Undercurrent	Taylor-Hepburn	3-4				
Details under title: You Were There						
Yearling, The (T)	Peck-Jarman	8-20				

COMPLETED — 1944-45 —

BLOCK NO. TEN

Blonde Fever (69)	Dorn-Astor	8-21	2-45		516	11-27
Nothing But Trouble (69)	Laurel-Hardy	6-26	3-45		519	12-11
Main St. After Dark (57)	Arnold-Royal	9-4	1-45		514	12-11
Details under title: Telltale Hands						
Thin Man Goes Home (101)	Powell-Loy	515	1-45		513	11-27
Between Two Women (83)	Barrymore-Johnson	8-21	3-45		518	12-23
This Man's Navy (100)	Beery-Gleason	5-28	2-45		517	1-8
Keep Your Powder Dry (73)	Turner-Peters	9-4	3-45		520	2-19
Music for Millions (120)	O'Brien-Iturbi	5-29	2-45		515	12-25
Gentle Annie (80)	Craig-Reed	8-21	5-45		523	12-25
Without Love (111)	Tracy-Hepburn	10-31	5-45		522	4-2
Son of Lassie (T) (102)	Lawford-Lanchester	5-29	6-45		526	4-30
Details under title: Women's Army						
Picture of Dorian Gray (108)	Sanders-Hatfield	3-6	6-45		525	3-5

BLOCK NO. TWELVE

Bewitched (65)	Thaxter-Daniels	11-27			530	6-25
Details under title: Alter Ego						
Thrill of a Romance (T) (105)	Johnson-Williams	8-21			528	5-28
Twice Blessed (77)	Wilde-Craig	12-11			529	6-11

SPECIAL

Anchors Aweigh (T) (144)	Kelly-Sinatra	6-26			531	7-23
Meet Me in St. Louis (T) (113)	Garland-O'Brien	12-13	1-45		512	11-23
National Velvet (T) (125)	Rooney-Taylor	2-7	4-45		521	12-11
Details under title: The Home Front						
Thirty Seconds Over Tokyo (138)	Tracy-Thaxter	2-21	1-45		511	11-27
Valley of Decision (111)	Garson-Peck	9-18	6-45		527	4-13

MONOGRAM

1945-46 Features (34) Completed (24) In Production (2)
Westerns (12) Completed (9) In Production (0)

NEW PRODUCTIONS

GHOST BUSTERS
Drama—Started May 13
Cast: Leo Gorcey, Huntz Hall, Tanis Chandler, Gabriel Dell, Bobby Jordan, Douglas Dumbrille.
Director: William Beaudine Producer: Jan Grippo
Story: The Bowery Gang turn exterminators (of all things) and their first job takes them into a house of mad experiments.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Decoy	Gillie-Norris	5-13			
COMPLETED — 1945-46 —					
Allotment Wives (80)	Francis-Kelly	6-25	12-24	505	12-10
Behind the Mask (67)	Richmond-Reed	10-29		527	
Details under title: The Shadow's Shadow					
Black Market Babies (71)	Richmond-Hazard	9-3	1-5	504	4-15
Border Bandits (57)	Brown-Hatton	8-20	1-12	565	
Dark Alibi	Toler-Lorring	12-24	5-25	519	
Don't Gamble With Strangers	Richmond-Hayes	3-18			
Details under title: Charlie Chan at Alcatraz					
Face of Marble, The (72)	Carradine-Drake	10-15	2-2	528	
Fear (68)	Cookson-William	7-23	3-2	507	
Details under title: Suspense					
Fighting Texans, The	Brown-Hatton	3-18			
Gay Cavalier, The (65)	Roland-Ames	12-24	3-30	529	
Haunted Mine, The (52)	Brown-Hatton	10-29	3-2	566	
Hot Money	Gorcey-Hall	4-15			
In Fast Company	Gorcey-Hall	2-18		510	
Details under title: In High Gear					
Jade Lady	Richmond-Reef	4-29			
Joe Palooka, Champ (70)	Kirkwood-Knox	12-24	5-28	506	4-29
Jumpin' Joe	Douglas-Ames	4-29			
Junior Prom (69)	Stewart-Preisser	11-26	5-10	514	5-13
Details under title: High School Kids					
Live Wires (65)	Gorcey-Drake	10-1	1-12	509	
Details under title: Stepping Around					
Lonesome Trail (55)	Wakely-White	9-17	12-8	561	
Details under title: On The Cherokee Trail					
Mandarin's Secret	Toler-Yung	4-1			
Details under title: Corpus Delicti					
Moon Over Montana	Wakely-Holt	12-10	2-16	572	
Red Dragon, The (64)	Toler-Fong	9-17	2-9	513	4-15
Details under title: Charlie Chan in Mexico					
Roaring Range, The	Brown-Hatton	5-13			
Romance of the Rancho	Roland-Riordan	4-15			
Shadow Returns, The (61)	Richmond-Reed	10-29	2-16		
Details under title: The Shadow					
Strange Mr. Gregory, The (63)	Lowe-Rogers	6-25	1-2	516	3-18
Details under title: Gregory					
Suspense (101)	Belita-Moore	10-29	6-15		4-15
Details under title: Glamour Girl					
Sunbonnet Sue (90)	Regan-Storm	5-14	1-10	501	10-15
Sweet Sixteen	Stewart-Preisser	3-18			
Details under title: High School Scandals					
Swing Parade of 1946 (75)	Storm-Reagan	8-6	3-16	503	
Trail to Mexico	Wakely-White	4-29	6-29	574	
Under Arizona Skies	Brown-Hatton	2-4	4-13	567	
Details under title: Code of The Drifter					
West of The Alamo	Wakely-White	2-4	4-20	573	

PARAMOUNT

1945-46 Features Completed (38) In Production (3)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Perils of Pauline (T)	Hutton-Lund	3-18			
Welcome Stranger	Crosby-Caulfield	3-18			
Where There's Life	Hope-Hasso	4-15			
COMPLETED — 1945-46 —					
BLOCK NO. ONE					
Duffy's Tavern (97)	Gardner-Reynolds	10-2	9-28	4501	9-3
Follow That Woman (70)	Gargan-Kelly	2-19	12-14	4504	9-3
Lost Weekend, The (101)	Milland-Wyman	10-31	11-16	4503	8-20
Love Letters (101)	Jones-Cotten	10-31	10-26	4502	8-20
BLOCK NO. TWO					
Hold That Blonde (76)	Bracken-Lake	12-11	11-23	4506	10-15
Details under title: Good Intentions					
Kitty (104)	Goddard-Milland	6-12	1-25	4509	10-15
People Are Funny (93)	Haley-Walker	4-2	1-11	4508	10-15
Stork Club (98)	Hutton-Fitzgerald	4-30	12-28	4507	10-15
BLOCK NO. THREE					
Masquerade in Mexico (96)	Lamour-Cordova	1-8	2-22	4512	12-10
Miss Susie Slagle's (87)	Tufts-Lake	9-18	3-8	4513	12-10
Tokyo Rose (66)	Barr-Massen	2-8		4511	12-10
BLOCK NO. FOUR					
Blue Dahlia, The (99)	Ladd-Lake	4-2	4-19	4518	2-18
They Made Me A Killer (65)	Lowery-Britton	7-9	5-3	4517	2-18
Virginian, The (T) (90)	McCrea-Britton	11-13	4-5	4516	2-18
Well-Groomed Bride, The (75)	Milland-deHavilland	2-19	5-17	4519	2-18
BLOCK NO. FIVE					
Bride Wore Boots, The (82)	Stanwyck-Cummings	8-6	5-31	4521	4-1
Hot Cargo (57)	Rogers-Reed		6-28	4523	3-18
Our Hearts Were Growing Up (122)	Donlevy-Russell	3-5	6-14	4522	4-1
To Each His Own (122)	deHavilland-Lund	7-9	7-5	4524	3-18
BLOCK NO. SIX					
Monsieur Beaucaire (T) (93)	Hope-Caulfield	9-17		4532	5-27
O. S. S. (107)	Ladd-Fitzgerald	2-18		4526	5-13
Searching Wind, The (108)	Young-Sidney	1-21		4529	5-13
Strange Life of Martha Ivers (116)	Stanwyck-Heflin	10-1		4528	5-13
Details under title: Love Lies Bleeding					
Swamp Fire (70)	Weissmuller-Grey	11-12			
SPECIALS					
Road to Utopia, The (90)	Crosby-Hope-Lamour	12-13	3-22	4531	12-10
NOT DESIGNATED					
Big Town	Reed-Brooks	12-24			
Blue Skies (T)	Crosby-Astaire	8-6			
Calcutta	Ladd-Russell	7-9			
California (T)	Stanwyck-Milland	12-10			
Cross My Heart	Hutton-Tufts	1-8			
Details under title: Too Good To Be True					
Fear In The Night	Kelly-York	4-29			
Imperfect Lady, The	Wright-Milland	10-1			
Details under title: Take This Woman					
Ladies' Man	Bracken-Welles	11-26			
Perfect Marriage, The	Young-Niven	1-21			
Rhythm Ranch	Haley-Hilliard	11-1			
Seven Were Saved	Denning-Craig	4-1			
Suddenly It's Spring	MacMurray-Goddard	3-18			
Two Years Before the Mast	Ladd-Donlevy	5-1			

PRC

1945-46 Features Completed (18) In Production (1)
Westerns Completed (13) In Production (0)

NEW PRODUCTIONS

MELODY ROUND-UP (Cinecolor)
Western Musical—Started May 11
Cast: Eddie Dean, Roscoe Ates.
Producer-director: Robert Emmett Tansey
Story: Hero routs out rustlers mob aided by his pal

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED — 1945-46 —					
Ambush Trail (58)	Steele-Saylor		2-17		
Avalanche (68)	Cabot-Borg	3-4	6-20		
Blondes On The Loose	Beaumont-Walker	5-13			
Caravan Trails (Cinecolor) (65)	Dean-Carlin	10-1	1-20		4-29
Club Havana (62)	Lindsay-Neal	5-28	10-23		11-26
Larceny in Her Heart	Beaumont-Walker	3-18	7-10		
Details under title: Crime in The Night					

Danny Boy (66)	Henry-Johnson	8-6	1-8			
Detour (62)	Savage-Neal	6-25	11-30			12-24
Devil Bat's Daughter	LaPlanche-James	1-21	4-15			
Enchanted Forest (Cinecolor) (80)	Lowe-Joyce	1-22	12-8			10-1
Flying Serpent (60)	Lewis-Kramer	9-3	2-20			2-18
Gentlemen with Guns	Crabbe-St. John	1-21	3-27			
Ghost of Hidden Valley	Crabbe-St. John	4-29				
Gun Smoke	Steele-Saylor	12-10				
How Do You Do? (83)	Gordon-Windsor	8-6	12-24			11-26
I Ring Doorbells (67)	Shayne-Gwynne	10-2	2-25			
Lightning Raiders (61)	Crabbe-St. John	10-15	1-7			
Mask of Diijon (73)	Von Stroheim-Bates	11-26	4-9			
Missouri Hayride	O'Driscoll-Wright	4-29				
Murder Is My Business (65)	Beaumont-Walker	12-26	4-10			
Navajo Kid (59)	Steele-Saylor	10-15	11-21			
Once and For All	Coleman-Reed	10-29				
Prairie Rustlers (55)	Crabbe-St. John	9-17	11-7			
Details under title: Buster Crabbe No. 1						
Queen of Burlesque	Ankers-Young	4-1	7-24			
Romance of the West (60)	Dean-Barton	8-6	3-20			
Six Gun Man (60)	Steele-Carlin	10-29	2-1			
Details under title: Six-Gun For Hire						
Sons of Old Wyoming (Cinecolor) (65)	Dean-Padden	5-14	11-12			10-29
Strangler of The Swamps (60)	LaPlanche-Edwards	9-3	1-1			
Terrors On Horseback	Crabbe - St. John	1-21	5-1			
Thunder Town (57)	Steele-Saylor	4-10				
Wife of Monte Cristo (81)	Loder-Aubert	8-6	4-23			4-1

REPUBLIC

1945-46 Features	(40)	Completed (36)	In Production (2)
Westerns	(16)	Completed (18)	In Production (4)
Serials	(4)	Completed (4)	In Production (0)

NEW PRODUCTIONS

VIGILANTES OF BOOM TOWN

Western—Started May 13

Cast: Allan Lane, Bobby Blake, Martha Wentworth, Peggy Stewart.

Director: R. G. Springsteen — Producer: Sidney Picker

Story: Red Ryder learns boxing from Jim Corbett. He is kidnapped by mistake and succeeds in breaking up a bank robbery.

RELEASE CHART

IN PRODUCTION

Angel and the Outlaw	Wayne-Russell	4-29				
Plainsman and The Lady	Elliott-Ralston	4-29				
Shine On Texas Moon	Rogers-Evans	5-13				
Snow Cinderella	Roberts-Drake	5-13				
That Brennan Girl	Dunn-Freeman	5-13				

Title—Running Time	Cast	Details	Rel.	No.	Rec
COMPLETED —— 1945-46 ——					
Angel Comes to Brooklyn, An (70)	Dowd-Duke	1-8	11-27	503	3-18
Details under title: New Faces of 1945					
Alias Billy The Kid (56)	Carson-Stewart	12-24	4-17	555	
Bandit of Badlands (56)	Carson-Stewart	4-16	9-14	551	
California Gold Rush (56)	Elliott-Fleming	4-30	2-4	565	
Captain Tugboat Annie (70)	Darwell-Kennedy	12-15	11-17	504	1-7
Details under title: Tugboat Annie's Son					
Cat Man of Paris, The (55)	Esmond-Aubert	10-1	4-20	514	
Cherokee Flash (55)	Carson-Stirling	7-9	12-13	553	
Colorado Pioneers (56)	Elliott-Fleming	3-19	11-14	563	
Conquest of Cheyenne	Elliott-Fleming	10-29			
Crime of the Century	Bachelor-Browne	10-29	2-28	511	
Crimson Ghost, The	Sterling-Quigley	4-15			
Dakota (82)	Ralston-Wayne	8-6	12-25	505	11-26
Earl Carroll's Sketchbook	Moore-Marshall	3-18			
El Paso Kid	Carson-Harmon	5-22		556	
Daughter of Don Q (Serial)	Booth-Allen	1-21			
Days of Buffalo Bill (56)	Carson-Stewart	10-1	2-8	554	
Fabulous Suzanne, The	Britton-Vallee	3-18			
French Key, The (67)	Dekker-Ankers	10-29	5-18	519	
Gay Blades (67)	Ashley-Rogers	12-10	1-25	509	4-29
G. I. War Brides	Ellison-Lee	4-29			
Girls of the Big House (68)	Roberts-Powers	3-5	11-2	502	12-24
Guy Could Change, A (65)	Lane-Frazee	6-25	1-27	508	2-4
Glass Alibi, The (68)	Wrixon-Fowley	12-24	4-27	516	
Home On the Range (55)	Hale-Booth	11-26	4-18	5501	4-29
Details under title: West of God's Country					
In Old Sacramento (89)	Moore-Elliott	12-10			
I've Always Loved You (T)	McLeod-Dorn	8-20			
Details under title: Concerto					
Invisible Informer	Stirling-Henry	2-18			
Inner Circle, The	Douglas-Roberts	2-18			
King of the Forest Rangers (Serial)	Thompson-Talbot	10-15			
Last Crooked Mile, The	Barry-Savage	12-10			
Lonely Hearts Club	Withers-Withers	1-21			
Madonna's Secret, The (79)	Lederer-Patrick	10-1	2-16	510	3-18
Man from Rainbow Valley (M)	Hale-Booth	2-18			
Marshall of Laredo (56)	Elliott-Blake	3-5	10-7	562	
Murder in the Music Hall (84)	Ralston-Marshall	10-29	4-10	512	3-4
My Pal Trigger	Rogers-Evans	3-4			
Night Train to Memphis	Acuff-Mara	11-12			
One Exciting Week	Pearce-Harris	12-24			
Out California Way (M)	Hale-Booth	4-29			
Passkey to Danger	Bachelor-Mara	5-11		518	
Phantom of the Plains (55)	Elliott-Fleming	2-5	9-7	561	
Princess Love, The	Mara-Douglas	3-18			
Details under title: The Inner Circle					
Phantom Rider, The (Serial)	Kent-Stewart	8-6			
Rainbow Over Texas (65)	Rogers-Evans	4-1	5-9	448	
Red River Renegades	Carson-Stewart	4-1			
Rendezvous With Annie	Albert-Marlowe	3-18			
Rough Riders of Cheyenne (56)	Carson-Stewart	5-14	11-1	552	
Santa Fe Uprising	Lane-Wentworth	3-18			
Scotland Yard Investigator (68)	VonSilhelm-Bachelor	2-19	9-30	501	
Sheriff of Redwood Valley (56)	Elliott-Fleming	7-23	3-29	566	
Sons of Arizona (68)	Rogers-Evans	12-24	3-9	147	4-15
Sons of Mexico (57)	Mara-Bassler		12-28	506	
Spectre of the Rose (90)	Kurov-Essen	11-26			
Storm Over Lisbon (68)	Marshall-Corgan	8-6	3-16	513	4-1
Sun Valley Cyclone (55)	Elliott-Fleming	9-17	5-10	567	
The Valley of the Zombie	Booth-Livingston	9-17	5-24	520	
Traffic In Crime	Richmond-Mara	4-1			
Undercover Woman	Bachelor-Livingston	11-26	4-15	511	
Details under title: Passkey to Danger					
Under Nevada Skies	Rogers-Evans	4-15			
Wagon Wheels Westward (56)	Elliott-Fleming	4-16	12-21	564	
Woman Who Came Back, The (68)	Kelly-Loder	4-30	12-13	507	1-21
Details under title: The Web					

RKO-RADIO

1945-46 Features	Completed (52)	In Production (8)

NEW PRODUCTIONS

DEADLIER THAN THE MALE

Murder Melodrama—Started May 9

Cast: Claire Trevor, Lawrence Tierney, Walter Slezak, Audrey Long, Philip Terry, Esther Howard, Isabel Jewell, Tony Barrett, Elisha Cook, Jr., Jason Robards.

Director: Robert Wise — Executive Producer: Sid Rogell, Producer: Herman Schlom

Story: Two murders involve girl and gambler whom she thinks she loves.

KATIE FOR CONGRESS

Drama—Started May 17

Cast: Loretta Young, Joseph Cotten, Ethel Barrymore, Charles Bickford, Harry Davenport.

Director: H. C. Potter — Producer: Dore Schary

Story: Political conflict between a man and woman involves romance and ideals.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rec

IN PRODUCTION

Best Years of Our Lives, The	Loy-March	4-29				
Honeymoon	Temple-Madison	4-1				
It's A Wonderful Life	Stewart-Reed	4-29				
Nocturne	Raft-Bari	5-13				
Secret Life of Walter Mitty (T)	Kaye-Mayo	4-29				
Sinbad The Sailor (T)	Fairbanks-O'Hara	3-4				
COMPLETED —— 1945-46 ——						
BLOCK NO. ONE						
George White's Scandals (95)	Davis-Haley	2-5		602		8-6
Falcon in San Francisco, The (65)	Conway-Corday	2-19		603		8-6
Johnny Angel (79)	Raft-Trevor	12-11		604		8-6
Momma Loves Poppa (60)	Errol-Risdon	2-19		601		8-6
Radio Stars on Parade (69)	Brown-Carney	4-16		605		8-6
BLOCK NO. TWO						
First Yank Into Tokyo (82)	Neal-Hale	2-19		607		9-17
Isle of the Dead (72)	Karloff-Drew			608		9-17
Man Alive (70)	O'Brien-Drew	2-5		606		10-1
Spanish Main, The (T) (100)	Henreid-O'Hara	11-27		610		10-15
Wanderer of the Wasteland (67)	Warren-Long	6-11		609		10-1
BLOCK NO. THREE						
Cornered (102)	Powell-Cheirel	7-9		612		12-24
Hotel Reserve (79)	Mason-Mannheim	Foreign		615		12-24
Dick Tracy (61)	Conway-Jeffreys	6-11		613		12-24
Sing Your Way Home (72)	Haley-Jeffries	12-11		614		12-24
Spiral Staircase, The (83)	McGuire-Brent	9-3		611		1-7
Details under title: Some Must Watch						
BLOCK NO. FOUR						
Deadline at Dawn (83)	Hayward-Williams	5-28		617		3-4
From This Day Forward	Fontaine-Stevens	9-3		616		3-4
Details under title: All Brides are Beautiful						
Game of Death (70)	Loder-Long	2-19		619		12-10
Details under title: The Most Dangerous						
Riverboat Rhythm (64)	Errol-Newton	7-9		620		3-4
Tarzan and the Leopard Woman (72)	Weismuller-Joyce	8-10		618		2-18
BLOCK NO. FIVE						
Badman's Territory (98)	Scott-Richards	10-1				4-29
Ding Dong Williams (62)	Vernon-McGuire	5-14				4-29
Partners in Time (76)	Goff-Lauck					4-29
Truth About Murder, The (63)	Granville-Conway	7-23				4-29
Details under title: The Lie Detector						
Without Reservations	Colbert-Wayne	10-29				5-13
Details under title: Thanks God, I'll Take It From Here)						
SPECIALS						
Along Came Jones (90)	Cooper-Young	11-27		681		6-25
Bells of St. Mary's, The (125)	Crosby-Bergman	3-5		661		11-26
Make Mine Music (75)	Disney Cartoon Feature			692		4-29
Tomorrow Is Forever (105)	Colbert-Welles	4-2		682		1-21
Wonder Man (T) (98)	Kaye-Mayo	7-24		651		4-30
NOT DESIGNATED						
Bamboo Blonde	Langford-Wade	9-17				
Bedlam (79)	Karloff-Lee	8-6				5-13
Details under title: A Tale of Bedlam						
Child of Divorce	Moffett-Toomey	3-4				
Crack-Up	O'Brien-Trevor	1-21				
Criminal Court	Conway-O'Driscoll	3-18				
Desirable Woman	Bennett-Ryan	2-4				
Dick Tracy vs. Cueball	Conway-Jeffreys	4-1				
Double Trouble	Haley-Jeffreys	2-4				
Falcon's Adventure, The	Conway-Meredith	4-29				
aFlcon's Alibi, The (62)	Conway-Corday	8-20				
Heartbeat (102)	Rogers-Aumont	8-20				4-29
Kid From Brooklyn, The (T) (114)	Kaye-Mayo	6-25				4-1
Lady Luck	Young-Hale	10-29				
Likely Story A	Williams-Hale	2-4				
Genius At Work	Carney-Brown	9-3				
Details under title: Master Minds						
Notorious	Bergman-Grant	10-29				
Details under title: Follow Your Heart						
Sister Kenny	Russell-Knox	11-12				
Step By Step	Tierney-Jeffreys	1-21				
Stranger, The	Robinson-Young	10-29				
Sunset Pass	Warren-Leslie	12-10				
Till the End of Time	McGuire-Madison	10-29				
Details under title: The Dream of Home						
What Nancy Wanted	Day-Aherne	4-1				
REISSUE						
Pinocchio (T)	Disney Cartoon Feature			691		

20th CENTURY-FOX

1945-46 Features **Completed (42)** **In Production (5)**

NEW PRODUCTIONS

FLIGHT TO PARADISE

Drama—Started April 29

Cast: Paul Kelly, Osa Massen, Hilary Brooks, Bruce Lester, Gene Stutenroth, Lee Patrick, Kurt Katch, Fritz Leiber.

Director: James Tinling Producer: Sol M. Wurtzel

Story: A man escapes to a small island to dodge false murder charge. He meets shipwreck survivors who have uranium plant in South America sought by Nazis.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Carnival in Costa Rica (T)	Haymes-Holm	4-29			
My Darling Clementine	Fonda-Darnell	4-29			
Razor's Edge, The	Power-Tierney	4-15			
You're For Me	Blaine-James	4-29			
Details under title: That's for Me					
COMPLETED — 1945-46 —					
NOT DESIGNATED					
Anna and The King of Siam	Dunne-Harrison	12-10			
And Then There Were None (97)	Fitzgerald-Huston	3-19	Nov.	611	7-23
Behind Green Lights (64)	Landis-Gargan	10-1	Feb.	620	2-4
Details under title: Precinct 33					
Bell for Adano, A (103)	Hodiak-Tierney	11-13	Aug.	601	7-9
Black Beauty	Freeman-Denning	12-10			
Captain Eddie (107)	MacMurray-Bari	12-11	Sept.	604	7-23
Caribbean Mystery (65)	Dunn-Ryan	2-5	Sept.	605	8-6
Details under title: First, Last and Always					
Centennial Summer (T)	Crain-Wilde	9-17	July		
Claudia and David	McGuire-Young	3-18			
Cluny Brown (100)	Jones-Boyer	12-24	June	628	
Colonel Effingham's Raid (70)	Bennett-Eythe	12-25	Feb.	610	10-15
Dark Corner, The (99)	Ball-Stevens	12-10	May	625	4-15
Deadline For Murder	Kelly-Ryan	3-18			
Do You Love Me? (91)	O'Hara-Haymes	4-30	May	626	4-29
Doll Face (80)	Miranda-O'Keefe	8-20	Jan.	617	12-24
Dolly Sisters, The (T) (114)	Grable-Payne	2-5	Nov.	609	10-1
Dragonwyck (103)	Tierney-Price	3-5	Apr.	623	3-18
Wake Up and Dream (T)	Payne-Haver	5-14			
Fallen Angel (97)	Faye-Andrews	5-14	Dec.	612	10-29
Home Sweet Homicide	Bari-Scott	3-18			
House on 92nd Street (88)	Eythe-Hasso	4-30	Oct.	608	9-17
Details under title: Now It Can Be Told					
Jesse James (106)	Power-Fonda	Reissue	Feb.	618	
Junior Miss (94)	Garner-Joslyn	2-19	Aug.	603	6-25
It Shouldn't Happen To A Dog	Landis-Joslyn	2-4	July		
Johnny Comes Flying Home (65)	Stewart-Crane	11-26	Apr.	624	4-1
Leave Her To Heaven (T) (110)	Tierney-Wilde	5-28	Jan.	614	12-24
Margie (T)	Craine-Young	2-18			
Rendezvous 24 (70)	Gargan-Palmer	1-21	May	627	5-13
Return of Frank James (92)	Fonda-Tierney	Reissue	Feb.	619	
Shock (70)	Price-Bari	10-15	Feb.	615	1-21
Shocking Miss Pilgrim, The (T)	Grable-Haymes	12-10			
Somewhere in the Night	Hodiak-Guild	12-10	June	629	5-13
Smoky (T)	MacMurray-Baxter	7-23			
Strange Triangle (65)	Hasso-Shepperd	1-7	June	630	
Sentimental Journey (94)	Payne-O'Hara	10-1	Mar.	621	2-18
Spider, The (63)	Conte-Marlowe	6-11	Dec.	613	11-12
State Fair (T) (100)	Andrews-Crain	1-22	Oct.	607	9-17
Walk in the Sun (117)	Andrews-Conte	8-11	Mar.	616	12-24
Details under UA Release Chart					
Three Little Girls in Blue (T)	Haver-Mature	11-26			
Way Ahead, The (104)	Niven-Huntley	For	Aug.	606	6-11
Wilson (T) (153)	Hardwicke-Mitchell	11-29	Aug.	602	8-7
Yank in London, A (106)	Neagle-Harrison	Foreign	Mar.	622	3-4

UNITED ARTISTS

1945-46 Features **Completed (28)** **In Production (7)**

Key to Producers: Small (Sml.); Rogers (Rgs.); Vanguard (Van.); Crosby (Cby.); Sherman (Shm.); Pressburger (Psb.); Wanger (Wgr.); Ripley-Monter (R.M.); Bogeaus (Bog.); Stromberg (Smg.); Levey (Lev.); Cowan (Cow.); Stone (Stn.); Selznick (Szk.); Nebenzahl (Neb.); Lesser Les.); Loew-Hakim (L. H.); Skirball (Skl.); Eagle-Lion (G. F. D.); Cagney (Cgy.); Bronston (Brn.); Hughes (Hug.).

NEW PRODUCTIONS

DISHONORED LADY

Drama—Started May 6

Cast: Hedy Lamarr, Dennis O'Keefe, John Loder, William Lundigan, Natalie Schaefer, Paul Cavanaugh.

Director: Robert Stevenson Executive Producer: Hunt Stromberg Producer: Jack Chertok

Story: A blase magazine editor tries to find real happiness but her past catches up with her and she must settled the debt before she can claim her goal.

MISS TELEVISION

Comedy—Started May 10

Cast: David Bruce, Cleatus Caldwell, Ann Hunter, Howard Freeman, Grady Sutton, Margaret Dumont, Percival Vivian, Joe Green, John Berts, Harry Baris, Emmett Vogan, Syd Saylor.

Director: Reginald LeBorg Producers: Buddy Rogers-Ralph Cohn

Story: Young singer gets her break in Television through her sister and her beau.

THE DEVIL'S PLAYGROUND

Western—Started May 16

Cast: Bill Boyd, Andy Clyde, Rand Brooks, Elaine Riley.

Director: George Archainbaud Producer: Louis Rachmil

Story: Another adventure in the lore of Hopalong Cassidy.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Abie's Irish Rose	Dru-Chekhov	4-29			
Bel Ami	Sanders-Lansbury	5-13		Low	
No Trespassing	Robinson-McCallister	5-13		Lsr	
Short, Happy Life of Francis Macomber, The	Peck-Bennett	4-29			
COMPLETED — 1945-46 —					
Abilene Town (89)	Scott-Dvorak	8-6	1-11	Lev.	1-21
Details under title: Abilene					
Angel On My Shoulder	Muni-Baxter	1-21		Rgs.	
Details under title: Me and Mr. Satan					
Bachelor's Daughters, The	Russell-List	4-1		Stn.	
Blithe Spirit (T) (94)	Cummings-Harrison	Foreign	12-14	GFD	10-1
Breakfast in Hollywood (93)	Breneman-Granville	8-20	2-22	Gldn.	1-21
Caesar and Cleopatra (T)	Olivier-Leigh	Foreign		GFD	
Captain Kidd (89)	Laughton-Britton	2-5	10-19	Bog.	8-20
Diary of A Chambermaid (87)	Goddard-Hatfield	7-23	2-15	Bog-Mer.	2-18
Duel In the Sun (T)	Jones-Cotten	3-19		Szk.	
Getting Gertie's Garter (72)	O'Keefe-McDonald	6-25	11-30	Sml.	12-10
Fanny by Gaslight	Mason-Calvert	Foreign		GFD	
Henry V (T) (134)	Olivier-Newton	Foreign		GFD	4-29
Johnny in the Clouds (88)	Montgomery-Mills	Foreign	3-15	GFD	12-10
Little Iodine	Marlowe-Cramer	4-29		Rog.	
Mr. Ace	Raft-Sidney	3-4		Gog.	
Details under title: Mr. Ace and the Queen					
Night in Casablanca, A (89)	Marx Brothers	10-15	5-10	LH.	5-13
Outlaw, The (114)	Russell-Huston		2-8	Hug.	4-1
Paris—Underground (97)	Bennett-Fields	1-22	9-14	Bnt.	10-29
Rebecca (130)	Fontaine-Olivier	Reissue	4-26	Szk.	
Scandal in Paris, A	Sanders-Hasso	10-29		Psb.	
Sin of Harold Diddlebock, The	Lloyd-Walburn	10-1			
Spellbound (113)	Bergman-Peck	7-24	12-28	Szk.	11-12
Details under title: House of Dr. Edwardes					
Strange Woman, The	Lamarr-Sanders	12-24		Smg.	
This Happy Breed (T)	Newton-Johnson	Foreign		GFD	
2000 Women	Robson-Calvert	Foreign		GFD	
Young Widow	Russell-Hayward	3-5	3-1	Smg.	3-4
Whistle Stop (85)	Raft-Gardner	7-23	1-25	Neb.	1-21

UNITED WORLD PICTURES

1946-47 Features **Completed (3)** **In Production (1)**

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Bella Donna	Oberon-Kent	4-29			
COMPLETED					
Dark Mirror, The	deHavilland-Ayres	4-1		Jnsn.	
London Town (T)	Field-Kendall	Foreign			
Stairway to Heaven (T)	Massey-Niven	Foreign			

UNIVERSAL

1945-46 Features (48) **Completed (53)** **In Production (3)**
Westerns (7) **Completed (6)** **In Production (1)**
Serials (4) **Completed (4)** **In Production (0)**

NEW PRODUCTIONS

PIRATES OF MONTEREY (T)

Fantasy—Started April 26

Cast: Maria Montez, Rod Cameron, Philip Reed, Mikhail Rasumny, Gilbert Roland, Tamara Shayne.

Director: Alfred Werker Producer: Paul Malvern

Story: American gun-runner falls in love with the best friend's sweetheart against a background of the Spanish fight for early California.

OH SAY CAN YOU SING

Comedy—Started April 26

Cast: Sheila Ryan, Fred Brady, Paula Drew, Walter Catlett, Isabelita, Jack Marshall, Louis Da Pron, Moro and Yaconelli, Guadalajara Trio.

Director: Will Jason Executive Producer: Marshall Grant

Story: Former USO singer falls in love with two sisters but finally decides

THE KILLERS

Drama—Started April 29

Cast: Burt Lancaster, Ava Gardner, Albert Dekker, Edmond O'Brien, Sam Levene, Jack Lambert, Jeff Corey.

Director: Robert Siodmak Producer: Mark Hellinger

Story: An insurance inspector opens up on a case of auto salesman murder.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Black Angel, The	Duryea-Vincent	4-29			
Details under title: Lesson in Love					
Killers, The	Lancaster-Gardner	5-13			
Michigan Kid, The (C)	Hall-Johnson	4-29			
Pirates of Monterey (T)	Montez-Cameron	5-13			
COMPLETED — 1945-46 —					
Adventure for Two	Olivier-Rutherford	Foreign			
Bad Men of the Border (56)	Grant-Armida	8-6	9-28	1101	
Blondie Alibi (62)	Neal-O'Driscoll	1-21	4-12	527	1-15
Details under title: Design for Death					

Because of Him (87)	Durbin-Tone	9-3	1-18	516		2-4
Brief Encounter	Johnson-Howard	Foreign				
Brute Man, The	Hatton-Adams	11-26				
Cat Creeps, The (57)	Collier-Brady	1-21	5-17	532		
Canyon Passage (T)	Andrews-Hayward	9-3				
Claudia's Wife	Joyce-Porter	4-15				
Code of the Lawless (56)	Grant-Knight	7-23	10-19	1102		
Details under title: Law for Pecos						
Crimson Canary (64)	Beery-Collier	4-16	11-9	509		11-26
Details under title: Hear That Trumpet Talk						
Cuban Pete	Arnaz-Smith	4-29				
Dalton's Ride Again, The (72)	Curtis-O'Driscoll	9-3	11-23	510		12-24
Dead of the Night	Redgrave-Withers	Foreign				
Dressed To Kill (72)	Rathbone-Bruce	2-4	6-7	534		
Details under title: Prelude to Murder						
Fandango (T)	DeCarlo-Donlevy	1-21				
Details under title: Schahrazad						
Frontier Gal (T) (84)	deCarlo-Cameron	5-14	12-21	513		12-10
Girl On the Spot (75)	Barker-Collier	3-19	1-11	515		2-18
Details under title: Serenade for Murder						
Ghost Steps Out, The	Abbott-Costello	3-18				
Gun Town (53)	Grant-Knight	9-3	1-18	1104		
He Meant No Harm	O'Keefe-Walker	4-29				
House of Dracula (67)	Chaney-O'Driscoll	10-15	12-7	511		1-21
House of Horrors (66)	Lowery-Grey	3-29	525			4-1
Idea Girl (64)	Barker-Bishop	12-24	2-8	518		3-4
Inside Job	Foster-Rutherford	3-18	6-28	537		
Kelly Is My Name	Terry-Savage	4-1				
Little Giant (91)	Abbott-Costello	11-12	2-22	520		3-18
(Details under title: On The Carpet)						
Little Miss Big	Holden-Simmons	3-4				
Lover Come Back	Brent-Hall	3-18	6-21	536		
Lost City of the Jungle (Serial)	Adams-Haydn	2-18	4-23	1881		
Madonna of the Seven Moons	Calvert-Granger	Foreign	4-5	526		
Man in Gray (92)	Lockwood-Mason	Foreign	3-15	523		12-24
Men In Her Diary (73)	Albritton-Hall	2-19	9-14	502		10-1
Murder Mansion	Goodwin-Grey	10-1				
Night in Paradise (T) (84)	Oberon-Bey	1-8	5-3	529		4-29
Notorious Gentleman	Harrison-Palmer	Foreign				
Oh Say Can You Sing	Ryan-Brady	5-13				
On the Carpet	Abbott-Costello	11-12				
Outlaws of Twin Forks	Grant-Adams	8-20				
Pillow of Death (66)	Chaney-Joyce	3-19	12-14	512		1-7
Pursuit to Algiers (65)	Rathbone-Bruce	8-20	10-26	507		11-12
Details under title: The Fugitive						
River Gang (64)	Jean-Brasselle	10-2	9-21	503		10-29
Details under title: Fairy Tale Murder						
Royal Mounted Rides Again (Serial)	Kennedy-Kennedy	7-23	10-23	1681		
Run-Around, The	Cameron-Raines	4-1	5-14	535		
Scarlet Horseman, The (Serial)	Cookson-Shaw	11-12	1-22	1781		
Scarlet Street (102)	Robinson-Bennett	8-6	12-28	514		3-4
Secret Agent X-9 (Serial)	Bridges-Wiley	4-16	7-24	1581		
Senorita from the West (63)	Jones-Granville	1-22	10-12	506		10-20
Seventh Veil, The (94)	Mason-Todd	Foreign	2-15	519		1-21
Shady Lady (94)	Coburn-Simms	6-11	9-7	501		9-17
She Wolf of London, The (61)	Haden-Harvey	12-24	5-17	531		4-29
Details under title: Alibi in Ermine						
She Wrote the Book (75)	Davis-Oakie	2-4	5-31	533		
Details under title: Love Takes A Holiday						
Smooth as Silk (65)	Taylor-Grey	1-7	3-1	521		3-18
Details under title: Notorious Gentlemen						
So Goes My Love (88)	Loy-Ameche	11-22	4-19	528		4-15
Details under title: Genius in the Family						
Spider Woman Strikes Back, The (59)	Sondergaard-Grant	10-15	3-22	524		4-15
Strange Confession (62)	Chaney-Joyce	2-19	10-5	505		12-10
Strange Conquest (63)	Wyatt-Cookson	2-4	5-10	530		5-13
Tangier (76)	Montez-Sabu	10-1	3-8	522		3-18
Terror By Night (60)	Rathbone-Bruce	10-29	3-1	517		2-18
That Night With You (84)	Tone-Foster	6-11	9-28	504		10-15
Details under title: Once Upon a Dream						
This Love of Ours (90)	Oberon-Korvin	6-25	11-2	508		10-20
Details under title: As It Was Before						
Trail to Vengeance (54)	Grant-Knight	11-30	1103			
Wicked Lady	Mason-Lockwood	Foreign				

WARNER BROTHERS

1945-46 Features — Completed (32) — In Production (6)

NEW PRODUCTIONS

CRY WOLF

Drama—Started May 13

Cast: Barbara Stanwyck, Errol Flynn, Jerome Cowan, Geraldine Brooks, Richard Baseheart, Helen Thimig, Rory Mallinson.

Director: Peter Godfrey — Producer: Henry Blanke

Story: Wealthy scientist suspects his nephew's widow of being a fortune hunter.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Cheyenne	Morgan-Wyman	4-1			
Cloak and Dagger	Cooper-Palmer	4-1			
Deception	Davis-Henreid	5-13			
Life With Father (T)	Dunne-Powell	4-15			
Stallion Road	Reagan-Smith	4-15			
COMPLETED — 1945-46 —					
Beast With Five Fingers, The	Alda-King	12-10			
Big Sleep, The	Bogart-Bacall	10-31			
Burma Victory (63)	Documentary		2-16	512	
Cinderella Jones (88)	Leslie-Aldo	12-13	3-9	512	2-18
Confidential Agent (118)	Boyer-Bacall	6-25	11-10	506	11-12
Danger Signal (78)	Emerson-Scott	4-16	12-15	508	11-26
Devotion (107)	deHavilland-Lupino	11-16	4-20	517	4-15
Escape Me Never	Flynn-Lupino	11-26			
Her Kind of Man (78)	Scott-Paige	8-20	5-11	518	4-29
Janie Gets Married (89)	Leslie-Hutton	4-16	6-22	520	
Mildred Pierce (111)	Crawford-Carson	12-25	10-20	505	10-15
My Reputation (94)	Stanwyck-Brent	11-29	1-26	510	1-21
Never Say Goodbye	Flynn-Parker	8-6			
Night and Day (T)	Grant-Smith	6-25			
Nobody Lives Forever	Garfield-Fitzgerald	9-18			
Nora Prentiss	Sheridan-Smith	1-21			
Details under title: The Sentence					
Of Human Bondage	Henreid-Parker	7-24			
One More Tomorrow (87)	Sheridan-Moran	11-1	6-1	519	
Pride of the Marines (119)	Garfield-Parker	11-27	9-1	501	8-20
Details under title. This Love of Ours					
Rhapsody in Blue (139)	Leslie-Aldo	7-26	9-27	502	7-9
San Antonio (T) (110)	Flynn-Smith	10-16	12-29	509	11-26
Saratoga Trunk (135)	Cooper-Bergman	3-8	3-30	514	12-10
Shadow of A Woman	King-Prince	2-19			
Stolen Life, A (107)	Davis-Ford	2-19			
That Way with Women	Greenstreet-Vickers	2-18			
Details under title: A Very Rich Man					
Three Strangers (93)	Fitzgerald-Greenstreet	1-22	2-16	511	2-4
Time, The Place and The Girl, The (T)	Morgan-Paige	4-2			
Too Young To Know (86)	Leslie-Hutton	2-19	12-1	507	11-26
Two Guys From Milwaukee	Morgan-Leslie	12-24			
Two Mrs. Carrolls, The	Bogart-Stanwyck	5-14			
REISSUES					
Born For Trouble	Johnson-Emerson	10-6		504	
Originally titled: Murder In the Big House					
It All Came True	Bogart-Sheridan	10-6		503	

STUDIO SIZE-UPS

(Continued from Page 25)

Milton Sperling and Joseph Bernhardt, who are just finishing up their first production, "Cloak and Dagger," have already set their next film. It is "Golden City" and Gary Cooper and Lilli Palmer will be teamed.

New Title for Sheridan Film

Title change: "The Sentence," Ann Sheridan starrer, will come out as "Nora Prentice," according to chief Jack L. Warner's final decision.

Looks like with the final leave-taking of John Garfield, Dane Clark may at last get that long promised break. He's been set in the co-starring role of "Deep Valley" with Ida Lupino. This one will be a Henry Blanke production.

Only new starter on the sound stages: "Cry Wolf" with Barbara Stanwyck and Errol Flynn in top roles. Continuing in production: "Cheyenne" (Dennis Morgan-Jane Wyman), "Cloak and Dagger" (Gary Cooper-Lilli Palmer), "Life With Father" (Irene Dunne-William Powell), "Stallion Road" (Ronald Reagan-Alexis Smith) and "Deception" (Bette Davis-Paul Henreid).

INDEPENDENTS

Hal Roach has finally set his 1946-47 release schedule at 12 feature comedies, all to be made in Cinecolor. "Curley," now in production, is the first of the list. "Here Comes Trouble," which will star William Tracy and Beverly Lloyd, a former Howard Hughes protege, is second on the list.

Bebe Daniels, under a producer's contract, is working on "The Fabulous Joe" for early filming.

No releasing deal has been set by Roach as yet. Nor has he announced the length of his features. It is stated by studio executives that the pictures will run as long as audience reaction signifies.

New Outfit

A new company called impressively enough, Screen Guild Productions, is under way on its program of 28 features for release during the remainder of 1946. On the schedule are 12 Hopalong Cassidy re-issues which now belong to George Hirliman. Five of the pictures will be in Cinecolor. Four streamlined versions of James Oliver Curwood stories will be made.

Golden Gate Pictures is a production unit also working in the Screen Guild set-up. Two quick ones have already been turned out by this unit: "Death Valley" with Robert Lowery and Helen Gilbert, in Cinecolor. Lew Landers directed and William David produced. "Flight to Nowhere" was the second film with Alan Curtis and Evelyn Ankers. William Rowland directed this for David. A third film, "Scared to Death," also in Cinecolor, with Bela Lugosi featured, is ready for release.

Rowland Out

Director William Rowland was yanked off "Flight to Nowhere," midway through production after certain players in the company are said to have complained that Rowland had been using a dictatorial attitude. SAG acted as mediator and the director was reinstated after he apologized to the offended members.

The proposed construction of a lot which was to house only independent units in Culver City has been stymied by the Civilian Production Administration's refusal of the plan because available materials have to be channeled into veteran housing. Sol Lesser headed the group of indie producers who had their blue prints drawn for a $2,600,000 plant. Cagney, Rainbow Productions, United States Pictures, Pine-Thomas and Lester Cowan are other participants in the plan. Lesser has found other space as has the Pine-Thomas unit, but the other companies are still on the hunt for adequate place for picture making.

PEOPLE IN PICTURES



HONORED. National Allied president Jack Kirsch was feted by some 2000 people at a dinner-dance in Chicago Saturday night. Many celebrities were in attendance.



CLUB MEMBER. Barney Balaban, president of Paramount, awards Adolph Zukor, founder of the film company and chairman of the board, with a gold, diamond-studded membership badge in Paramount's newly organized 25-Year Club. 80 members were enrolled.



SALES CHIEF. William A. Scully announced Universal's first post-war sales convention to be held in New York starting June 24. The occasion is also the 10th anniversary of U's present administration.



RED CROSSMEN & PREXY. Among the members of the 24-Club who were selected to visit the White House as a reward for exceptional effort on behalf of the Red Cross Drive were these RKOites in the foreground surrounding President Truman: Ned E. Depinet, vice-president of RKO, John McFadden, Otto Ebert and George Jackson, the latter three RKO salesmen.



CITATIONS. For Warner Bros. pioneering work in sound film, S.M.P.E. president Don E. Hyndman (center) presents a scroll to Major Albert Warner. A scroll was also presented to Thomas Armat, "father of the projector," through his son, Brooke.



PUBLICITY MEN. Rutgers Neilson, RKO publicity manager and newly elected president of AMPA, chats with Benjamin A. Cohen, Public Information official of the United Nations, regarding the May 28 AMPA luncheon in New York, which Cohen will address.



AT SMPE CONFAB. Don E. Hyndman, SMPE prexy, William F. Rodgers, M-G-M vice-president, and Nathan D. Golden, Department of Commerce film chief, conversing during a lull in the annual SMPE convention held in New York recently.



TEXAS CONGRATULATED. Herman Robbins, president of National Screen Service, congratulates F. W. "Doc" Allen, Dallas branch manager, at the NSS sales convention for the high performance of his office during 1945.

THE NEWS DIGEST

(Continued from Page 17)

WB & U TO HOLD SALES CONVENTIONS

Dates have been set for the first post-war sales conventions to be held by Warner Bros. and Universal, providing, of course, that the railroad strike which crippled the nation's transportation system starting last Thursday (23) has been settled.

The Warner meeting, scheduled for August 5-7 in Atlantic City, will be held in connection with the company's commemoration of the 20th anniversary of sound pictures, according to the announcement by Ben Kalmenson, vice-president and general sales manager. The three-day celebration-meeting will be attended by a large delegation of home office executives, including, in addition to Kalmenson: Samuel Schneider, vice-president; Mort Blumenstock, vice-president in charge of advertising-publicity; Roy Haines, southern and western division sales manager; Jules Lapidus, eastern division sales manager; I. F. Dolid, assistant to Kalmenson; Norman H. Moray, short subject sales manager; Bernard R. Goodman, supervisor of exchanges; Ed Hinchy, head of playdate department; Gil Golden, national advertising manager; Larry Golob, eastern publicity director; Bill Brumberg, manager of the field exploitation staff.

The meeting will be attended also by the nine district managers and 37 branch managers of the U. S. and Canada.

U Confab Starts June 24

Universal's convention will be held at the Waldorf Astoria in New York for four days beginning June 24, sales chief William A. Scully announced.

The meeting, which will signalize the tenth anniversary of Universal's present regime, will be attended by all sales executives, district managers, branch managers, salesmen and head bookers from 31 branch offices in this country and Canada. The delegates, Scully stated, will participate actively in the entire convention program.

* * *

HUGE TURNOUT FOR KIRSCH AFFAIR

Railroad strike to the contrary notwithstanding, a huge throng of industryites were slated to be in attendance at the dinner-dance honoring Jack Kirsch, president of national Allied, in Chicago's Palmer House last Saturday night (25th). The committee, headed by Van A. Nomikos, had received over 2,000 reservations by Saturday morning and, while some of those who planned to be present were due to find themselves stranded en route as a result of the transportation stoppage, the ballroom was due to be taxed to capacity.

Many of the industry's most prominent film and theatre executives, as well as political leaders and several movie stars, were among those present to honor Allied's dynamic young chief executive.

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O'DONNELL DEFENDS ATA

Irked by the attacks on the American Theatres Association emanating from independent exhibitor sources, particularly Independent Exhibitors, Inc. of New England, Robert J. O'Donnell, Texas circuit operator, declared in an interview last week that those opposing ATA are either mistaken or deliberately misstating the plans of the organization.

In a series of letters and cartoons, the New England Allied unit has been depicting the ATA as crying crocodile tears over the plight of independent exhibitors. The letters, bearing the signature of Walter E. Mitchell, president, allege that the ATA is dominated by affiliated theatre interests and, therefore, constitutes a "menace" to the independents of the country. Members are urged not to join the new organization.

O'Donnell Denies

O'Donnell, himself boss of a large affiliated chain and one of the co-chairmen and organizers of ATA, denied the claim that the group was controlled by the producer affiliates.

Repeating ATA's oft-expressed desire to have Allied join the new body, the Texan declared that it would be to the best interests of the industry if that came to pass. He disclaimed any intention on the part of ATA to invade the organizational functions of Allied.

Despite the entreaties of ATA leaders, observers doubt that there is any possibility of Allied aligning itself with O'Donnell's organization.

* * *

PEOPLE

Alec Moss, Paramount exploitation manager, has returned to his desk following a prolonged illness. He returned recently from several weeks in Florida, where he was recuperating.

A large delegation of M-G-M officials, headed by **William F. Rodgers**, attended the Kirsch affair in Chicago.

David Palfreyman, head of the MPA (Johnston Office) trade relations department, has transferred his headquarters from New York to the organization's new offices in Washington.

Robert E. Vining and **Gerald M. Mayer** have joined MPA as associates to **Carl E. Milliken.**

A. F. Myers, general counsel of Allied, will return to Washington from the Chicago board meeting on Tuesday, transportation permitting.

J. Cheever Cowdin, chairman of the board of Universal Pictures, was presented with the Stevens Honor Award Medallion for notable achievement in industrial finance and management. The award is made by the Stevens Institute of Technology.

Maurice King, of the King Bros. producing team ("Dillinger" and "Suspense") has been in New York in search of talent for future productions.

Philip Cowan has been added to the United Artists advertising staff to work on special sales promotions, it was announced by ad chief **Paul N. Lazarus, Jr.**

T/Sgt. Milton Hoffman returned to the Paramount press book department following his discharge from the Army, according to word from **Curtis Mitchell,** national director of advertising and publicity.

Neil Agnew, vice-president and general sales manager of the Selznick Vanguard unit, announced the appointments of **John T. Howard** to be western division manager and **William Erbb** as British Empire manager.

Roy Boomer has been named secretary-treasurer of the Theatre Equipment & Supply Manufacturers Ass'n, according to an announcement by president **Oscar F. Neu.**

D. John Phillips, ad director of Paramount Shorts and News, has been in Hollywood for conferences on the company's 1946-47 short subjects product.

Sidney E. Samuelson, business manager of Allied of Eastern Penna., was one of the exhibitor leaders in Chicago for the board meeting and the Kirsch party.

Walter Gould, United Artists foreign manager, has returned to New York following a two-months business trip to England and the Continent.

Read the Story of the Variety Clubs
DEEP IN THE HEART OF SHOW BIZ
May Issue, Readers Digest
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What The Newspaper Critics Say

HIGHLIGHTS FROM REVIEWS OF NEW PICTURES BY FOREMOST CRITICS

'HEARTBEAT' COMEDY-ROMANCE COOLLY RECEIVED

(RKO)

"...**Tedious and talky** romance. It has neither wit nor novelty—nor even a vagrant dash of spice...The writing is weak and the direction of Mr. Wood lacks humor and the comic inventiveness that a commenting camera should have...As a consequence, this pseudo-French comedy is increasingly obvious and naive, tiresomely wishy-washy and no more Parisian than a bottle of cheap perfume...The chance for some satiric comment on parlous-diplomacy is muffed and its parallel play with petty thievery becomes pure (if not very good) fun." CROWTHER, N. Y. TIMES.

"...**Morrie Ryskind**, who wrote the script, has fumbled his way through a tale of a reform-school lassie, whose proclivity at picking pockets leads to a Cinderella romance with a promising young French diplomat...Miss Rogers does some artful acting, as one might have expected of her, but she does not keep 'Heartbeat' on its ostensible beam...The love scenes between the two leading players are pallid, but never in bad taste...Neither Gallic nor good." BARNES, N. Y. HERALD TRIBUNE.

"...**For its first** few minutes, shows strong signs of developing into the jauntiest light comedy of our movie season...Quick switch into standard movie sentimentality. COOK, N. Y. WORLD TELEGRAM.

"...**Wood has squeezed** every possible laugh out of a screwy script ...An amusing script...Miss Rogers does a workmanlike job in the starring role—though, to us she's really not the gamin type. Practically everybody else in the lineup is superbly cast, and makes the most of the farce tempo...Good." THIRER, N. Y. POST.

'THE BLUE DAHLIA' TOUGH AND TENSILE MURDER MELODRAMA — HERALD TRIBUNE

(PARAMOUNT)

"...**Tough and tensile** murder melodrama. Making much of Alan Ladd's dead-pan ferocity and Veronica Lake's brazen coyness, 'The Blue Dahlia' spins a tightly integrated tale of killings and sluggings into an arresting film of its kind...Decorated with rough, colloquial dialogue and forthright acting...Result is a better than average screen melodrama, which would probably get along very well indeed anyway with the Ladd-Lake acting collaboration." BARNES, N. Y. HERALD TRIBUNE.

"...**A honey of a** rough 'em-up romance...Bones are being crushed with cold abandon, teeth are being callously kicked in and shocks are being blandly detonated at close and regular intervals...An air of deepening mystery overhangs this tempestuous tale which shall render it none the less intriguing to those lovers of the brutal and bizarre...The low art of knuckle-duster fighting is elaborately displayed...Brisk, exciting show." CROWTHER, N. Y. TIMES.

"...**3½ Stars**...Tough murder drama...Tight, exciting and baffling...Just the right amount of humor has been injected into the serious business of murder to relieve the tenseness now and then...Tense scenes so well enacted that they're fascinating even though you don't know what's coming next." HALE, N. Y. DAILY NEWS.

"...**Good-plus**...This is no simple story of a veteran returning to a problem wife. It is also a murder mystery and a toughie gangster picture...Action is continuous, intense and exciting...This is entertainment, not too pure and not too simple." WINSTEN, N. Y. POST.

"...**Alan Ladd** conducts himself in the icy manner from which you know he never will revive until a better part comes along... Veronica Lake, William Bendix and Howard Da Silva—all of them doing their best, but accomplishing nothing likely to go into their memory books." COOK, N. Y. WORLD TELEGRAM.

'LITTLE GIANT' NEW TYPE ABBOTT-COSTELO COMEDY GETS MIXED NOTICES

(UNIVERSAL)

"...**Sluggish and uneven**...Laughs are not too frequent... Routines are genuinely funny. These burlesques, then, undoubtedly will be just what that pair's fans ordered. It's sad, however, that they are too few and far between." A.W., N. Y. TIMES.

"...**New trend in** Abbott and Costello comedies...Universal has contrived a happy ending for a story which might have been more effective with a logical finish. Perhaps it's asking too much of an Abbott and Costello picture...There is the hope, hinted at in 'Little Giant,' that one day some one will rig up a real story for Costello." PIHODNA, N. Y. HERALD TRIBUNE.

"...**2½ Stars**...A touch of pathos augments—the addlepated clumsiness, gag-lines and slapstick trivia which was the Abbott and Costello sesame to fortune. Mental anguish is not particularly becoming on Lou's pudgy frame, however, and the trick of highlighting comedy with a touch of pseudo-tragedy offers so many comparisons that the ruse falls distinctly short." MASTER, N. Y. DAILY NEWS.

"...**Measured up** as recommendable comedy. Lacks the spontaneity and invention for which Abbott and Costello comedies have been noted and also it represents, I am afraid, the breaking up of this frequently-warring comedy team." McMANUS, PM.

"...**Abbott and Costello,** apparently taking cognizance of their lessened popularity, are trying a new tact...Fair plus...Manages to progress from beginning to end without that sensation of plot-makers caught on a circular treadmill...Slapstick gets a rest and the more uproarious stuff is soft pedaled...Several good laughs." WINSTEN, N. Y. POST.

'THE DARK CORNER' APPLAUDED BY THE CRITICS

(FOX)

"...**Lives up to** the precedent of slick performance and excitement set by its predecessors...Exceedingly well cast and well directed...Good acting is there in abundance." COOK, N. Y. WORLD TELEGRAM.

"...**Tough-fibered,** exciting entertainment...The action, and there is plenty of it, is violent and explosive...Director Henry Hathaway has drawn superior performances from most of the cast... Mark Stevens proves that he has a rare combination of talent and personality." T.M.P., N. Y. TIMES.

"...**Realistic but** nevertheless only medium-powered crime drama ...Script is paced a little too slowly and telegraphs too many secrets to create an authentically creepy atmosphere...Hathaway's manipulation of individual scenes rings strikingly true, particularly in the murder sequence...As a whole, however, misses too many of its shots to hit par for top-notch thrillers." GUERNSEY, N. Y. HERALD TRIBUNE.

"...**4 Stars**...All the qualities that made 'Laura' so successful a murder mystery film are to be found in 'The Dark Corner'...Has that same atmosphere of suspense and imminence of danger that made you sit on the edge of your seat." CAMERON, N. Y. DAILY NEWS.

"...**New contender** for thriller laurels...Good...It is, without a doubt, Mark Stevens' movie. He's good looking, with a pleasant deep voice, and a persuasive manner. He'll go places." THIRER, N. Y. POST.

'THE WELL GROOMED BRIDE' BIG DISAPPOINTMENT — N. Y. TIMES

(PARAMOUNT)

"...**One of the year's** big disappointments in the romantic-comedy department...Doesn't come any way near hitting the mark. The script shows possibilities and the players know their way about in roles that call for them to be carefree and slightly debonair, so our guess is that Mr. Binvon and his collaborator, Robert Russell, just weren't inventive enough this time to keep a thin gag spinning with merry abandon...Just doesn't get up enough momentum to take flight." T.M.P., N. Y. TIMES.

"...**Sketchy material**...What laughs there are emerge from the hard work of the three principals, but much of the time their efforts merely accentuate the flimsiness of the script...Right only for those who will take light screen entertainment without demanding that it be flavored with subtlety." GUERNSEY, N. Y. HERALD TRIBUNE.

"...**Fair plus**...Might be called a utility comedy...Must not be touted as entertainment worth an effort to see...It is a thin story, rendered even less substantial by the way it must be stretched to reach from beginning to end. The dialogue, though entirely acceptable, flashes no diamonds of wit that might brighten the path." WINSTEN, N. Y. POST.

"...**An elaborately,** though naively, contrived little comedy, consisting mainly of the one long series of chases punctuated by romantic quarrels. The few sprightly moments it does manage to provide can be credited entirely to the pleasant set of people dashing through its wild sequences." COOK, N. Y. WORLD TELEGRAM.

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Film BULLETIN

Vol. 14, No. 12 June 10, 1946

LET'S LOOK AT SPYROS SKOURAS' CHICAGO SPEECH

Editorial by MO WAX, Page Three

THE INDEPENDENT MOTION PICTURE TRADE JOURNAL

Show for Showmen!

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27th Annual Convention

Convention Hall, Hotel Chelsea

Atlantic City, N. J.

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June 19, 20, 21, 1946

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EDITORIALS

SPYROS SKOURAS' SPEECH IN CHICAGO

Spyros Skouras is a personable and an astute man In intimate conversation or in addressing an audience, he radiates charm, good will and sincerity which make his sometimes halting manner of delivery particularly appealing. One finds oneself captivated by the man's personality to a degree which usually makes it difficult to appraise his words dispassionately.

For that reason, we are rather pleased that we did not hear Mr. Skouras' address at the Jack Kirsch dinner in Chicago, for we, too, have not been unsusceptible to his personal influence. The speech was important enough to demand analysis minus the force of the magnetic Skouras personality.

In cold print, for instance, we find the 20th Century-Fox president, first of all, appealing to the independent exhibitors to desist from the use of any organized means of combatting increasing film prices and oppressive terms.

> "No organization of producers, distributors or exhibitors that sets itself up to prevent the equitable distribution of (the) boxoffice dollar is doing justice to its own group or to the industry.
>
> "It is not, I submit, the proper purpose of Allied, or of any other organization, to resist a fair and equitable division of that dollar, or to oppose in an organized manner fair and intelligent methods of determining what that division should be — or how it should be measured."

Nothing, we submit, is more antagonistic to the best interests of the nation's independent theatremen than Mr. Skouras' recommendation that each one rely solely on his individual bargaining power in negotiating with the major film companies. It is patent by the very nature of the limited film market, by the vast wealth of the distributors and by the potency of their affiliated exhibition interests that the little theatreman, on his own, is in an inferior bargaining position.

The "fair and intelligent methods", of which Mr. Skouras speaks, need be so only in the opinion of film men who fix them. The scales are tipped so heavily in favor of the big distributors that it would take thousands of independents grouped together in solid organization to restore some degree of balance in negotiating power between them.

This is what the little independents have come to realize within the last few years, as witness their flocking to the Allied banner and to buying combines in many territories. And the reason is simply that their earnings have not kept pace with the vastly increased prosperity of the film companies, due to the steady encroachments on their legitimate profits by, excuse us for pointing, the very company which Mr. Skouras, himself, heads.

And that leads us to some other excerpts from the Chicago speech:

> "The effort of our company has been to make good pictures and to price them fairly.
>
> "Our company has tried to make quick and effective adjustments where our prices were out of line with the money you actually took in at the boxoffice and Tom Connors and myself personally encouraged this practice."

It is true that Mr. Skouras' studio has turned out some good pictures, some of the best, but also many mediocre and poor ones. Let us give them an "E" for effort in that department. But the mark is not nearly so high in the matter of pricing them. If one might judge by the exhibitor sentiments reaching our desk and our ears during the past few years, the 20th Century-Fox product has NOT been priced fairly.

Unlike Metro, for example, which usually sells a fairly large block of pictures and allocates them with a rather consistent degree of fairness, Mr. Skouras' sales department has adopted a policy of selling only two or three pictures at a time and invariably allocating at least one of the group in the top bracket — merit regardless.

We would not mention these complaints if they came from only a few exhibitors, but we believe they represent the attitude of an overwhelming number. Perhaps this opinion will be confirmed when the results are in from the poll now being conducted by Allied asking exhibitors which distributor is the "fairest" and which the "toughest". If 20th Century-Fox is voted the "toughest", will Mr. Skouras grant that his company's general sales policy is inequitable and will he take steps to correct it?

We also find Mr. Skouras saying this in Chicago:

> "To my mind, the interest of the independent exhibitor, which this association (Allied) repre-

(Continued on Page Thirteen)

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HOLLYWOOD EDITORIAL

SHOW PEOPLE IN POLITICS

The primary elections are over. The summer breathing spell will pass and soon the fall campaigns will get underway for the November run-offs.

In California and New York, the centers of America's amusement industry, the members of the theatrical profession once more are preparing their energies for a very active part in the coming elections.

In Los Angeles two very distinguished members of the show world are running for Congress and one is seeking the office of Attorney General of the State of California. Respectively, they are actress Helen Gahagan, author Emmett Lavery and actress Lucille Gleason.

At the moment the situation is comparatively placid, but shortly we can look forward to seeing the show people once more under fire for their political enterprise. The press will become horrified and the gossip columnists, to a man, will tote out that old chestnut — about "actors being servants of the people who oughtn't to take sides in social issues."

But we can look forward also to watching the theatrical folk ignore the criticism with an aplomb that has moved them out of the freshman class of politics to the status of professional in a scant decade and a half.

For among the many heritages that are ours for having lived in the era of Franklin Roosevelt is a realization that the business of government is everyone's — not merely that of the ward heeler, the cracker barrel authority or the district alderman. To exercise the right to vote is a constitutional guarantee. And with it goes the respected American tradition to spout, blow off steam and let the chips fall where they may.

In the era of false security that preceded the depression, Americans made the sad mistake of ignoring those great privileges. This was particularly true of the white collar and artist classes.

Lately, however, the people of the amusement world have stepped out of their roles of fragile china gods to show themselves as citizens who have a lot on their mind and intend to do something about it.

Not everything that has been said for all that has been done politically by the theatrical industry has been perfect. There have been many foolish statements, any amount of ridiculous positions taken. Yet, they have all been made honestly and, to all outward appearances, with the utmost sincerity.

The artists are smart enough to learn from their mistakes. They are clever, influential people and are beginning to acquire the knack of making their influence felt.

Come September and October, the fireworks will be popping. And with it will come the usual misrepresentation of the show folks' political work. Away from Hollywood or New York you'll get the impression that Stalin himself is directing one party's campaign. As for the other, they'd have you believe that Hitler's ghost is quartered at Hollywood and Vine — serving as inspiration for the rebirth of Naziism.

There are extremists in all camps. But generally the members of the theatrical profession who give of their time, their energy and their money for something in which they believe are no different than the rest of us who do the same thing at election time and then puff up with pride at our civic consciousness.

The show people, thanks to their prominence, get only brick-bats and criticism that would send an old time politico scurrying for cover. We imagine, though, that censure for political activity is sometimes much easier to take than those reviews they read on the drama pages.

So with a stamina that is remarkable, fortitude that is fascinating to watch and a dedication that could bear example, the show folk once more are ready to demonstrate their usefulness as American citizens.

More power to them!!

CAIN RAISES WRITERS

James M. Cain, stormy petrel of the literary world for many years and now a sizzling, outspoken figure in the field of Hollywood writers, is on the warpath.

Cain wants a better deal for writers all the way down the line. He'd like to see them get more money. He wants their sequel rights reserved. He is urging that they have more sayso in the way their stories are treated. He'd like to see "licensing" replace the present system of buying a property outright. He's packed with a great many more ideas which have been burning up the pages of local publications.

And when they are all tabulated and put in order they make good sense — just as the author did for years when at every opportunity he bawled out Hollywood for not making movies of his novels. In order to get them done, he peddled his yarns for peanuts.

Yet, look at the record — "Mildred Pierce," "Double Indemnity" and "The Postman Always Rings Twice" — three of the most handsome box office hits in existence.

Yes, the writer has taken a terrific beating at the hands of Hollywood and unless the boys in the front office sit up and take notice, brother Cain will be in the vanguard of a revolution that will be drastic and far-reaching.

20th CENTURY-FOX . . . 2 AUGUST RELEASES

'ANNA AND THE KING OF SIAM' FINE PICTURIZATION OF BEST-SELLER

Rates ● ● ● except in action houses

20th Century-Fox
128 minutes

Irene Dunne, Rex Harrison, Linda Darnell, Lee J. Cobb, Gale Sondergaard, Mikhail Rasumny, Dennis Hoey, Tito Renaldo, Richard Lyon, William Edmunds, John Abbott, Connie Leon, Mickey Roth, Leonard Strong, Diana Van den Ecker, Si-Lan Chen, Neyle Morrow, Marjorie Eaton, Addison Richards, Helena Grant, Stanley Mann, Julian River.

Directed by John Cromwell.

This dramatic and moving picturization of Margaret Landon's best-seller is outstanding as regards production, entertainment and box office draw. The only thing lacking is Technicolor, but its use for the magnificent Oriental backgrounds might have distracted from the film's tender and amusingly-human tale. Like the book, which recently passed the 1,000,000 mark in sales, the picture will have an extraordinary appeal to women, despite the fact that no attempt was made to inject love interest. The name value of Irene Dunne and Linda Darnell, plus Rex Harrison's popularity with class patrons, will insure strong grosses in all except action houses. The clash between Eastern ideas and age-old Oriental customs — as exemplified by a courageous English widow and the despotic King of Siam — furnishes the basis for a fascinating and absorbing film. Although there is more dialogue than action and Director John Cromwell occasionally shows a tendency to linger over the pageantry and the quaint customs and mannerisms of Siam in the 1860's, he maintains interest throughout the two-hour unreeling. Gentle humor is plentifully sprinkled through the early scenes and the final scenes are intensely dramatic and likely to bring tears to the eyes of more-susceptible patrons. The backgrounds are amazingly beautiful, Bernard Herrmann's musical score includes many haunting and lovely strains and the photography is worthy of special mention.

In 1862, Irene Dunne, an English widow accompanied by her 10-year-old son, Richard Lyon, arrives in Siam to teach the children of its despotic and polygamous ruler, Rex Harrison. Indignant because of Harrison's degrading customs for women and refusing to grovel before him as his subjects do, Miss Dunne's independence finally intrigues the King and wins him over. As she becomes closer to him, she realizes that Harrison is a lonely man trying desperately to gain knowledge so that he can properly rule his people. She even arranges a dinner for the emissaries of various European nations and, after receiving her coaching, Harrison impresses them to the extent that they open consulates in Siam. Miss Dunne decides to leave Siam after Linda Darnell, the King's favorite wife, escapes the palace and, after her capture, is burned alive. But, after her son is thrown from a pony and killed, Miss Dunne heeds Harrison's pleas and remains to teach his son, Mickey Roth, who will one day become ruler. When Harrison dies, his grown son ascends the throne and, as his mother, Gale Sondergaard, and Miss Dunne proudly watch, he abolishes the age-old custom of groveling before the King.

Irene Dunne again proves herself a lovely and knowing actress — a fine choice for the courageous and independent schoolteacher, Anna, but the outstanding portrayals are those of Rex Harrison, who does a brilliant acting job in the difficult role of the King of Siam, and Gale Sondergaard, who gives a touching performance as the King's neglected first wife and mother of the ruler-to-be. Harrison's first American part will do much to make him a favorite here as he already is in England, while Miss Sondergaard emerges from the obscurity of her recent horror films to give a supporting performance that may be a contender for next year's Academy Award. Linda Darnell looks ravishing in a comparatively minor role, Lee J. Cobb and Mikhail Rasumny are excellent as Siamese court officials and that fine child actor, Richard Lyon, also stands out.

LEYENDECKER

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'CENTENNIAL SUMMER' HEART-WARMING MUSICAL FOR FAMLY TRADE

Rates ● ● ● — except in action houses

20th Century-Fox
102 minutes

Jeanne Crain, Cornel Wilde, Linda Darnell, Walter Brennan, Constance Bennett, William Eythe, Dorothy Gish, Charles Dingle, Barbara Whiting, Gavin Gordon, Buddy Swan, Kathleen Howard, Avon Long, Reginald Sheffield, Edna Holland, Larry Stevens, Paul Everton, William Frambes, Winifred Harris, Ferris Taylor, Olin Howlin.

Directed by Otto Preminger.

A congenial, heart-warming period piece, embellished with Jerome Kern's music and vivid Technicolor photography, "Centennial Summer" is good entertainment for the entire family. With a well-balanced cast of popular young players and several character names, this should do strong business generally, particularly in naborhoods and small towns. Based on a novel by Albert E. Idell about a large family living in Philadelphia during the 1876 exposition, this is similar to "Meet Me in St. Louis," although it lacks the engaging juvenile sequences of that delightful picture. While the battle of two sisters, one flirtatious and scheming, the other gentle and sweet, for one man's affections is a familiar and oft-told tale, the sub-plot, dealing with a homespun railroad man and his worldly-wise sister-in-law, is packed with delightful human incident. Except for "All Through the Day," which is already on the Hit Parade, the late Jerome Kern's score is mainly atmospheric and not one of his best. In fact, "Up with the Lark" is strikingly reminiscent of the Rodgers-Hammerstein number, "It Might As Well Be Spring" from "State Fair." The costumes and settings, which are colorful and authentically post-Civil War, add to the picture's charm and will remind the old folks of their photo albums at home.

In 1876, the family of Walter Brennan and Dorothy Gish are enjoying the Centennial Exposition in their home town of Philadelphia when a letter comes telling them to expect Miss Gish's much-traveled sister, Constance Bennett, to arrive from Paris for a visit. The eldest daughter of the family, Linda Darnell, is bored with her doctor-fiancee, William Eythe, and when Miss Bennett arrives with Cornel Wilde, who is to set up the French Exhibit at the Centennial, she sets her cap for him. However, her younger sister, Jeanne Crain, who speaks a little French, offers to help Wilde cope with American workmen. Wilde is attracted to Miss Crain until Miss Darnell tells him that her sister is engaged to Eythe. He goes about with Miss Darnell for a while but, when he learns the truth, he leaves her flat to go back to Miss Crain. And Miss Darnell returns to Eythe. Meanwhile, Brennan, who has invented a clock which gives the railroad time in each different city, is demoted to the night shift but, after Miss Bennett works her wiles on the president of the railroad, the latter puts him on a special assignment for the line.

Jeanne Crain, who makes a sweet and appealing heroine, sings most of the numbers in a pleasing voice, while Cornel Wilde, Linda Darnell and even Walter Brennan and Dorothy Gish take up the strains of several of the family ballads. Miss Darnell is well cast as the high-strung beauty in be-ruffled gowns and Wilde does well enough in a role which might have been better played by a real Frenchman but William Eythe, as always, gives an exceedingly wooden performance. Best portrayals are those of Walter Brennan and Dorothy Gish as the warm-hearted parents and Constance Bennett who is excellent and looks ravishing as the flirtatious visitor from Paris. Avon Long's song-and-dance to "Cinderella Sue" with a little pickaninny is outstanding.

YORK

BOX OFFICE RATING: ● Poor ● ● Average ● ● ● Good ● ● ● ● Excellent

M-G-M . . . 2 Not Designated

'TWO SMART PEOPLE' DIVERTING CROOK ROMANCE IS DUAL TOPPER

Rates ● ● - on name value

M-G-M

93 minutes

Lucille Ball, John Hodiak, Lloyd Nolan, Hugo Haas, Lenore Ulric, Elisha Cook, Jr., Lloyd Corrigan, Vladimir Sokoloff, David Cota, Clarence Muse.

Directed by Jules Dassin.

A smartly contrived and amusing, if completely unbelievable, comedy-melodrama, "Two Smart People" will depend on its marquee names to insure fair-plus business. Its best spotting is as top feature on the average dual bill. There are some exciting sequences to satisfy the action fans. The "cheating cheaters" theme is given a novel twist by having a friendly detective accompany a handsome swindler and a double-crossing blonde on a cross-country tour during which each of the three tries to outwit the others. The clever retorts and wisecracks fly so thick and fast during the early portions of the film that they impede the action, but the climax is both swift-paced and suspenseful. However, the slowly budding romance between the two smart crooks is particularly hard to swallow as is their eventual decision to wait for each other while serving their prison terms. One song, and a langorous episode in Mexico do little more than pad out a basically implausible story.

John Hodiak, who has just gotten away with $500,000 in government bonds, first meets Lucille Ball, whose current racket is selling phoney oil paintings, when she queers a crooked oil deal he is promoting. When Lloyd Nolan, a New York detective, appears on the scene to take Hodiak back to New York to stand trial, the latter talks him into being his "guest" on a transcontinental train journey which will take in the Mardi Gras and end up in Sing Sing. Miss Ball turns up on the same train and both she and Nolan try to find out where Hodiak is hiding the fortune in bonds. After a brief stopover across the border, during which Hodiak and Miss Ball start to fall in love, they land in New Orleans during Mardi Gras. There Elisha Cook, Jr., Miss Ball's fellow crook who is also after the bonds, catches up with the trio but, before he can force Hodiak to turn over the money, Miss Ball finds the hiding place and takes it. After Nolan kills Cook and handcuffs Hodiak, Miss Ball voluntarily returns to surrender the cookbook which held the hidden bonds. Nolan then admits that he had already recovered them and he takes Hodiak to Sing Sing while Miss Ball, who is also going to serve a prison term promises to wait for him.

Lucille Ball, who has a made-to-order role as a wise-cracking, smartly-gowned crook, and John Hodiak, as the smooth-talking, devil-may-care swindler, do their utmost to make these roles convincing and Lloyd Nolan is excellent as the easy-going detective.

LEYENDECKER

'LITTLE MR. JIM' SLOW-MOVING SENTIMENTAL PROGRAMMER

Rates ● ● + as dualler in family houses; much less elsewhere

M-G-M

92 minutes

Jackie "Butch" Jenkins, James Craig, Frances Gifford, Henry O'Neill, Luana Patten, Chingwah Lee, Spring Byington, Morris Ankrum, Laura La Plante, Celia Travers,

Directed by Fred Zinnemann.

This sentimental little programmer is best suited to naborhood and family spots where the disarming antics of the several kid players will elicit the usual "Oh's" and "Ah's" from feminine patrons. However, "Little Mr. Jim" is slow-moving and repetitious and would benefit greatly by cutting to reduce its 92 minutes running time—far too long for a secondary dualler. It is not suitable for either first-runs or action houses. Based on the novel "Army Brat," this is a tear-jerker which makes an obvious play on the audience's sympathy toward such stock figures as a neglected youngster, a bereaved father, a kindly, philosophical Chinaman, etc. A completely natural performer who never resorts to mugging, young Jackie Jenkins' puzzled expression is his stock in trade. But with more than two-thirds of the action devoted to his childish adventures Director Fred Zinnemann is unable to whip up much interest in the adult portions of the plot. James Craig, as Jackie's Army captain father, and Frances Gifford, as his mother who dies giving birth to another child, are an attractive couple who are definitely "supporting players" to the juvenile star. Chingwah Lee makes the most of his many scenes as Jackie's wise old Chinese confidante and Luana Patten and Sharon McManus stand out among the many cute youngsters in the cast. Laura La Plante, silent days screen star, returns to give an agreeable portrayal of a helpful neighbor.

Jackie "Butch" Jenkins is the pride of his father, James Craig, captain at a U. S. Army post, and beloved of his mother, Frances Gifford; their Chinese servant, Chingwah Lee, and several little girl neighbors. Discovering inadvertently that he is going to have a young sister or brother, shortly, Jackie sells his little pals privileges, such as washing, holding or just looking at the baby to come. However, his mother dies in childbirth and Jackie is heartbroken and bewildered while Craig starts drinking and becomes a mental and physical wreck. A group of officers' wives are determined to help the motherless boy but, after Craig orders them from the house, Chingwah Lee makes him see the error of his ways. When it is discovered that Lee is in reality a general of the Chinese Army who had accepted the position as servant for diplomatic reasons, Craig goes to serve as American laison officer in China while Jackie agrees to remain in the U. S. and prepare for his future career as an Army officer.

DENLEY

WARNER BROS. . . . 1 June Release

'JANIE GETS MARRIED' SEQUEL BELOW QUALITY OF ORIGINAL

Rates ● ● + as dualler in naborhood and rural houses; weak for action houses

Warner Bros.

89 minutes

Joan Leslie, Robert Hutton, Edward Arnold, Ann Harding, Robert Benchley, Dorothy Malone, Dick Erdman, Hattie McDaniel, Donald Meek, Clare Foley, Margaret Hamilton

Directed by Vincent Sherman.

A silly and repetitious farce built around the characters made popular in 1944's lively comedy about adolescence, "Janie Gets Married" will garner its best returns in naborhood and small town situations. It is weak for action houses. Where the original "Janie" was popular, this is bound to attract fairly good business — and also disappoint numerous fans who expected engaging humor or originality. Although there are some genuine laughs scattered through the early scenes, much of the footage is more frantic than funny and several spots are downright dull. The noisy finale is almost a carbon copy of "Janie's" merry ending. The original (?) script by Agnes Christine Johnson is merely a re-working of the time-worn plot wherein young newlyweds are brought close to a split-up by well-meaning but interfering in-laws. This makes three strikes—and out of Warners for Joan Leslie, who made "Too Young to Know" and "Cinderella Jones" before replacing Joyce Reynolds in the title role of this "Janie" sequel.

Soon after his return to civilian life in the typical American town of Hortonville, Robert Hutton is swept off his feet by his girl friend, Janie (Joan Leslie), and they get married. Hutton's buddy from overseas, a pretty WAC (Dorothy Malone), arrives and makes Janie jealous enough to encourage the attentions of her former suitor. Dick Erdman. When Donald Meek, who plans to buy the paper owned by Janie's father, Edward Arnold, sees Erdman and Miss Leslie in an embrace, he jumps to the conclusion that they are the newlyweds. Matters are scrambled further at the dinner party when Janie gives for Meek who meets Hutton, Erdman and various servicemen in different rooms of the house. The party turns into a free-for-all with Janie's parents (Arnold and Ann Harding) tiffing with Hutton's parents (Robert Benchley and Barbara Brown) as Meek walks out. Peace is finally restored by Janie's younger sister (Claire Foley) who placates Meek by telling him that the young couple are expecting a baby. As Meek agrees to buy Arnold's paper and Janie and her husband are reunited, the little sister tells them not to let her down about the baby.

DENLEY

'RENEGADES' WESTERN IN TECHNICOLOR HAS ROUTINE PLOT

Rates ● ● + in action houses; OK dualler in family spots

Columbia

88 minutes

Evelyn Keyes, Willard Parker, Larry Parks Edgar Buchanan, Jim Bannon, Forrest Tucker, Ludwig Donath, Frank Sully, Willard Robertson, Virginia Brissac, Paul E. Burns Francis Ford, Vernon Dent, Hermine Sterler Addison Richards, Syd Saylor.

Directed by George Sherman.

Even with Technicolor to enhance its scenic values and provide an extra selling angle, "Renegades" remains an over-size western burdened by a routine, small-time plot. Marquee lure is mild and it should prove to be just a fair bill-topper in naborhood houses catering to the family trade. Of course, it will go well in action spots. While this outlaw yarn has the customary fast-riding, fisticuffs and gun-play, it lacks the realism and excitement of most of the big-time westerns. An obvious attempt to play up the romantic angle and add human interest fails because the heroine is depicted as a vacillating lass who deserts her handsome, dependable doctor fiance for a good-looking bandit. Several scenes are dramatically effective and the spectacular leap from a high cliff into the water by three bandits on horseback is the thrill highlight of a typical western which will hold few surprises for avid horse-opera followers.

Evelyn Keyes is on her way to marry Willard Parker, young doctor, when her stagecoach is attacked by the notorious outlaw Dembrow (Edgar Buchanan) and his two sons. A young rider, Larry Parks, intervenes and forces the bandits to return their loot and then he permits them to escape. Later, when Parks summons Parker to visit his ailing mother, the doctor learns that he is the youngest son of the Dembrow clan and that he has been trying to lead an honest life. When the Dembrows raid the town, Parks' true identity is revealed to the sheriff who wants him hauled off to jail to pay for his family's crimes. However, Parker assumes full responsibility for Parks so that he can visit his dying mother before he stands trial. Public sentiment is against Parks during the trial and he is on the verge of being convicted when Buchanan and his two brothers raid the courthouse and carry him off. Miss Keyes then decides to join Parks and marry him. The Dembrows continue their lawless existence until just before Miss Keyes' baby is born. Realizing that Parks has no intention of going back to a lawful life, Miss Keyes manages to summon Parker who brings her back to town where her baby is born. The Dembrows continue to escape the law until Parks stealthily returns to town to claim his child. Parker gives pursuit and kills Parks after which Miss Keyes and he plan to start a new life.

Evelyn Keyes, whose red hair shows to best advantage in Technicolor and who wears several fetching costumes which never seem to soil in the dusty prairie air, is unable to make the heroine either sympathetic or convincing. Edgar Buchanan's scripture-quoting bandit leader is the film's outstanding portrayal and Larry Parks, soon to portray the mammy singer in Columbia's "The Jolson Story," does a capable acting job as the youngest member of the notorious bandit clan. Willard Parker makes an upstanding, two-fisted young medico and Ludwig Donath, Virginia Brissac and Willard Robertson contribute first-rate character portrayals.

LEYENDECKER

'MADONNA OF THE SEVEN MOONS' ABSORBING BRITISH MELODRAMA

Rates ● ● as supporting dualler only; more in class spots

Universal (Gainsborough)

88 minutes

Phyllis Calvert, Stewart Granger, Patricia Roc, John Stuart, Peter Glenville, Nancy Price, Peter Murray-Hill, Jean Kent, Reginald Tate, Dulcie Gray, Alan Haines, Helen Haye, Amy Veness, Hilda Bayley, Evelyn Darvell.

Directed by Arthur Crabtree.

Another high quality British-made film for Universal release, "Madonna of the Seven Moons" is an absorbing, out-of-the-ordinary melodrama dealing with schizophrenia — split personality of the Jekyll-Hyde order. While the romantic plot will interest women patrons, its British stars are unknown here and, except in the class spots where it is certain to be a draw, box office value is weak. This will get by as a supporting dualler if coupled with a strong comedy or musical. Although the foreword states that this was based on an actual case out of medical history, the story is fantastic, yet interest-holding and melodramatically effective. There are several passionate romantic sequences (one bedroom scene would never get by in an American-made film) and many revealing shots of the lovely Patricia Roc which will bring forth the wolf call from those males who are induced to see the picture. Both Miss Roc, who is now getting a Hollywood build-up in Walter Wanger's "Canyon Passage," and Phyllis Calvert are extremely attractive and the latter (who must be reserved and straight-laced, then fiery and uninhibited) is as convincing as possible in a difficult and unbelievable role. Stewart Granger, who is permitted to over-act as a jealous lover, Peter Glenville and Nancy Price sound too English for their Italian gypsy roles, but John Stuart is excellent as Miss Calvert's worried husband and the others are good with the exception of Alan Haines, whose juvenile is too prissy for American tastes. Production values are magnificent and the atmospheric shots are splendidly photographed.

As a young girl attending an Italian convent school, Phyllis Calvert is brutally attacked by a gypsy and this warps her mind so that she develops a dual personality. Years later, she is happily married to John Stuart and mother of Patricia Roc, who has been educated in England, when the effect of her daughter's modernity causes Miss Calvert to disappear taking only her jewels and leaving behind a cryptic 7 Moons sign. Stuart then tells his daughter that her mother is a schizophrenic who had disappeared on three previous occasions following a nervous shock. Determined to trace her mother, Miss Roc goes to Florence where a gigolo, Peter Glenville, offers to assist her in her search. Meanwhile, Miss Calvert has resumed her relationship with Stewart Granger, a gypsy bandit with whom she has lived on previous flights. Glenville lures Miss Roc to his home, the Inn of the 7 Moons, where he drugs her while a carnival is in progress. Miss Calvert, jealous of Granger, mistakes Glenville for her lover and stabs him as he is bending over Miss Roc. The latter comes out of her stupor and recognizes her mother, who has been injured in the tussle with Glenville. Miss Calvert dies in her husband's home and Granger, who has followed, stands outside the window and sadly mourns the loss of the one pure thing in his life.

LEYENDECKER

'DARK ALIBI' IMPROVEMENT IN MONOGRAM'S CHAN SERIES

Rates ● ● as supporting dualler in minor naborhood and action spots

Monogram

61 minutes

Sidney Toler, Benson Fong, Mantan Moreland, Teala Loring, John Eldredge, Edward Earle, George Holmes, Joyce Compton, Ben Carter, Janet Shaw, Ray Walker, Milton Parsons, Edna Holland, Tim Ryan, Anthony Warde, Russell Hicks, William Ruhl.

Directed by Phil Karlson.

"Dark Alibi" is better than recent entries in Monogram's Charlie Chan series and will adequately fill the supporting spot on dual bills in minor naborhood and action houses. However, name value is not strong enough to attract patrons in spots catering to the horror trade. The film has an ingenious plot about forged fingerprints and the characters include at least a half-dozen suspects, not including the actual killer whose unmasking in the denouement will surprise even mystery-wise audiences. Two hilarious vaudeville patter routines between those two likeable negro comics, Mantan Moreland and Ben Carter, break the monotony of the mysterious happenings, but Moreland's teeth-chattering antics in a theatrical warehouse filled with skeletons and wax dummies are corny and out-dated, as well as an insult to the intelligent negro. Sidney Toler ably handles his familiar role of the philosophical Chinese detective and Benson Fong is amusing as his Number Three son. Others who stand out are Russell Hicks, Milton Parsons and Edna Holland.

When her father, Edward Earle, a former convict, is sentenced to death for the murder of a bank guard during a robbery, his daughter, Teala Loring and her fiance George Holmes, get Charlie Chan (Sidney Toler) to conduct a re-investigation of the case. Learning that Earle had been convicted on the strength of fingerprints found at the scene of the crime, Chan goes to the man's hotel, run by the unco-operative Edna Holland, where he questions her and several guests. Later, when Chan and his No. 3 son (Benson Fong) go to the prison to talk to Earle, they are fired upon by one of the hotel guests. Finding that Earle was one of a series of ex-convicts convicted in similar cases, Chan gets the theory that the fingerprints were forged. He also learns that originals of the prints were smuggled out of the prison and, as his investigation comes closer to conclusion, several of the suspects are killed in a theatrical warehouse where Chan finds the equipment for impressing rubber gloves with the forged fingerprints. The case is closed when Chan reveals that Holmes, a prison guard, was head of the gang.

LEYENDECKER

'SPECTER OF THE ROSE' BEN HECHT'S TRAGEDY

Rates ● ● ½ in arty spots; weak dualler elsewhere

Republic

90 minutes

Judith Anderson, Michael Chekhov, Ivan Kirov, Viola Essen, Lionel Stander, Billy Gray, Charles "Red" Marshall, George Shadnoff, Juan Panelle, Lou Hearn, Constantine Ferike Boros, Ferdinand Pollina, Polly Rose and Modern and Classical Ballets.

Directed by Ben Hecht.

This strange, talky drama, built around and peopled by ballet performers and their followers poses a difficult problem for the average exhibitor in that it is lacking in appeal to the masses. Obviously a pet brainchild of Ben Hecht, who also produced and directed for Republic release, "Specter of the Rose" will attract and cause discussion among ballet fans, devotees of the arts and class patrons, but generally—its fate will be a secondary dualler—and a weak one at that. Hecht, whose early talkies in collaboration with Charles MacArthur ("The Scoundrel" and "Crime Without Passion") were highly praised by critics and sophisticated patrons but died at the box office, deserves credit for attempting something original and different. While the ballet interludes, strikingly performed by Ivan Kirov and Viola Essen, are an integral part of the plot and suspense is neatly maintained during the intensely-dramatic sequences leading up to the startling death leap climax, much of the film is slow-moving and filled with artificial and pseudo-artistic dialogue. Tragedy is always uppermost and the lighter moments are few, most of them being supplied by Michael Chekhov's pixy-like portrayal of an improvident impresario. Lionel Stander spouts some typical Hecht witticisms to get scant laugh returns, but Lou Hearn's brief comedy speech is good for chuckles. In addition to his terpsichorean achievements, Ivan Kirov does a fine acting job as the half-mad dancer and Viola Essen is appealing as the hapless heroine. Except for Stander, the nearest approach to a marquee name is Judith Anderson, who gives a superb portrayal of a faded ballerina, now reduced to teaching ballet.

Viola Essen, ballet pupil of Judith Anderson, who had been a celebrated ballerina in her glamorous youth, falls in love with Ivan Kirov, suspected of murdering his first wife and dancing partner in the "Specter of the Rose" ballet. Despite Miss Anderson's warnings about Kirov's tendency toward madness, Miss Essen marries him and the two become stars of a touring company managed by Michael Chekhov, improvident ballet impresario. Miss Essen hopes to overcome Kirov's temporary fits of madness but, when she fails, she hides him to prevent his being put into an insane asylum. Exhausted from a two-day watch, Miss Essen drops off to sleep as her mad husband dances about her and almost murders her before he leaps through a window 20 stories above the street. After the tragedy, Miss Essen returns to Miss Anderson's ballet school.

YORK

'RAINBOW OVER TEXAS' FOLLOWS THE ROY ROGERS FORMULA

Rates ● ● ● — in action houses on Rogers' name value

Republic

65 minutes

Roy Rogers, George "Gabby" Hayes, Dale Evans, Sheldon Leonard, Robert Emmett Keane, Minerva Urecal, Gerald Oliver Smith, George J. Lewis, Kenne Duncan, Pierce Lyden, Dick Elliott, Bob Nolan and the Sons of the Pioneers.

Directed by Frank McDonald.

The latest Roy Rogers' musical western, "Rainbow Over Texas," is a blending of all the familiar ingredients that appeal to the cowboy star's numerous fans. As in his last half-dozen vehicles, Rogers is supported by his regular Republic stock company — the sweet-singing Dale Evans to supply pulchritude and romance, the be-whiskered George "Gabby" Hayes for his irascible comedy and Bob Nolan and the Sons of the Pioneers for smooth harmonizing — the only thing missing is a stand-out hit tune for additional selling value. The story pattern, which again stresses music and tomfoolery rather than six-gun action, is showing signs of wear and Director Frank McDonald tacked on a Pony Express Relay Race to pep things up for the climax. The title number and a novelty tune, "Little Senorita," are the best of the four songs heard, but none is of Hit Parade calibre. In addition to Rogers, who is content to be his likeable, easy-going self, and the other regulars, Sheldon Leonard contributes a first-rate villainous portrayal and Robert Emmett Keane and Gerald Oliver Smith give broad comedy performances as effete easterners.

Robert Emmett Keane, a Chicago meatpacker who owns an entire Texas town used mainly for advertising purposes, hates western songs but his daughter, Dale Evans, is infatuated with Roy Rogers and, against her father's wishes, she dresses in boys' clothes and goes west to meet her cowboy idol. Soon after Rogers, who is making a personal appearance tour, finds the "boyish" Miss Evans in his baggage car with his horse, Trigger, he learns she is really a girl and, on arrival in Texas, he hides her from the detective her father has put on her trail. During the mock hold-up and pony express race held annually in Keane's Texas town, Sheldon Leonard, who runs a gambling joint, has one of his masked henchmen actually pull a real stick-up. With Rogers likely to win the Pony Express race, Leonard tries to disqualify him by stealing his horses. However, Rogers exposes Leonard's villainy, and wins the race just as Keane arrives to claim his daughter. After Rogers and Miss Evans stage a real western barbecue, Keane changes his opinion of the west — and Rogers.

DENLEY

'THE CAT CREEPS' ROUTINE HORROR QUICKIE

Rates ● ● — as dualler in action houses only

Universal

59 minutes

Noah Beery, Jr., Lois Collier, Paul Kelly, Douglas Dumbrille, Rose Hobart, Fred Brady, Jonathan Hale, Vera Lewis, Arthur Loft Iris Clive, William B. Davidson.

Directed by Erle C. Kenton.

There's nothing new, novel or especially thrilling in "The Cat Creeps," a routine murder mystery which will just get by as a filler on action dual bills. Universal is coupling this quickie with "She-Wolf of London" as a double-horror bill and the two titles will probably attract fairly good business in action spots. The setting is the familiar one of a lonely house on an eerie island where five suspects to a 15-year-old murder, plus a reporter and his photographer, gather to investigate the crime. First the old housekeeper and then two of the suspects are killed off but the average patron will be able to figure out the identity of the murderer before half of the picture's 58 minutes have elapsed. Slowly-opening doors and shadowy figures will get a few shudders, but only from the youngsters or impressionable adults. Such reliables as Paul Kelly, Rose Hobart, Douglas Dumbrille and Jonathan Hale do the best they can with rubber-stamp acting assignments and Noah Beery, Jr. makes a futile struggle to get laughs with his wise-cracking lines. Vera Lewis' hawk-like features are more frightening than most of the creepy doings of the plot.

Fred Brady, star reporter, is assigned to investigate a tip that a 15-year-old suicide case was actually a murder committed near the eerie island home of Vera Lewis. Jonathan Hale, father of Brady's fiancee, Lois Collier, is one of those under suspicion as is Douglas Dumbrille, his attorney. With Rose Hobart, Dumbrille's secretary, and Paul Kelly, a private detective, they leave for the island and, shortly after their arrival, Miss Lewis is strangled to death. While Brady is questioning those concerned, Iris Clive appears with the story that the soul of Miss Lewis has passed into her pet cat, who will wreak vengeance on the killer. Miss Hobart, who fears the cat, and Kelly are mysteriously killed before Dumbrille confesses that he had murdered them both because they had been blackmailing him about the earlier murder. After Noah Beery, Jr., Brady's cameraman, stumbles on a $200,000 cache which had been hidden in the house, he confesses that Miss Clive's presence had been planned by him to trap Dumbrille.

YORK


Heartbeat



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present

GINGER ROGERS

in SAM WOOD'S

Heartbeat

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Directed by Sam Wood

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ADAPTATION BY MORRIE RYSKIND

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Heartbeat

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THE NEWS DIGEST

A Bi-Weekly Review of the Trade's Events

INDIES TAKE STAND AGAINST ATA

The American Theatres Association appears doomed to occupy a position in the industry little different from that of the producer-controlled MPTOA. That role seemed to be written for the ATA by the announcements within the past two weeks that National Allied, the Conference of Independent Exhibitors Associations and the Pacific Coast Conference of Independent Theatre Owners all are opposed to the new organization as it is presently constituted

Despite the flurry of announcements from ATA headquarters that this or that group of exhibitors is favorably disposed toward it, the fact that the organized independent exhibitors have taken a stand against ATA means that it will have to pick up its membership from the scattered fringes of the exhibitor body, individuals and small units that have usually aligned themselves with the MPTOA.

The belief in some quarters that the affiliated circuits would allow the MPTOA to die for want of financial support and that the majors would shift their full support to the ATA was dispelled last week with the disclosure that they have paid their current dues to the Kuykendall outfit. That can be taken to mean that the major circuits will support both organizations, for purposes best known to themselves.

The first public statement by Allied regarding the ATA was in the form of a resolution setting forth its opposition and offering to cooperate with the new group if it frankly declares itself as the agency of the large affiliated and unaffiliated circuits.

The resolution alleges that the "proponents, organizers and principal officers of ATA are mainly officers, agents and employes of theatre chains affiliated with one or more of the major motion picture producers through stock ownership or pooling agreements, and ATA's present membership consists mainly of such affiliated theatres".

It continues:

WHEREAS it is our firm conviction based on long experience that the interests of independent exhibitors can best be protected and in many situations can only be protected by a strong national organization such as Allied States Association under independent management and control;

NOW, THEREFORE, BE IT RESOLVED:

1. We oppose the establishment of American Theatres Association as an agency or representative of independent motion picture exhibitors and we advise the members of Allied regional associations and independent exhibitors generally that, in our opinion, it is contrary to their interest and indeed may prove most damaging for them to join ATA.

2. We do not oppose the formation and use of American Theatres Association or any other association as the agency or representative of the affiliated and other large theatre chains; and in matters of common interest on which we see alike Allied stands ready to cooperate with any organization representing such chains.

The PCCITO trustees, meeting in Seattle, also adopted a resolution asking their members to "refrain from participating" in the ATA and announcing that the Pacific Coast organization will "actively resist the extension of ATA membership among the independent exhibitors" of the West Coast.

* * *

FABIAN FINDS SUPPORT FOR ATA

Returning from a tour of several regional meetings with southern exhibitor groups, Si Fabian, American Theatres Association president, reported that there is "solid" support for his organization in the South.

The ATA leader declared that the strongest support so far has come in Arkansas and that a substantial following can be counted on in Texas and the Carolinas.

Robert W. Coyne, executive director of ATA, also announced that the Southern California Theatre Owners Ass'n had unanimously voted to join the new national organization. He displayed a telegram from Paul Williams, general counsel of the SCTOA, who claims a membership of 300 theatres.

(Continued on Page 26)

EDITORIAL

(Continued from Page Three)

sents, is no different from the interest of other exhibitors."

Earlier in his address, the film executive spoke of himself as an exhibitor. It is a fact that Mr. Skouras started as a small independent theatre owner and, by dint of talent and great energy, increased his holdings until he became the operator of one of the largest circuits in the country. He still controls that circuit and, in a sense, his interests are similar to those of the average independent exhibitor. But only in a very limited sense. Today, Mr. Skouras' theatre interests are akin to the small independent's like the Great A & P is akin to the corner grocery store. If one needs some confirmation of this point, examination of the court records in the New York anti-trust case would reveal what enormous advantages Mr. Skouras' theatre chain enjoys over the average independent in dealing with the film companies.

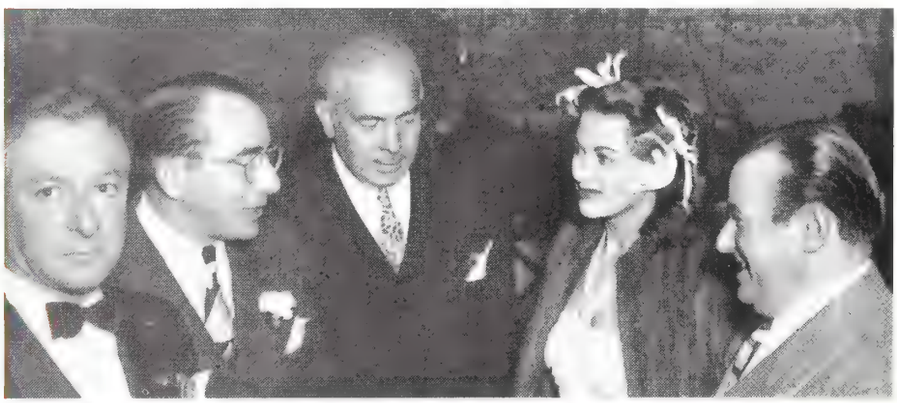
There are other portions of Mr. Skouras' speech which we would like to discuss, space permitting, but we cannot omit reference to his plea for "a spirit of conciliation, a spirit of being willing to live and let live".

That plea should be repeated again and again to distributors, as well as exhibitors. It should be repeated by Mr. Skouras to his own sales department, from the general sales manager down to the local salesman. This call for fairness contained the best words Mr. Skouras spoke in Chicago. Translated into action, they could bring about the happy relationship he must certainly desire between his company and its customers.

MO WAX

PEOPLE IN PICTURES

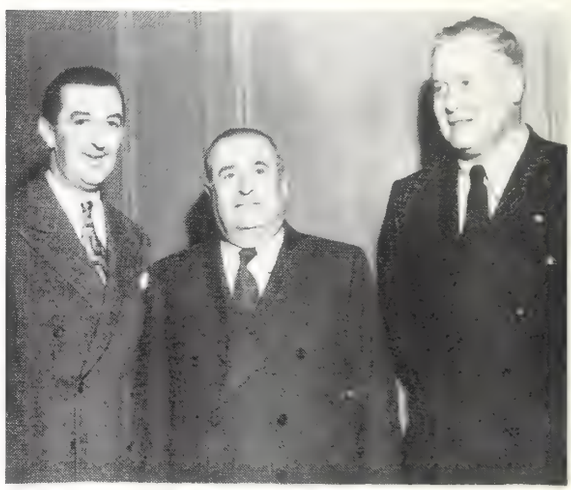




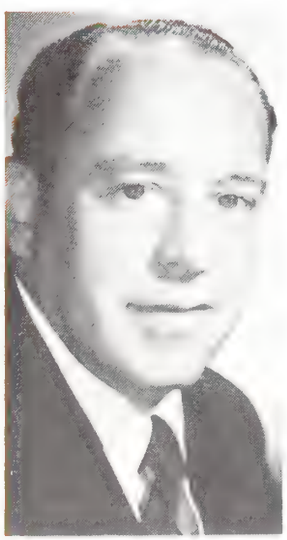
MEN OF AFFAIR & LADY. At the top are assembled the past presidents of National Allied, plus a lovely lady, honoring the incumbent, Jack Kirsch, at the affair in Chicago. L. to r.: Col. H. A. Cole, A. F. Myers, Al Steffes, Kirsch, Martin G. Smith, Nathan Yamins, M. A. Rosenberg and Sidney E. Samuelson. Seated: Yvonne DeCarlo, Universal star. Below, at the same affair: Toastmaster George Jessel, Ben Banovitz, Spyros P. Skouras, Miss DeCarlo and Kirsch.



AMPA SALUTES UN. Ned E. Depinet, RKO v.p., and Rutgers Neilson, AMPA prexy, flank United Nations executive Benjamin A. Cohen, principal speaker at the recent Advertisers luncheon.



REP. SALES EXECS. James R. Grainger, Republic v.p. and general sales manager, poses with Frank P. Derwin, New England district sales mgr., and Thomas Duane, Boston sales mgr., at the company's eastern regional sales meeting in New York.



CANDYMAN. Leonard S. Schlesinger has been named president and general mgr. of the Warner Bros. Service Corp., which supervises and operates all of the candy and beverage concessions in the company's theatres.



PREDICTS. H. J. Yates, president of Republic, told the company's sales staff that the industry should reach a new peak of prosperity during the next 12 months. He based on the prediction on the lack of other forms of amusement.



METROMEN. This session of Metro sales executives was called by eastern chief Edward K. O'Shea in Chicago. Seated: Bob Lynch, J. J. Bowen, Ben Abner, Mort Katz, Herman Ripps and O'Shea. Standing: M. N. Wolf, Jack Mundstuk, Tom Donaldson, Lou Formato and Ralph Pielow.



ARKANSAS EXHIBS. At the recent convention of the Arkansas I.T.O.A. held in Little Rock. In the usual order: Ben Cammack, RKO district mgr.; C. C. Mundo, AITOA prexy; R. V. Reagin, Leon Bamberger and Leonard Shea, all of RKO.

'THE GENTLEMAN MISBEHAVES' FACTORY-MADE MUSICAL QUICKIE

Rates ● ● — as supporting dualler in naborhood spots

Columbia

74 minutes

Robert Stanton, Osa Massen, Hillary Brooke, Frank Sully, Sheldon Leonard, Dusty Anderson, Shemp Howard, Jimmy Lloyd, Chester Clute, Ernie Adams, Gladys Blake.

Directed by George Sherman.

Typical of so many of Columbia's factory-made, low-budget programmers, "The Gentleman Misbehaves" is inconsequential, mildly entertaining at best and totally lacking in marquee names. While Osa Massen, Frank Sully and Hillary Brooke are capable players, their boxoffice value is nil and they can't pull this comedy quickie out of the also-ran class. It will probably get by as a secondary dualler in naborhood spots. The picture starts off with an amusing situation, but the humor soon becomes forced and frequently descends to slapstick—a field in which Shemp Howard excels. Robert Stanton (formerly known as Bob Haymes, brother of Dick, the 20th-Fox singing star) is a good-looking juvenile who sings pleasantly, although none of his several songs stands out. Osa Massen also does nicely as a would-be-actress who, of course, scores a hit on Broadway when she replaces the leading lady on a moment's notice—it could only happen in the movies.

The morning after his latest show flops, Robert Stanton, Broadway actor-producer, receives a gilded horseshoe from Hillary Brooke, his leading lady who is annoyed at his attentions to other women. Stanton throws the horseshoe out of the window and it hits Osa Massen, a French refugee wearing an expensive chinchilla coat. When Miss Massen learns that Stanton is broke, she offers him her coat if he will marry her so she won't be deported to France. Stanton agrees, with the stipulation that there be a quick annulment and, while he is out, a fleeing gangster throws a bag containing $20,000 into his hotel room. With this, Miss Massen pays all Stanton's bills so he can go ahead with a new show starring Miss Brooke. When the latter becomes jealous of Miss Massen and walks out just before the opening, the French girl, who has a good singing voice, steps in and saves the day. Of course, the annulment is called off and, as Stanton and Miss Massen are embracing in the doorway, the horseshoe falls from the wall and again hits the girl—as it did when the picture started.

LEYENDECKER

'LARCENY IN HER HEART' BELOW PAR MYSTERY QUICKIE

Rates ● ● — as supporting dualler in minor houses

PRC Pictures

68 minutes

Hugh Beaumont, Cheryl Walker, Ralph Dunn, Douglas Fowley, Charles Quigley, Marie Harmon, Paul Bryar, Charles Wilson, Julia McMillan, Gordon Richards, Henry Hall, Milton Kibbee, Lee Bennett.

Directed by Sam Newfield.

The second in PRC's Michael Shayne, Detective, series, "Larceny in Her Heart," is a below-average mystery quickie handicapped by a muddled plot. Hugh Beaumont again gives a likeable portrayal of the easy-going private investigator, but because his name value is practically nil, the film will serve only as a secondary feature on duals in less action and naborhood houses. The picture's chief mystery is the relation of the title to the story which has only three women characters, none of them inclined to thievery. After wasting time with the usual wise-cracking by-play between Shayne and his attractive "Girl Friday," the mystery story finally gets underway and stirs up some suspense and a murder or two. However, it becomes increasingly confused and so difficult to follow that a five-minute explanation by Shayne is tacked on to clarify the mysterious actions of the various characters in the story proper.

Michael Shayne (Hugh Beaumont), private investigator, is forced to postpone a long-planned motor trip with his secretary-sweetheart, Cheryl Walker, when Gordon Richards requests him to locate his missing step-daughter. Shortly after, a blonde resembling the photo Richards gave him staggers into Beaumont's office and, later, is found strangled. While holding off the police, who have received a tip to visit his office, Beaumont and his pal, Paul Bryar, a reporter, finally get rid of the body by dumping it on Richards' lawn. When the newspapers tell that the body was fished out of the bay, Beaumont goes to Richards' home and gets some information from a maid, Julia McMillan, before latter is found strangled also. Further clues lead Beaumont to Douglas Fowley's sanatorium where he finds Richards' real step-daughter. When Richards realizes that Beaumont has learned the truth, he and Fowley try to have him "rubbed out" but the police, tipped off by Bryar, rescue him in the nick of time. Beaumont's explanations show that Richards had hired a double to pose as his step-daughter and then killed her in order to claim the girl's inheritance.

DENLEY

Broadway Newsreel

Heavy rains during the latter part of the Memorial Day week-end kept many visitors away from Broadway and washed away the expected upswing in grosses at many of the first-run film palaces. Exceptions to the general slump in business were two newcomers and one holdover, RKO's "Badman's Territory" at the Victoria and 20th-Fox's "Cluny Brown" at the Rivoli, and Paramount's "To Each His Own" in its second week at the Music Hall. Among the several new pictures which opened strong late this week were "Two Sisters from Boston" at the Capitol and "Without Reservations" at the Palace.

RKO Radio now has four current on Broadway, while Paramount and Universal each have three pictures playing in Main Stem houses. In addition to "Badman's Territory," which broke all opening day records at the Victoria and also established a new weekly high for the house, the company has "The Kid from Brooklyn," now in its eighth strong week at the Astor. Disney's "Make Mine Music" also in its eighth profitable week at the Globe and "Without Reservations" which opened on June 7th at the Palace following a three-week run for the same company's "Heartbeat," which slumped badly for the last two weeks of its four-week run.

In addition to "To Each His Own," which did over $135,000 in its second week at the Radio City Music Hall, $10,000 more than its initial week, Paramount's "The Bride Wore Boots," supported by Glen Gray's Orchestra on the stage, opened at the Paramount on June 5th following four smash weeks with Alan Ladd's "Blue Dahlia" and Duke Ellington and His Orchestra on the stage...Another Ladd film, "O. S. S.," broke all opening week records in the 13-year motion picture history of the Gotham Theatre and continues strong with a third stanza starting on June 8th.

Three Universal pictures opened this week, but none was exceptionally strong. "Night in Paradise" started on June 5th at the Criterion following two mild weeks for M-G-M's "Bad Bascomb"; "The Run-around" went into the Winter Garden on the same day following two weak stanzas for the British-made "Madonna of the Seven Moons," and Loew's State opened one of its occasional first-runs, "Tangier," on June 6th with the usual vaudeville bill in support.

Among the other stage-screen attractions, "Two Sisters from Boston," supported by a strong stage bill headed by the Ritz Bros., had a terrific opening day on June 6th following five strong weeks for "The Postman Always Rings Twice," with Guy Lombardo and His Orchestra on the stage. The final week of the latter combination, which included Memorial Day, even exceeded the previous stanza.

"Do You Love Me?," with Count Basie and His Orchestra in person, is now in its third and final week at the Roxy after a satisfactory hold-over week. "Somewhere in the Night" with Desi Arnaz and His Orchestra on the stage, opens at the Roxy on June 12th.

Trailing the others is "One More Tomorrow," with Tommy Tucker and His Orchestra in person at the Strand which has had disappointing business and will stay only three weeks of the originally-scheduled four and will be succeeded by "Janie Gets Married" on June 14th.

"Cluny Brown" received excellent reviews and did good business during its first week at the Rivoli and the picture is expected to play into July. The theatre's previous tenant, "Kitty," held up fairly well for nine weeks.

Fifth week for "Stolen Life" at the Hollywood was better than the previous week and this Bette Davis picture will also stay into July when "Night and Day" is tentatively scheduled to open as Warners 20th Anniversary feature...The Rialto, New York's horror house, has been doing poorly with its recent one-week attractions, Universal's "The Cat Creeps" and "Dressed to Kill" and Columbia's "Perilous Holiday" so that it brought in a re-issue, "Shadow of a Doubt" on June 7th.

The Ambassador, which started out as a first-run house, is also doing well with re-issues such as the current double bill, "The Cat People" and "Curse of the Cat People."

"Henry V," United Artists' two-a-day spectacle, which will be the first film attraction at the City Center opening on June 17th, has already rolled up an advance sale totalling $50,000, all through the medium of mail orders. Interest in this has been heightened by the current stage engagement of Laurence Olivier's Old Vic Company in "Henry IV" and other classic plays.

What The Newspaper Critics Say

HIGHLIGHTS FROM REVIEWS OF NEW PICTURES BY FOREMOST CRITICS

'TO EACH HIS OWN' GOOD TWO-HOUR CRY FOR THE LADIES — TIMES

(PARAMOUNT)

"...**After the first** showing, there was hardly a dry feminine handkerchief in the house. The ladies had a good two-hour cry .. Spins dangerously on the brink of bathos, but it seldom spills over into that treacherous chasm for more than a fleeting scene or two, thanks to a screen play which artfully dodges complete morbidity. Mitchell Leisen has directed the cast skillfully and his fastidious eye for detail is evident in the carefully appointed sets which reflect the various moods and circumstances of the characters." T.M.P., N. Y. TIMES.

"...**Top-flight tear-jerker.** The substance of the story is in no sense novel...Considerable emotional intensity...However corny the plot, the acting, writing, direction and production save it from the stigma of being a soft touch for screen-going suckers." BARNES, N. Y. HERALD TRIBUNE.

"...**4 Stars**...Charles Brackett, producer and author of the story on which it is based, has given Miss DeHavilland the chance of her acting career by his creation of Jody Norris and her deeply moving story of frustrated mother love. The sentimental dramatics of the play are written and acted with such beautiful restraint that no adult, either male or female, need be ashamed of having his emotions stirred to tears." CAMERON, N. Y. DAILY NEWS.

"...**An understanding** panorama of small town life...Her (DeHavilland) portrait of the lonely spinster this mother ultimately becomes, full of self-conscious, awkward eagerness, will remain a high spot among acting achievements of this year...A picture a husband can enjoy, too, while his beloved wife sits and revels in the opportunity to cry her pretty eyes out." COOK, N. Y. WORLD TELEGRAM.

'O. S. S.' SPY THRILLER GETS MIXED NOTICES

(PARAMOUNT)

"...**A spy thriller,** recounting the desperate chances taken by American cloak and dagger boys and girls in confounding the Nazis before and after V-E Day. As melodrama, it has considerable urgency. When it tries to sugar-coat its central theme with a vague and frustrated romance between a couple of our agents, it tosses dramatic punches rather ridiculously." BARNES, N. Y. HERALD TRIBUNE.

"...**A generally thrilling**, albeit incidental, chapter of the modern derring-do, which, by all accounts, has made the intrigues of Dumas and Oppenheim as startling as a bedtime yarn ..Irving Pichel, who directed, has made this offering tense, tightly written and swiftly paced...The story, although simplicity itself, is replete with action...An engrossing thriller." A.W., N. Y. TIMES.

"...**One thing** they'll never be able to take away from 'O.S.S.' the new picture about the Office of Strategic Services, it was the first of the spy stories to come through when censorship had been relaxed enough to make it possible at all. Aside from that honor, there's not much to be said...Stimulate the kids and transport the Alan Ladd fans into a seventh or strategic heaven." WINSTEN, N. Y. POST.

"...**Exciting? Sure,** but I'd certainly like to hear from some O.S.S. vets on what they think of the film as reporting. I personally believe that any studio which recreates a France in which everyone talks American should forfeit its copyright on a documentary title like 'O.S.S.' and let factual film-makers have a go at it." McMANUS, PM.

'DO YOU LOVE ME?' STRICTLY FOR MUSICAL FANS, SAY CRITICS

(FOX)

"...**Numbers ranging** from full-orchestra classical to jam-session modern, held together by a story which is frankly a vehicle for the sound track...The performers are among the best in modern musical circles...Diverting entertainment for those who shop for music and not much else...Purely musical entertainment." GUERNSEY, JR., N. Y. HERALD TRIBUNE.

"...**Hep-cats will** have their money's worth...A harmless and pleasant enough musical, decked out in gorgeous Technicolor and costuming and full of tuneful songs. While not in the first rank of screen musicals, it should provide an hour and a half of divertissement from current problems...There is very little that is new or original about the story...With a few more specialty numbers and a little brighter dialogue, this could have been first-rate entertainment." E.J.B., N. Y. TIMES.

"...**Agreeable formula** filmusical enhanced by the Technicolored loveliness of Maureen O'Hara, the deep and dulcet vocal tones of Dick Haymes — put to several hit numbers; the sweet and hot horn of Harry James, who doubles as romancing actor; the droll humor of Reginald Gardiner." THIRER, N. Y. POST.

"...**3 Stars**...Light and engaging film entertainment...The conflict of the plot hinges on what is fast becoming an old controversy between classical and new swing rhythm. The story has been told over and over." CAMERON, N. Y. DAILY NEWS.

'ONE MORE TOMORROW' GETS COOL CRITICAL RECEPTION

(WARNER)

"...**Several proficient** screen players work hard to little avail... A sorry script...There is more than enough talent in the offering. It is definitely wasted...A tired rehash of material which has a considerable lack of vitality in the first place...For all the stalwart acting it is neither provocative nor entertaining." BARNES, N. Y. HERALD TRIBUNE.

"...**Around this** story core the scenarists have spun several layers of comedy, but they do not achieve the facility that Mr. Barry exhibited in switching from serious to light to serio-comic situations. In short, the dialogue is blunted, whereas it needs to be razor-edged...Boils down to just another romantic comedy drama with pretentions of social import." T.M.P., N. Y. TIMES.

"...**Hollywood's second** attempt to make a good movie out of Philip Barry's fine play, 'The Animal Kingdom.' The story has been relentlessly modernized, most of its social significance removed, its emphasis changed, its characters and their relationships revised. In the process the smart Barry dialogue has undergone changes, too, and the movie version relies too much on brittle talk better suited to the stage...A better-than-average picture. But it somehow fails to make what is happening to the characters seem important." MORRIS, PHILA. RECORD.

"...**In spite of** too much talk and too little action, 'One More Tomorrow' has the virtue of showing an interest in affairs reasonably similar to those with which you and I are familiar...Not notably successful in this screen adaptation, the writers are at their best in incidental dialogue." LEE, PHILADELPHIA EVENING BULLETIN.

'BADMAN'S TERRITORY' APPARENTLY NOT A CRITIC'S PICTURE

(RKO)

"..**Lumbering-action melodrama**...All of the boys scowl and growl in what has now become traditional fashion, and they conveniently spur their overworked horses and whip out their six-shooters to divert attention from what little story the picture has to offer over its ninety-eight-minute course." T.M.P., N. Y. TIMES.

"...**Long, crook-ridden** Western about an outlaws' sanctuary in the day of the James brothers...Its opportunities for action are never fully developed by the sketchy staging, and since its banditry has a perceptible false flavor of glamour. Not in the top class for either excitement or taste." GUERNSEY, N. Y. HERALD TRIBUNE.

"...**A Western** conceived after the pattern of 'Frankenstein's Monster Meets the Wolf Man at Dracula's.' It boasts not only its own bodacious band of Texas terrorists and lawless cattlemen, but also the James Boys, the Dalton Boys, Sam Bass and Belle Starr, America's pioneer gun moll...More in keeping with the film's announced theme of banditry is the $1.40 you have to pay to see it." J.T.M., PM.

"...**Fair-plus** ..The shooting is to the point, there being little of that futile pistol popping that kills nobody in cheaper Westerns ..Action addicts need fear no subtleties of person or plot...The only omissions are a stampede and a dishonest banker, but they're never missed." WINSTEN, N. Y. POST.

"...**2½ Stars**...Despite a better cast and bigger budget than the average western, the production is less inclined to concentrate on the familiar routine of fisticuffs and gunplay. There's also an involved romantic angle, something which ordinarily isn't permitted to clutter up the feuding between good and bad men of the old West...Performances are of a caliber to sustain interest through the slower spots, and occasionally there's a burst of excitement worth waiting for." MASTERS, N. Y. DAILY NEWS.

PRODUCTION SECTION

STUDIO SIZE-UPS

BEHIND THE SCENES IN HOLLYWOOD'S STUDIOS

COLUMBIA

Despite the fact that Charles Vidor filed suit for the termination of his contract last month, he has accepted the offer to direct the Rosalind Russell-Melvyn Douglas picture coming up next month. The picture is titled "My Empty Heart" and Virginia Van Upp will produce. The Vidor-Van Upp team was responsible for "Gilda."

Rumor has it that the King Bros., Monogram's pride and joy, are talking deal for production at Columbia. No details are available on the deal which is in the pending stage. But if these producers can do for Columbia what they did for Monogram, it would certainly be a welcome shot in the arm for Columbia. Sam Katzman, a Monogram producer for several years, has come over to this lot. His first will be "The Last of the Mohicans." Katzman has Michael O'Shea and Jon Hall under personal contracts.

Bogart Ready

Humphrey Bogart has at last approved the script on "Dead Reckoning" and cameras should be rolling this week. John Cromwell will direct. No leading lady has been assigned as yet, although the studio is trying desperately to get an important name for the role. Bogart wanted his wife for the part. But the actress whose career phizzed out so quickly refuses to ride back again on her husband's name. At least that's what the story said.

Title change: "His Face Was Their Fortune" will go out as "Personality Kid."

One New Starter

Only new starter this week is a quick one called "It's Great To Be Young" (Leslie Brooks-Bob Stanton). Continuing in production are "Down To Earth" (Rita Hayworth-Larry Parks) and "Thrill of Brazil" (Evelyn Keyes-Lee Bowman).

"Gallant Journey" (Janet Blair-Glenn Ford), "The Crime Doctor's Manhunt" (Warner Baxter-Ellen Drew) and "Singing On The Trail" (Ken Curtis-Jeff Donnell) wound up production.

ENTERPRISE

The big news from this outfit is the fact that a releasing deal has finally been closed with Universal. It provides for six features annually for a period of several years (rather vague). The Enterprise product will be sold apart from Universal's own program and the unit will employ its own sales manager. An unusual phase of the distribution deal was its "ratification" by the company's top stars, Ingrid Bergman, Ginger Rogers, Barbara Stanwyck, John Garfield and Joel McCrea, following its approval by the board of directors.

Now that that's settled, all Enterprise has to do is get going on its picture schedule. First to go in the Enterprise-Universal deal is Harry Sherman's "Ramrod," with Joel McCrea starred. McCrea is also signed for the second Harry Sherman picture, "They Passed This Way," which is to be budgeted at $2,000,000. Of course, the big stuff of the program is still "Arch of Triumph" which is slated to go into production June 24. John Garfield's first will be "The Burning Journey," the story of boxer Barney Ross. Ginger Rogers will star in "Maggi July." Barbara Stanwyck in "The Other Love," another Remarque story, is part of the program, too.

METRO-GOLDWYN-MAYER

Sales chief William F. Rodgers has set six features for national release during July and August, three each month. The July releases are: "The Green Years" (4th), "Boys' Ranch" (18th), "Easy To Wed" (25th). In August: "Courage of Lassie (8th), "Faithful In My Fashion" (22nd) and "Three Wise Fools" (29th).

With the story situation becoming more and more critical at this studio, two story properties are being dusted off and reconsidered for possible production. These are Angna Enters' "Silly Girl" and "Age of Innocence" by Edith Wharton. Somewhere along the line the policy for story stock is changing. A few weeks ago, Metro announced that they would not continue to be a part of the high-priced contingent who stop at nothing to acquire a Broadway play for pictures.

Following through on this announcement, the play department which functions from New York was closed almost without notice. And yet, the studio apparently does not ban the high-price routine for novels. "The Day Before Yesterday," not yet off the press, was bought for $125,000 just last week. Metro wizards have tended more and more toward the fiction field for their material. They began this trend by their prize-novel contest two years ago. But neither book which carried off the grand prize in this show has as yet reached a camera.

Stories A Problem

MGM, still the major with the longest star contract list, has a serious problem in procuring enough film-worthy story material for its people. That's why it seems strange that with all the scurrying going on, the play department should so suddenly be folded. Undoubtedly, there is more reason here than meets the reporter's query and time will reveal the thinking behind the move.

Laraine Day is officially free from MGM. The actress, who originally signed with the studio in 1939 and then again for seven years in 1944, apparently decided her loan-out deal was not profitable enough for her though it may have been for the studio. Miss Day made only one picture, "Keep Your Powder Dry," for Metro on her seven-year termer, but has worked steadily at other studios, chiefly RKO. It is believed that the actress will now sign at least a part-time deal with RKO. Her experience with Metro will probably keep her away from any long-term deal with any studio.

Producer Edwin Knopf started his picture, "The Secret Heart," last week with Robert Z. Leonard directing. The cast boasts Claudette Colbert, Walter Pidgeon, June Allyson and Robert Sterling.

Oscar Prospects

Metro rumors are already buzzing that the studio will not be caught short again when Academy time rolls around next year. "The Yearling" is to be the number one entry. But all speed ahead is the routine on "The Beginning or the End," the atom bomb film, as an entry also. The production now in progress is being kept as secret as possible, but executives hope it will be ready for a November release.

MONOGRAM

President Broidy's recent report on the state of the studio shows that Monogram is showing a 17½ per cent profit increase in the first 42 weeks of the fiscal year. With this strong upswing as backbone, the studio is zooming ahead with plans for 32 pictures in the 1946-47 season. Four of these will be in the million-dollar budget class with the King Brothers and Roy Del Ruth in production chairs. If the King Brothers should leave the studio, as rumored, it will be a serious setback for this up-and-coming outfit.

Meanwhile, Sam Katzman has left the Monogram lot and gone over to Columbia as an independent feature producer.

To Avoid Censors

The 1946-47 schedule will be absolutely free of any censorable product, according to President Broidy's present plans. Although

"Dillinger" proved to be one of Monogram's biggest money makers, that type of product is now taboo. Brody feels that with the rising surge of pressure groups against suggestive films of any type, such films can only mean trouble for the company making them. The Monogram chief is also slapping down on sensational advertising copy for his product.

This last is a move that all intelligent studio heads could well follow. The public is fed up to the ears on 24-sheets that scream SEX and newspaper, magazine and other advertising media that distort the simplest kind of film into some lurid, sensational tale. Naturally, pictures like "The Outlaw" with nothing else to sell have to be sold on the lurid basis. But the trend toward smash advertising of the unpleasant sort has grown speedily and without reason (except the need to attract buyers) to a point where it isn't safe to let children walk by billboards any longer. Perhaps, the censorship boards should turn their attention to the ad columns and leave the pictures alone.

Kay Francis Back

Ann Harding and Victor Moore are the first two players set in roles for Roy Del Ruth's "It Happened On Fifth Avenue." Other casting will follow shortly and the picture will go before the cameras within the month. Background scenes were shot on Fifth Avenue during the last Easter Parade.

After eleven months of personal appearance in the play "Windy Hill," Kay Francis is back on the Monogram lot to prepare her third picture on her producer-star contract. It will be "Wife Wanted" and Jeffrey Bernard will again serve as co-producer with Phil Karlson directing.

Second 'Palooka' Goes

In a quick follow-up on the successful "Joe Palooka, Champ," Producer Hal E. Chester got "Gentleman Joe Palooka" into work last week. Joe Kirkwood again has the title role with Leon Errol, Elyse Knox, Lionel Stander and Guy Kibbee also cast.

Barry Sullivan, who scored so solidly in "Suspense," has signed a contract with Monogram that will give him three pictures at this studio in the next two years.

PARAMOUNT

This report finds Paramount with only one picture in production at this studio. There is a Pine-Thomas film shooting, too, but this is not on the Paramount lot. It is paradoxical that in a situation where independents are crying for shooting space, Paramount has more than 15 sound stages empty. The next film to go here will be "Emperor Waltz," the Brackett-Wilder film with Bing Crosby and Joan Fontaine.

Shake-Up

In a production shake-up which may have far reaching results, Sol C. Siegel has been relieved of his supervisory duties by studio chief Henry Ginsberg. Siegel henceforth will work on and be responsible only for his own productions. He recently completed "Blue Skies" and "Welcome Stranger." Harry Tugend, too, is stepping into a new deal at Paramount which will relieve him of all supervisory duties. He will concentrate on his own productions and the first will be "Golden Earrings," a best-selling novel now in the Paramount writing department. Marlene Dietrich and Ray Milland will be co-starred with Mitchell Leisen directing.

Kenneth Macgowan has checked off the lot to sit out the rest of his contract which has about eight months to run. Macgowan, formerly one of Darryl F. Zanuck's big producers, joined Paramount in 1944. His last picture chore was "Too Good To Be True."

One more top producer on the lot leaves his desk in the current shake-up, Seton I. Miller. Miller has three un-released pictures in the Paramount backlog and his reason for resigning is that he is going "to write a book." "California," "Calcutta," and "Two Years Before the Mast" will bear Miller's name when they are released.

No reason was given for this quick shift in situations except that the Paramount powers feel that authority should be concentrated in the hands of President Ginsberg.

Producer Robert Fellows has been handed the chore on "Dragnet," recently purchased for $22,500 from author Gerald Adams.

Bill Holden Returns

Actor William Holden, last seen in "Young and Willing" in 1943, will mark his return to film after a service stint in "Dear Ruth," one of the Broadway plays that Paramount nabbed sometime ago at a handsome price.

Pine-Thomas put number two in their "Big Town" series into work last week. The same principals, Philip Reed, Hilary Brooke and Robert Lowery are assigned.

Bob Hope is winding up "Where There's Life" as quickly as possible in order to get his cross-country tour under way.

PRC

Edgar Ulmer obtained his release from a seven-year contract with PRC. Ulmer had three years to go on his contract and his new affiliation has not been announced. It is possible that he will continue an association somewhere in the independent field.

Two of the usual in production under the PRC banner this week, "Melody Round-Up" (Eddie Dean-Roscoe Ates) in Cinecolor continues. "Dangerous Men," a Buster Crabbe-Al St. John western, got started.

Spotlight on E-L

PRC spokesmen still insist that the company will continue to function as it has in the past. But the spotlight has switched to the much bigger Eagle-Lion project in which PRC is likely to become only one small branch.

President Bryan Foy is busily laying all the ground work for big time production in his new Eagle-Lion unit. The studio, formerly called PRC Studio, is being renovated to the tune of $100,000. Production is planned to start in ten days or so on a picture called "It's A Joke, Son." Mr. Foy is also planning a picture with Franchot Tone and Lizabeth Scott, if he can borrow her from Hal Wallis.

Deny Fox Tie-up

Meanwhile, plans for distribution proceed apace. Arthur Rank, the British side of the Pathe Eagle-Lion team, will have his first picture under the deal ready for distribution next month. It is called "Bedelia," Margaret Lockwood starred. As the plan now stands, the Rank pictures will start the ball rolling in the Pathe circuit here and in South America. Foy will come through later with approximately 20 pictures scheduled for production in the next year.

It is still denied that 20th Century-Fox has any tie-up with the Eagle-Lion group, but Bryan Foy, one of 20th's top producers until he took over here, continues to draft men from the 20th lot for his organization. Ben Stoloff and Harold Gottlieb are the two latest Fox men to join Foy. Oleg Cassini, a 20th-Fox designer, and husband of 20th actress Gene Tierney, will head the costume designing department for Foy.

REPUBLIC

President Herbert J. Yates chose the occasion of the recent western exchange sales meetings to keynote the Republic policy for the coming year.

Among other things, Mr. Yates predicted that 1946 will see the definite arrival of Republic into the major ranks. He pointed out, also that the expansion program planned must necessarily mean upped costs and "the exhibitor must be prepared to share the producer's problems."

Increase in Color

Emphasis on more color films, though not in the Technicolor process, was another highlight of President Yates' predictions.

All in all, the studio's progress was reviewed thoroughly and with satisfaction by President Yates and the 1946-47 program should be an interesting one to watch.

Four pictures wound up last week: "Plainsman and The Lady" (Vera Hruba Ralston-William Marshall); "Shine On Texas Moon," (Roy Rogers-Dale Evans), "Snow Cinderella" (Lynne Roberts-Charles Drake) and "Vigilantes of Boom Town" (Allan Lane-Martha Wentworth).

Continuing in production are: "Angel and the Outlaw" (John Wayne-Gail Russell) and "That Brennan Girl" (James Dunn-Mona Freeman).

Only new starter is "Mysterious Mr. Valentine" (Linda Sterling-William Henry).

RKO-RADIO

Val Lewton, responsible for many of RKO's most successful mystery and horror films, resigned his post as producer this week and will leave the lot immediately. The producer, who worked under executive producer Jack Gross, recently completed "Bedlam." His immediate plans call for him to complete a story of his own for later film production.

A plum in any story department is the one that RKO nabbed last week when they picked off "Barnaby and Mr. O'Malley" for $200,000. This is the Jerry Chodorov play based on the famous comic strip. RKO's deal gives it picture rights prior to the stage presentation but no picture plans have been set as yet. The play is due on Broadway for a Fall opening and some people are predicting it will out-distance "Harvey," which also deals with an imaginary character.

Will Rush "Katie"

Dore Schary has been given the go-ahead sign by President Rathvon in order to bring his "Katie For Congress" in before the November elections. Speaking of Producer Schary, a word of commendation should go his way for a scene in "Till The End of

Time." He puts dialogue and a bit of business into the capable hands of Robert Mitchum and the scene comes up as one of the strongest yet seen on film in protest of racial discrimination.

Robert and Raymond Hakim are set to produce another picture for RKO release with Anatole Litvak directing. "Time To Kill" is the story and it will be done before Litvak goes over to Enterprise on his three-picture deal. Barbara Bel Geddes, the Broadway newcomer, will make her picture debut in the film.

Goldwyn

Producer Samuel Goldwyn is still having difficulties on his future releasing deals. While he is rumored setting up an international program with Sir Alexander Korda, he is still dickering with RKO for a renewal of his present contract for one more year. If he does re-sign with RKO, it will only be to give him enough time to establish his own organization so that his deal with Korda can be completed. Walt Disney, also releasing through RKO presently, is said to be in on the Korda-Goldwyn set-up.

Mr. Goldwyn has just pad $17,500 for an option on "I, James Lewis, a novel by Gilbert Gabriel, which is not as yet completed. If the book should have a successful sale, or be made a book club selection, the price to the author may go to $150,000. Teresa Wright and David Niven have already been penciled into the leading roles if the story comes through as planned.

20th CENTURY-FOX

This studio has a large schedule with 42 top-budget films slated for future production as fast as equipment and talent availability will permit. Fourteen producers now have this schedule in various stages of preparation. William Perlberg heads the list with "Forever Amber," "Chicken Every Sunday," "Don Q, Son of Zorro," "Jean Valjean" and another Claudia picture on his list. Otto Preminger, who handled "Centennial Summer" with such deftness, is at work on "Daisy Kenyon," "Any Number Can Play" and "Methinks The Lady." George Jessel is planning a re-make of "The Band Wagon" and "I Wonder Who's Kissing Her Now" which goes into production shortly. Other producers on the lot are each tabbed for three or more top features which will go to comprise the 1946-47 schedule at this studio.

"Amber" To Go Again

"Forever Amber" should go back before the cameras within two months or so. The girl who was taken from the role, Peggy Cummins, has had another shift in her assignment. She was to have gone into "Bob, Son of Battle," but that, too, has been cancelled. Now, she is slated for a role in "The Late George Apley," in which Ronald Colman will star. Joseph Mankiewicz will direct for Fred Kohlmar and production should start this week.

Ben Lyon has been recalled from London to take over the post of executive talent director succeeding Rufus LeMaire. LeMaire resigned to join William Goetz's International Pictures Company as executive assistant.

Only One Starter

Producer William Bacher's next will be "The Foxes of Harrow." The studio has just bought the novel for a reported $150,000. No casting has been announced.

Only new starter on the lot this week is "13 Rue Madeleine," with James Cagney and Annabella in the top roles.

UNITED ARTISTS

Andrew Stone's next feature will be a Technicolor picture called "Texas The Great" for which $4,000,000 has been budgeted. Stone and a staff of researchers have been working for two years on background material for this film which Stone predicts will be as ambitious as "Gone With The Wind." That's shooting high. The Texas epic will go into production immediately after "Hot and Bothered," with Eddie Bracken, is completed.

Charles R. Rogers, who has yet to have a picture which lives up to his advance ballyhoo, is starting another film shortly. Maria Montez and Jean Pierre Aumont, her husband, will be co-starred for the first time in Roger's film, "Queen of Hearts." This is a period piece dealing with the love story of Emperor Franz Joseph and Elisabeth of Austria. Alex Thurn-Taxis will direct. The film is budgeted at $2,000,000 (that figure is getting so ordinary, it scarcely bears mentioning any more!) and production is slated for early fall.

Chaplin's Straight Role

Charles Chaplin is coming out of retirement and also out from behind the props that made him famous. Without benefit of elongated shoes, baggy trousers, cane or mustache, the master comedian is going into the leading role of his own production, "Comedy of Errors." The advance unit of the company under the direction of Robert Florey, is already at work. Chaplin goes to work this week.

David O. Selznick stepped in quickly to recover Warner Brothers' recent fumble on the John Dall contract. Dall was the young actor from Broadway who was promised such glowing things at Warners but couldn't get set. When his contract with Warners was cancelled, Selznick signed him to a Vanguard contract immediately.

The huge exploitation campaign for Selznick's "Duel In The Sun" calls for a big staff and that is what Paul MacNamara has lined up. Sid Alexander, chief of the Eastern ad-pub section, last week realigned his staff in the following manner: Ted Baldwin will be in charge of promotion and exploitaton; Joe Roberts is publicity manager. Baldwin's department consists of Jim Eastman, Herb Berg and George Bernstein.

Bogeaus Signs Berle

Ben Bogeaus completed a percentage deal for the Broadway musical, "Are You With It?" Milton Berle has been set into the film already on a participation basis without salary. The arrangement is a unique one since up to now the deal hasn't cost Producer Bogeaus a penny. No immediate production plans have been announced. We doubt that this show, for all its success on the stage, is outstanding film material.

Only new starter on the lot this week is "The Chase," Seymour Nebenzal is producing. Robert Cummings and Michele Morgan have the top roles. Continuing are Bogeaus' "Short Happy Life of Francis Macomber" (Gregory Peck-Joan Bennett), Crosby's "Abie's Irish Rose" (Joanne Dru-Richard Norris), Lesser's "No Trespassing" (Edward G. Robinson), Locw-Lewin's "Bel Ami" (George Sanders-Angela Lansbury), Stromberg's "Dishonored Lady" (Hedy Lamarr-Dennis O'Keefe).

UNITED WORLD

Armand Deutsch and Hal Horne, heads of Story Productions, recently completed a smart deal with the International-UW set up that provides sound stages for shooting and release arrangement at the same time. They will make "This Side of Innocence" on the Universal lot and release it through UW. Story Productions owns several other properties including "Home of the Brave," the Broadway play, but whether these will be made under the same set-up is not as yet certain.

"Bella Donna" (Merle Oberon-Charles Korvin) is winding up this week. No other production is set for early starting.

UNIVERSAL

New ones in production this week are just a couple of quickies, "Wild Beauty" (Don Porter-Lois Collier) and "Mysterious Mr. M" (Richard Martin-Pamela Blake).

Dan Duryea, who just wound up another of his killer-type roles in "Black Angel," has been set to "White Tie and Tails." This is the role that Charles Korvin turned down and took a suspension for so doing. It's a new field for Duryea; for the first time on film, he'll be doing a suave, romantic character. Ella Raines is the girl in the piece.

Hayward Build-up

When Walter Wanger signed Susan Hayward to a contract he promised to make her an important star. When he cast her in "Canyon Passage," the actress hit the ceiling because she'd been fooled again. Now, however, it seems that Mr. Wanger had a long-range plan. Comes "Smash-up" with Lee Bowman, Eddie Albert and Marsha Hunt lined up to support actress Hayward. Mark Hellinger is producing and Stuart Heisler is directing. Immediately after this one, Susan Hayward goes into "So Gallantly Gleaming" with Dana Andrews as her leading man. This looks like the build up Mr. Wanger predicted. Susan Hayward is one of those actresses in Hollywood who never gives a bad performance, is good to look at, but somehow never seems to click in the top bracket. Maybe, these improved stories and productions are the final push she needs.

(Continued on Page 21)

PRODUCTION & RELEASE RECORD

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the Running Time in states where there is censorship. All new productions are on 1945-46 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production.

COLUMBIA

1945-46 Features	Completed (43)	In Production (3)
Westerns	Completed (17)	In Production (0)
Serials	Completed (3)	In Production (0)

NEW PRODUCTIONS

IT'S GREAT TO BE YOUNG
Comedy with Music—Started May 26
Cast: Leslie Brooks, Bob Stanton, Jimmy Lloyd, Jeff Donnell, Pat Yankee.
Director: Del Lord — Producer: Ted Richmond
Story: Teen-agers entertain at summer hotel. Careers are born.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Down To Earth (T)	Hayworth-Parks		4-15		
Thrill of Brazil	Keyes-Bowman		4-29		
Details under title: Rio					
COMPLETED — 1945-46 —					
Bandit of Sherwood Forest (T) (87)	Wilde-Louise		4-2	2-21	7004 4-15
Blazing the Western Trail (56)	Starrett-Matthews		9-4	10-18	7201
Details under title: Raiders of Quanti Basin					
Blondie Knows Best	Singleton-Lake		4-1		
Blondie's Lucky Day (69)	Lake-Singleton		10-15	4-4	7020
Close Call for Boston Blackie (60)	Morris-Lane		10-29	1-24	7030
Cowboy Blues	Curtis-Donnell		4-29		
Crime Doctor's Manhunt, The	Baxter-Drew		5-27		
Crime Doctor's Warning (69)	Baxter-Anderson		6-25	9-27	7022 3-18
(Details under title: Paper Doll Murder)					
Dangerous Business	Tucker-Merrick		3-18	6-20	
Details under title: Power of Attorney					
Desert Horseman, The	Starrett-Burnette		9-3		
Details under title: Phantom of the Desert					
Devil's Mask, The	Louise-Bannon		2-18	5-23	7026
Frontier Gunlaw (59)	Starrett-Taylor		1-31		
Gallant Journey	Ford-Blair		3-18		
Galloping Thunder (54)	Starrett-Burnette		7-9	4-25	7207
Gentleman Misbehaves, The (74)	Masson-Stanton		11-12	2-28	7034
Details under title: Lullaby of Broadway					
Gilda (110)	Hayworth-Ford		9-17	4-25	7001 4-1
Girl of the Limberlost (60)	Tindall-Clifton		6-25	10-11	7029
Gunning for Vengeance	Starrett-Adair		6-25	3-21	7206
Details under title: Burning the Trail					
Heading West	Starrett-Houck		10-1		
Details under title: Massacre Mesa					
His Face Was Their Fortune	Louise-Duane		5-13		
Hit The Hay (62)	Canova-Hunter		8-20	11-29	7018 3-4
Hop Harrigan (Serial)	Bakewell-Holt		2-18	3-28	7100
Jungle Raiders (Serial)	Richmond-Borg		8-6	9-14	7120
Jolson Story, The (T)	Parks-Keyes		11-12		
Just Before Dawn (65)	Baxter-Barrie		11-26	3-1	7021 5-13
Kiss and Tell (90)	Temple-Abel		2-5	10-18	
Landrush	Starrett-Burnette		11-26		
Lawless Empire (58)	Starrett-Law		10-16	11-15	7202
Life With Blondie (69)	Singleton-Lake		9-3	12-13	7019 4-1
Man Who Dared	Brooks-Macready		3-4	5-30	7040
Details under title: One Life Too Many					
Meet Me On Broadway (78)	Reynolds-Brady		8-20	1-3	7014
Mysterious Intruder, The (62)	Dix-Blake		12-24	4-11	7025 5-13
Details under title: Murder Is Unpredictable					
My Name Is Julia Ross (64)	Foch-Macready		8-6	11-27	7017 11-26
Details under title: The Woman In Red					
Night Editor (67)	Gargan-Carter		1-7	4-18	7023
Notorious Lone Wolf, The (64)	Mohr-Carter		11-12	2-14	7028 4-15
Details under title: Lone Wolf on Broadway					
One Way To Love (83)	Morris-Chapman		8-20	12-20	7012
Details under title: Hail the Chief					
Out of the Depths (61)	Bannon-Hunter		10-1	12-27	7035
Details under title: Secret Story					
Outlaws of the Rockies	Starrett-Harding		4-30	9-18	
Pardon My Past (87)	MacMurray-Chapman		5-14	12-25	7005 2-18
Perilous Holiday (89)	O'Brien-Warrick		10-15	3-21	7008
Phantom Of The Desert	Starrett-Burnette		9-3		
Phantom Thief, The	Morris-Donnell		1-21	5-2	7031
Details under title: Boston Blackie's Private Ghost					
Prison Ship (60)	Lowery-Foch		8-20	11-15	7036
Renegades (T) (88)	Keyes-Parker		6-11	6-13	7003
Details under title: The Kansan					
Return of Rusty, The	Donaldson-Dennis		4-1	6-27	
Roaring Rangers	Starrett-Burnette		6-11	2-14	7205
Details under title: Powder River					
Sing While You Dance	Drew-Stanton		4-29		
Singing On The Trail	Curtis-Donnell		5-27		
Snafu (82)	Parks-Lloyd		6-25	11-22	7010 1-7
So Dark the Night	Gray-Cheirel		12-10	7-4	
Tars and Spars (88)	Drake-Blair		8-6	1-10	7007 5-13
Talk About A Lady (71)	Falkenburg-Tucker		12-24	3-28	
That Texas Jamboree	Curtis-Donnell		12-24	5-16	7222
Terror Trail	Starrett-Burnette		10-29		
Texas Panhandle (55)	Starrett-Parks		5-14	12-20	7203
Throw a Saddle on a Star (67)	Curtis-Roberts		12-10	3-21	7221
(Details under title: Smoky River Serenade)					
Two-Fisted Stranger	Starrett-Burnette		3-20	5-30	7208
Unknown, The	Morley-Bannen		4-1		
Details under title: The Coffin					
Voice of The Whistler, The (60)	Dix-Merrick		8-6	10-30	7024 1-21
Walls Came Tumbling Down, The (82)	Bowman-Chapman		12-24	6-7	7011
Who's Guilty? (Serial)	Kent-Ward		10-15	12-13	7140

MISC. INDEPENDENTS

1945-46 Features — Completed ( ) — In Production (1)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Curley	Rafferty-Olsen		5-27		

METRO-GOLDWYN-MAYER

1945-46 Features — Completed (43) — In Production (7)

NEW PRODUCTIONS

THE SECRET HEART
Drama—Started May 31
Cast: Claudette Colbert, Walter Pidgeon, June Allyson, Robert Sterling, Marshall Thompson.
Director: Robert Z. Leonard — Producer: Edwin Knopf
Story: Not available. See next issue.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Beginning or The End	Barrymore-Donlevy		5-27		
High Barbaree	Johnson-Allyson		5-27		
Lady in The Lake	Montgomery-Totter		5-27		
Mighty McGurk, The	Beery-MacMahon		5-13		
Woman of my Own, A	Garson-Hart		4-1		
Uncle Andy Hardy	Rooney-Granville		5-13		
COMPLETED — 1945-46 —					
BLOCK NO. THIRTEEN					
Abbott and Costello in Hollywood (83)	A. & C.		4-30	10-45	602 9-3
Dangerous Partners (78)	Craig-Hasso		3-5	10-45	604 8-20
Her Highness and the Bellboy (112)	Lamarr-Walker		12-25	10-45	603 7-23
Hidden Eye, The (68)	Arnold-Rafferty		12-11	9-45	601 8-6
Our Vines Have Tender Grapes (105)	O'Brien-Robinson		10-16	9-45	600 7-23
BLOCK NO. FOURTEEN					
She Went to the Races (86)	Craig-Gifford		5-28	11-45	607 10-29
They Were Expendable (133)	Montgomery-Wayne		3-5	11-45	609 11-26
What Next, Corporal Hargrove? (95)	Walker-Porter		8-6	11-45	606 11-26
Vacation from Marriage (94)	Donat-Kerr	Foreign		11-45	608 12-10
Yolanda and the Thief (T) (108)	Astaire-Bremer		1-22	11-45	610 10-29
BLOCK NO. FIFTEEN					
Letter for Evie, A (89)	Hunt-Carroll		6-11	1-46	614 12-10
Harvey Girls, The (T) (101)	Garland-Hodiak		1-22	1-46	611 1-7
Portrait of Maria (76)	Del Rio-Armendariz	Foreign		1-46	612 1-7
Sailor Takes a Wife (91)	Walker-Allyson		4-2	1-46	615 1-7
Up Goes Maisie (89)	Sothern-Murphy		8-20	1-46	613 1-7
BLOCK NO. SIXTEEN					
Bad Bascomb (112)	Beery-O'Brien		4-46		619 2-18
Hoodlum Saint (91)	Powell-Williams		7-9	4-46	618 2-18
Last Chance, The (105)		Foreign	4-46		621 12-10
Postman Always Rings Twice, The (113)	Turner-Garfield		6-25	4-46	620 3-18
Two Sisters From Boston (112)	Allyson-Lawford		7-9	4-46	622 3-18
BLOCK NO. SEVENTEEN					
Boys' Ranch (88)	Craig-Jenkins		8-6		5-13
Courage of Lassie (T) (93)	E. Taylor-Lassie		9-18		5-13
Details under title: Hold High the Torch					
Faithful in My Fashion (81)	Reed-Drake		1-7		
Three Wise Fools	O'Brien-Barrymore		11-26		
SPECIALS					
Adventure (129)	Gable-Garson		6-11	3-46	616 12-24
Details under title: This Strange Adventure					
Weekend at the Waldorf (130)	Turner-Johnson		11-27	10-45	605 7-23
Ziegfeld Follies (T) (110)	Astaire-Ball		5-1	3-46	617 1-21
NOT DESIGNATED					
But Not Goodbye	Morgan-Totter		1-7		
Fiesta (T)	Williams-Carroll		12-24		
Great Morgan, The	Morgan-Powell				
Holiday In Mexico (T)	Pidgeon-Massey		9-17		

Little Mr. Jim (92) ..... Jenkins-Gifford ...10-29.....
My Brother Who Talks To Horses..... Lawford-Jenkins ....4-1.....
No Leave, No Love ..... Johnson-Kirkwood ..10-1.....
Show-Off, The ..... Skelton-Maxwell .....3-4.....
Courage of Bess (Cinecolor)..... Thompson-Tobias ..10-29.....
Details under title: Star from Heaven
Tenth Avenue Angel ..... O'Brien-Murphy .....4-1.....
Till The Clouds Roll By (T)..... Garland-Walker ...12-24.....
Two Smart People (93) ..... Ball-Hodiak .....10-1.....
Undercurrent ..... Taylor-Hepburn .....3-4.....
Details under title: You Were There
Yearling, The (T) ..... Peck-Jarman .....8-20.....

COMPLETED —— 1944-45 ——

BLOCK NO. TEN

Blonde Fever (69)..... Dorn-Astor .....8-21...2-45....516..11-27
Nothing But Trouble (69)..... Laurel-Hardy .....6-26...3-45....519..12-11
Main St. After Dark (57)..... Arnold-Royal .....9-4...1-45....514..12-11
Details under title: Telltale Hands
Thin Man Goes Home (101)..... Powell-Loy .....515...1-45....513..11-27
Between Two Women (83)..... Barrymore-Johnson .8-21...3-45....518..12-23
This Man's Navy (100)..... Beery-Gleason .....5-28...2-45....517....1-8
Keep Your Powder Dry (73)..... Turner-Peters .....9-4...3-45....520...2-19
Music for Millions (120)..... O'Brien-Iturbi ....5-29...2-45....515..12-25
Gentle Annie (80)..... Craig-Reed .....8-21...5-45....523..12-25
Without Love (111)..... Tracy-Hepburn ...10-31...5-45....522....4-2
Son of Lassie (T) (102)..... Lawford-Lanchester 5-29...6-45....526...4-30
Details under title: Women's Army
Picture of Dorian Gray (108)..... Sanders-Hatfield ....3-6...6-45....525....3-5

BLOCK NO. TWELVE

Bewitched (65) ..... Thaxter-Daniels ..11-27.....530...6-25
Details under title: After Ego
Thrill of a Romance (T) (105)..... Johnson-Williams ..8-21.....528...5-28
Twice Blessed (77)..... Wilde-Craig .....12-11.....529...6-11

SPECIAL

Anchors Aweigh (T) (144)..... Kelly-Sinatra .....6-26.....531...7-23
Easy To Wed (T) (117) ..... Ball-Johnson .....2-19.....4-15
Green Years, The (127) ..... Coburn-Drake .....9-3.....3-18
Meet Me In St. Louis (T) (113)..... Garland-O'Brien ..12-13...1-45....512..11-23
National Velvet (T) (125)..... Rooney-Taylor .....2-7...4-45....521..12-11
Details under title: The Home Front
Thirty Seconds Over Tokyo (138)..... Tracy-Thaxter ....2-21...1-45....511...11-27
Valley of Decision (111)..... Garson-Peck .....9-18...6-45....527...4-18

MONOGRAM

1945-46 Features (34) Completed (26) In Production (2)
Westerns (12) Completed (9) In Production (0)

NEW PRODUCTIONS

HIGH SCHOOL HERO

Musical Comedy—Started May 21

Cast: Freddie Stewart, June Preisser, Ann Rooney.

Director: Arthur Dreifuss Producer: Sam Katzman

Story: High school antics involve State Senator in scandal. But he is cleared by the kids.

GENTLEMAN JOE PALOOKA

Romantic Comedy—Started May 27

Cast: Leon Errol, Joe Kirkwood, Elyse Knox, Lionel Stander, Guy Kibbee.

Director: Cyril Enfield Producer: Hal E. Chester

Story: Palooka is tricked into publicity spear for unscrupulous politicians. He retires from the ring embittered, but finally succeeds in exposing the crooks.

RELEASE CHART

Title—Running Time | Cast | Details | Rel. | No. | Rev.

IN PRODUCTION

COMPLETED —— 1945-46 ——

Allotment Wives (80) ..... Francis-Kelly .....6-25..12-24....505..12-10
Behind the Mask (67) ..... Richmond-Reed ...10-29...5-11....526.....
Details under title: The Shadow's Shadow
Below The Deadline ..... Douglas-Ames .....4-29.....
Details under title: Jumpin' Joe
Black Market Babies (71) ..... Richmond-Hazard ...9-3....1-5....504...4-15
Border Bandits (57) ..... Brown-Hatton .....8-20...1-12....565.....
Dark Alibi (65) ..... Toler-Lorring ....12-24...5-25....519.....
Decoy ..... Gillie-Norris .....5-13.....
Don't Gamble With Strangers ..... Richmond-Hayes ....3-18.....
Details under title: Charlie Chan at Alcatraz
Face of Marble, The (72) ..... Carradine-Drake ..10-15....2-2....528.....
Fear (68) ..... Cookson-William ...7-23....3-2....507.....
Details under title: Suspense
Freddie Steps Out ..... Stewart-Preisser ....3-18.....
Details under title: High School Scandals
Gentlemen from Texas, The ..... Brown-Hatton .....3-18....6-8.....
Details under title: The Fighting Texans
Gay Cavalier, The (65) ..... Roland-Ames ....12-24...3-30....529.....
Ghost Busters ..... Gorcey-Hall .....5-27.....
Haunted Mine, The (52) ..... Brown-Hatton ....10-29....3-2....566.....
Hot Money ..... Gorcey-Hall .....4-15.....
In Fast Company ..... Gorcey-Hall .....2-18.....510.....
Details under title: In High Gear
Joe Palooka, Champ (70)..... Kirkwood-Knox ...12-24...5-28....502...4-29
Junior Prom (69)..... Stewart-Preisser ..11-26...5-10....514...5-13
Details under title: High School Kids
Live Wires (65) ..... Gorcey-Drake .....10-1...1-12....509.....
Details under title: Stepping Around
Lonesome Trail (55) ..... Wakely-White .....9-17...12-8....561.....
Details under title: On The Cherokee Trail
Missing Lady, The ..... Richmond-Reef ....4-29.....
Details under title: Jade Lady
Moon Over Montana ..... Wakely-Holt .....12-10...2-16....572.....
Red Dragon, The (64) ..... Toler-Fong .....9-17....2-9....513...4-15
Details under title: Charlie Chan in Mexico
Shadows On The Range ..... Brown-Hatton .....5-13.....
Details under title: Roaring Range
Shadows Over Chinatown ..... Toler-Yung .....4-1.....
Details under title: Corpus Delicti
South of Monterey ..... Roland-Riordan .4-15.....
Details under title: Romance of the Rancho
Shadow Returns, The (61)..... Richmond-Reed ..10-29...2-16.....
Details under title: The Shadow
Strange Mr. Gregory, The (63)..... Lowe-Rogers .....6-25....1-2....516...3-18
Details under title: Gregory
Suspense (101) ..... Belita-Moore .....10-29...6-15.....4-15
Details under title: Glamour Girl
Sunbonnet Sue (90) ..... Regan-Storm .....5-14...1-10....501..10-15
Strange Voyage (80) ..... Albert-Taylor .....521.....
Swing Parade of 1946 (75)..... Storm-Reagan .....8-6...3-16....503.....
Trail to Mexico ..... Wakely-White .....4-29...6-29....574.....
Under Arizona Skies ..... Brown-Hatton .....2-4...4-27....561.....
Details under title: Code of The Drifter
West of The Alamo ..... Wakely-White .....2-4...4-20....573.....

PARAMOUNT

1945-46 Features Completed (40) In Production (2)

NEW PRODUCTIONS

I COVER BIG TOWN

Drama—Started May 22

Cast: Philip Reed, Hilary Brooke, Robert Lowery.

Director: William Thomas Producer: Pine-Thomas

Story: Editor and reporter are involved in murder. But they clear themselves and find the culprit.

RELEASE CHART

Title—Running Time | Cast | Details | Rel. | No. | Rev.

IN PRODUCTION

Where There's Life ..... Hope-Hasso .....4-15.....

COMPLETED —— 1945-46 ——

BLOCK NO. ONE

Duffy's Tavern (97) ..... Gardner-Reynolds ..10-2...9-28...4501....9-3
Follow That Woman (70) ..... Gargan-Kelly .....2-19..12-14...4504....9-3
Lost Weekend, The (101) ..... M. Iand-Wyman ..10-31..11-16...4503...8-20
Love Letters (101) ..... Jones-Cotten .....10-31..10-26...4502...8-20

BLOCK NO. TWO

Hold That Blonde (76) ..... Bracken-Lake .....12-11..11-23...4506..10-15
Details under title: Good Intentions
Kitty (104) ..... Goddard-Milland ...6-12...1-25...4509..10-15
People Are Funny (93) ..... Haley-Walker .....4-2...1-11...4508..10-15
Stork Club (98) ..... Hutton-Fitzgerald ..4-30..12-28...4507..10-15

BLOCK NO. THREE

Masquerade in Mexico (96)..... Lamour-Cordova .....1-8...2-22...4512..12-10
Miss Susie Slagle's (87) ..... Tufts-Lake .....9-18....3-8...4513..12-10
Tokyo Rose (66) ..... Barr-Massen .....2-8...4511..12-10

BLOCK NO. FOUR

Blue Dahlia, The (99)..... Ladd-Lake .....4-2...4-19...4518...2-18
They Made Me A Killer (65)..... Lowery-Britton .....7-9....5-3...4517...2-18
Virginian, The (T) (90)..... McCrea-Britton ...11-13....4-5...4516...2-18
Well-Groomed Bride, The (75)..... Milland-deHavilland 2-19...5-17...4519...2-18

BLOCK NO. FIVE

Bride Wore Boots, The (82)..... Stanwyck-Cummings .8-6...7-31...4521....4-1
Hot Cargo (57) ..... Rogers-Reed .....6-28...4523...3-18
Our Hearts Were Growing Up (122)..... Donlevy-Russell .....3-5...6-14...4522....4-1
To Each His Own (122)..... deHavilland-Lund ...7-9....7-5...4524...3-18

BLOCK NO. SIX

O. S. S. (107)..... Ladd-Fitzgerald ...2-18...7-26...4526...5-13
Searching Wind, The (108) ..... Young-Sidney .1-21.....4527...5-27
Strange Life of Martha Ivers (116)..... Stanwyck-Heflin .10-15.....4528...5-13
Details under title: Love Lies Bleeding
Swamp Fire (70) ..... Weissmuller-Grey .11-12.....529...5-13

SPECIALS

Monsieur Beaucaire (T) (93)..... Hope-Caulfield ....9-17...8-30...4532...5-27
Road to Utopia, The (90) ..... Crosby-Hope-Lamour 12-13...3-22...4531..12-10

NOT DESIGNATED

Big Town ..... Reed-Brooks .....12-24.....
Blue Skies (T) ..... Crosby-Astaire .....8-6.....
Calcutta ..... Ladd-Russell .....7-9.....
California (T) ..... Stanwyck-Milland .12-10.....
Cross My Heart ..... Hutton-Tufts .....1-8.....
Details under title: Too Good To Be True
Fear In The Night ..... Kelly-York .....4-29.....
Imperfect Lady, The ..... Wright-Milland .....10-1.....
Details under title: Take This Woman
Ladies' Man ..... Bracken-Welles ....11-26.....
Perils of Pauline (T)..... Hutton-Lund .....3-18.....
Perfect Marriage, The ..... Young-Niven .....1-21.....
Rhythm Ranch ..... Haley-Williard .....11-1.....
Seven Were Saved ..... Denning-Craig .....4-1.....
Suddenly It's Spring ..... MacMurray-Goddard .3-18.....
Two Years Before the Mast ..... Ladd-Donlevy .....5-1.....
Welcome Stranger ..... Crosby-Caulfield ....3-18.....

PRC

1945-46 Features Completed (19) In Production (0)
Westerns Completed (13) In Production (1)

NEW PRODUCTIONS

DANGEROUS MEN

Western—Started May 24

Cast: Buster Crabbe, Al (Fuzzy) St. John, Patricia Knox, Edward Cassidy, Budd Buster, Charles King, Kermit Maynard.

Director: Sam Newfield Producer: Sig Neufeld

Story: Crabbe breaks up theft of medicine show wagon and helps discover lost treasure map.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED —— 1945-46 ——					
Ambush Trail (58)	Steele-Saylor		2-17		
Avalanche (68)	Cabot-Borg		3-4	6-20	
Blondes On The Loose	Beaumont-Walker		5-13		
Caravan Trails (Cinecolor) (65)	Dean-Carlin		10-1	4-20	4-29
Club Havana (62)	Lindsay-Neal		5-28	10-23	11-26
Larceny in Her Heart	Beaumont-Walker		3-18	7-10	
Details under title: Crime in The Night					
Danny Boy (66)	Henry-Johnson		8-6	1-8	
Detour (69)	Savage-Neal		6-25	11-30	12-24
Devil Bat's Daughter	LaPlanche-James		1-21	4-15	
Enchanted Forest (Cinecolor) (80)	Lowe-Joyce		1-22	12-8	10-1
Flying Serpent (60)	Lewis-Kramer		9-3	2-20	2-18
Gentlemen with Guns	Crabbe-St. John		1-21	3-27	
Ghost of Hidden Valley	Crabbe-St. John		4-29		
Gun Smoke	Steele-Saylor		12-10		
How Do You Do? (83)	Gordon-Windsor		8-6	12-24	11-26
I Ring Doorbells (67)	Shayne-Gwynne		10-2	2-25	
Lightning Raiders (61)	Crabbe-St. John		10-15	1-7	
Mask of Diijon (73)	Von Stroheim-Bates		11-26	4-9	
Melody Round-Up (C)	Dean-Ates		5-27		
Missouri Hayride	O'Driscoll-Wright		4-29		
Murder Is My Business (65)	Beaumont-Walker		12-26	4-10	
Navajo Kid (59)	Steele-Saylor		10-15	11-21	
Once and For All	Coleman-Reed		10-29		
Prairie Rustlers (55)	Crabbe-St. John		9-17	11-7	
Details under title: Buster Crabbe No. 1					
Queen of Burlesque	Ankers-Young		4-1	7-24	
Romance of the West (60)	Dean-Barton		8-6	3-20	
Six Gun Man (60)	Steele-Carlin		10-29	2-1	
Details under title: Six-Gun For Hire					
Song of Old Wyoming (Cinecolor) (65)	Dean-Padden		5-14	11-12	10-29
Strangler of The Swamps (60)	LaPlanche-Edwards		9-3	1-1	
Terrors On Horseback	Crabbe - St. John		1-21	5-1	
Thunder Town (57)	Steele-Saylor			4-10	
Wife of Monte Cristo (81)	Loder-Aubert		8-6	4-23	4-1

REPUBLIC

1945-46 Features	(40)	Completed (37)	In Production (2)
Westerns	(16)	Completed (21)	In Production (1)
Serials	(4)	Completed (4)	In Production (0)

NEW PRODUCTIONS

VIGILANTES OF BOOM TOWN

Western—Started May 13

Cast: Allan Lane, Bobby Blake, Martha Wentworth, Peggy Stewart.

Director: R. G. Springsteen Producer: Sidney Picker

Story: Red Ryder learns boxing from Jim Corbett. He is kidnapped by mistake and succeeds in breaking up a bank robbery.

MYSTERIOUS MR. VALENTINE

Mystery—Started May 24

Cast: Linda Stirling, William Henry, Tristan Coffin, Barbara Wooddell, Virginia Christine, Kenny Duncan.

Director: Phil Ford Producer: Donald H. Brown

Story: Newspaper man and secretary expose a counterfeit book racket.

RELEASE CHART

IN PRODUCTION

Angel and the Outlaw	Wayne-Russell		4-29		
That Brennan Girl	Dunn-Freeman		5-13		
Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED —— 1945-46 ——					
Angel Comes to Brooklyn, An (70)	Dowd-Duke		1-8	11-27	503 3-18
Details under title: New Faces of 1945					
Alias Billy The Kid (56)	Carson-Stewart		12-24	4-17	555
Bandit of Badlands (56)	Carson-Stewart		4-16	9-14	551
California Gold Rush (56)	Elliott-Fleming		4-30	2-4	565
Captain Tugboat Annie (70)	Darwell-Kennedy		12-15	11-17	504 1-7
Details under title: Tugboat Annie's Son					
Cat Man of Paris, The (55)	Esmond-Aubert		10-1	4-20	514
Cherokee Flash (55)	Carson-Stirling		7-9	12-13	553
Colorado Pioneers (56)	Elliott-Fleming		3-19	11-14	563
Conquest of Cheyenne	Elliott-Fleming		10-29		
Crime of the Century	Bachelor-Browne		10-29	2-28	511
Crimson Ghost, The	Stirling-Quigley		4-15		
Dakota (82)	Ralston-Wayne		8-6	12-25	505 11-26
Earl Carroll's Sketchbook	Moore-Marshall		3-18		
El Paso Kid	Carson-Harmon			5-22	556
Daughter of Don Q (Serial)	Booth-Allen		1-21		
Days of Buffalo Bill (56)	Carson-Stewart		10-1	2-8	554
Fabulous Suzanne, The	Britton-Vallee		3-18		
French Key, The (67)	Dekker-Ankers		10-29	5-18	519
Gay Blades (67)	Ashley-Rogers		12-10	1-25	509 4-29
G. I. War Brides	Ellison-Lee		1-29		
Girls of the Big House (68)	Roberts-Powers		3-5	11-2	502 12-24
Guy Could Change, A (65)	Lane-Frazee		6-25	1-27	508 2-4
Glass Alibi, The (68)	Wrixon-Fowley		12-24	4-27	516 5-27
Home On the Range (55)	Hale-Booth		11-26	4-18	5501 4-29
Details under title: West of God's Country					
In Old Sacramento (89)	Moore-Elliott		12-10	5-31	517 5-13
I've Always Loved You (T)	McLeod-Dorn		8-20		
Details under title: Concerto					
Invisible Informer	Sterling-Henry		2-18		
Inner Circle, The	Douglas-Roberts		2-18		
King of the Forest Rangers (Serial)	Thompson-Talbot		10-15		
Last Crooked Mile, The	Barry-Savage		12-10		
Lonely Hearts Club	Withers-Withers		1-21		
Madonna's Secret, The (79)	Lederer-Patrick		10-1	2-16	510 3-18
Man from Rainbow Valley (M)	Hale-Booth		2-18		
Marshal of Laredo (56)	Elliott-Blake		3-5	10-7	562
Murder in the Music Hall (84)	Ralston-Marshall		10-29	4-10	512 3-4
My Pal Trigger	Rogers-Evans		3-4		
Night Train to Memphis	Acuff-Mara		11-12		
One Exciting Week	Pearce-Harris		12-24	6-8	521
Out California Way (M)	Hale-Booth		4-29		
Passkey to Danger	Bachelor-Mara			5-11	518
Phantom of the Plains (55)	Elliott-Fleming		2-5	9-7	561
Pilgrim Lady, The	Mara-Douglas		3-18		
Details under title: The Inner Circle					
Phantom Rider, The (Serial)	Kent-Stewart		8-6		
Plainsman and The Lady	Elliott-Ralston		4-29		
Rainbow Over Texas (65)	Rogers-Evans		4-1	5-9	448
Red River Renegades	Carson-Stewart		4-1		
Rendezvous With Annie	Albert-Marlowe		3-18		
Rough Riders of Cheyenne (56)	Carson-Stewart		5-14	11-1	552
Santa Fe Uprising	Lane-Wentworth		3-18		
Scotland Yard Investigator (68)	VonStHeim-Bachelor		2-19	9-30	501
Sheriff of Redwood Valley (56)	Elliott-Fleming		7-23	3-29	566
Shine On Texas Moon	Rogers-Evans		5-13		
Snow Cinderella	Roberts-Drake		5-13		
Song of Arizona (68)	Rogers-Evans		12-24	3-9	447 4-15
Song of Mexico (57)	Mara-Barrier		12-28		506
Spectre of the Rose (90)	Kurov-Essen		11-26		
Strange Impersonation, A (68)	Marshall-Gargan		8-6	3-16	513 4-1
Sun Valley Cyclone (55)	Elliott-Fleming		9-17	5-10	567
Valley of the Zombie, The (56)	Booth-Livingston		9-17	5-24	520
Traffic In Crime	Richmond-Mara		4-1		
Undercover Woman	Bachelor-Livingston		11-26	4-15	511
Details under title: Passkey to Danger					
Under Nevada Skies	Rogers-Evans		4-15		
Vigilantes of Boom Town	Lane-Blake		5-27		
Wagon Wheels Westward (56)	Elliott-Fleming		4-16	12-21	564
Woman Who Came Back, The (68)	Kelly-Loder		4-30	12-13	507 1-21
Details under title: The Web					

RKO-RADIO

1945-46 Features Completed (33) In Production (7)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Best Years of Our Lives, The	Loy-March		4-29		
Deadlier Than The Male	Trevor-Tierney		5-27		
Honeymoon	Temple-Madison		4-1		
It's A Wonderful Life	Stewart-Reed		4-29		
Katie For Congress	Young-Cotten		5-27		
Nocturne	Raft-Bari		5-13		
Secret Life of Walter Mitty (T)	Kaye-Mayo		4-29		
COMPLETED —— 1945-46 ——					
BLOCK NO. ONE					
George White's Scandals (95)	Davis-Haley		2-5		602 8-6
Falcon in San Francisco, The (65)	Conway-Corday		2-19		603 8-6
Johnny Angel (79)	Raft-Trevor		12-11		604 8-6
Momma Loves Poppa (60)	Errol-Risdon		2-19		601 8-6
Radio Stars on Parade (69)	Brown-Carney		4-16		605 8-6
BLOCK NO. TWO					
First Yank Into Tokyo (82)	Neal-Hale		2-19		607 9-17
Isle of the Dead (72)	Karloff-Drew				608 9-17
Man Alive (70)	O'Brien-Drew		2-5		606 10-1
Spanish Main, The (T) (100)	Hemreid-O'Hara		11-27		610 10-15
Wanderer of the Wasteland (67)	Warren-Long		6-11		609 10-1
BLOCK NO. THREE					
Cornered (102)	Powell-Cheirel		7-9		612 12-24
Hotel Reserve (79)	Mason-Mannheim		Foreign		615 12-24
Dick Tracy (61)	Conway-Jeffreys		6-11		613 12-24
Sing Your Way Home (72)	Haley-Jeffries		12-11		614 12-24
Spiral Staircase, The (83)	McGuire-Brent		9-3		611 1-7
Details under title: Some Must Watch					
BLOCK NO. FOUR					
Deadline at Dawn (83)	Hayward-Williams		5-28		617 3-4
From This Day Forward	Fontaine-Stevens		9-3		616 3-4
Details under title: All Brides are Beautiful					
Game of Death (70)	Loder-Long		2-19		619 12-10
Details under title: The Most Dangerous					
Riverboat Rhythm (64)	Errol-Newton		7-9		620 3-4
Tarzan and the Leopard Woman (72)	Weissmuller-Joyce		8-10		618 2-18
BLOCK NO. FIVE					
Badman's Territory (98)	Scott-Richards		10-1		4-29
Ding Dong Williams (62)	Vernon-McGuire		5-14		4-29
Partners in Time (76)	Goff-Lauck				4-29
Truth About Murder, The (63)	Granville-Conway		7-23		4-29
Details under title: The Lie Detector					
Without Reservations	Colbert-Wayne		10-29		5-13
Details under title: Thanks God, I'll Take It From Here)					
BLOCK NO. SIX					
Bamboo Blonde	Langford-Wade		9-17		
Bedlam (79)	Karloff-Lee		8-6		5-13
Details under title: A Tale of Bedlam					
Crack-Up	O'Brien-Trevor		1-21		
Falcon's Alibi, The (62)	Conway-Corday		8-20		5-13
Till the End of Time	McGuire-Madison		10-29		
Details under title: The Dream of Home					
SPECIALS					
Along Came Jones (90)	Cooper-Young		11-27		681 6-25
Bells of St. Mary's, The (125)	Crosby-Bergman		3-5		661 11-26
Make Mine Music (75)	Disney Cartoon Feature				692 1-29
Tomorrow Is Forever (105)	Colbert-Welles		4-2		682 1-21
Wonder Man (T) (98)	Kaye-Mayo		7-21		651 4-30

NOT DESIGNATED

Child of Divorce	Mallell-Toomey	3-1			
Criminal Court	Conway-O'Driscoll	3-18			
Dick Tracy vs. Cueball	Conway-Jeffreys	4-1			
Double Trouble	Haley-Jeffreys	2-4			
Falcon's Adventure, The	Conway-Meredith	4-29			
Heartbeat (102)	Rogers-Aumont	8-20			4-29
Kid From Brooklyn, The (T) (114)	Kaye-Mayo	6-25			4-1
Lady Luck	Young-Hale	10-29			
Likely Story, A	Williams-Hale	2-4			
Genius At Work	Carney-Brown	9-3			
Details under title: Master Minds					
Notorious	Bergman-Grant	10-29			
Details under title: Follow Your Heart					
Sinbad The Sailor (T)	Fairbanks-O'Hara	3-4			
Sister Kenny	Russell-Knox	11-12			
Step By Step	Tierney-Jeffreys	1-21			
Stranger, The (95)	Robinson-Young	10-29		683	5-27
Sunset Pass	Warren-Leslie	12-10			
What Nancy Wanted	Day-Ahorne	4-1			
Woman on The Beach	Bennett-Ryan	2-4			
Details under title: Desirable Woman					

REISSUE

Pinocchio (T)	Disney Cartoon Feature			691	

20th CENTURY-FOX

1945-46 Features Completed (43) In Production (5)

NEW PRODUCTIONS

IS RUE MADELEINE

Drama—Started May 27

Cast: James Cagney, Anabella, Frank Latimore, Walter Abel.

Director: Henry Hathaway Producer: Louis de Rochemont

Story: News drama of the OSS.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Carnival in Costa Rica (T)	Haymes-Holm	4-29			
My Darling Clementine	Fonda-Darnell	4-29			
Razor's Edge, The	Power-Tierney	4-15			
You're For Me	Blaine-James	4-29			
Details under title: That's for Me					
COMPLETED — 1945-46 —					
NOT DESIGNATED					
Anna and The King of Siam (128)	Dunne-Harrison	12-10	Aug.	634	
And Then There Were None (97)	Fitzgerald-Huston	3-19	Nov.	611	7-23
Behind Green Lights (64)	Landis-Gargan	10-1	Feb.	620	2-4
Details under title: Precinct 33					
Bell for Adano, A (103)	Hodiak-Tierney	11-13	Aug.	601	7-9
Black Beauty	Freeman-Denning	12-10			
Captain Eddie (107)	MacMurray-Bari	12-11	Sept.	604	7-23
Caribbean Mystery (65)	Dunn-Ryan	2-5	Sept.	605	8-6
Details under title: First, Last and Always					
Centennial Summer (T) (102)	Crain-Wilde	9-17	Aug.	633	
Claudia and David	McGuire-Young	3-18			
Cluny Brown (100)	Jones-Boyer	12-24	June	628	
Colonel Effingham's Raid (70)	Bennett-Eythe	12-25	Feb.	610	10-15
Dark Corner, The (99)	Ball-Stevens	12-10	May	625	4-15
Deadline For Murder	Kelly-Ryan	3-18			
Do You Love Me? (91)	O'Hara-Haymes	4-30	May	626	4-29
Doll Face (80)	Miranda-O'Keefe	8-20	Jan.	617	12-24
Dolly Sisters, The (T) (114)	Grable-Payne	2-5	Nov.	609	10-1
Dragonwyck (103)	Tierney-Price	3-5	Apr.	623	3-18
Wake Up and Dream (T)	Payne-Haver	5-14			
Fallen Angel (97)	Faye-Andrews	5-14	Dec.	612	10-29
Flight To Paradise	Kelly-Massen	5-27			
Home Sweet Homicide	Bari-Scott	3-18			
House on 92nd Street (88)	Eythe-Hasso	4-30	Oct.	608	9-17
Details under title: Now It Can Be Told					
Jesse James (106)	Power-Fonda	Reissue	Feb.	618	
Junior Miss (94)	Garner-Joslyn	2-19	Aug.	603	6-25
It Shouldn't Happen To A Dog (70)	Landis-Joslyn	2-4	July	632	5-27
Johnny Comes Flying Home (65)	Stewart-Crane	11-26	Apr.	624	4-1
Leave Her To Heaven (T) (110)	Tierney-Wilde	5-28	Jan.	614	12-24
Margie (T)	Craine-Young	2-18			
Rendezvous 24 (70)	Gargan-Palmer	1-21	May	627	5-13
Return of Frank James (92)	Fonda-Tierney	Reissue	Feb.	619	
Shock (70)	Price-Bari	10-15	Feb.	615	1-21
Shocking Miss Pilgrim, The (T)	Grable-Haymes	12-10			
Somewhere in the Night	Hodiak-Guild	12-10	June	629	5-13
Smoky (T)	MacMurray-Baxter	7-23	July	631	
Strange Triangle (65)	Hasso-Shepperd	1-7	June	630	5-27
Sentimental Journey (94)	Payne-O'Hara	10-1	Mar.	621	2-18
Spider, The (63)	Conte-Marlowe	6-11	Dec.	613	11-12
State Fair (T) (100)	Andrews-Crain	1-22	Oct.	607	9-17
Walk In the Sun (117)	Andrews-Conte	8-11	Mar.	616	12-24
Details under UA Release Chart					
Three Little Girls in Blue (T)	Haver-Mature	11-26			
Way Ahead, The (104)	Niven-Huntley	For.	Aug.	606	6-11
Wilson (T) (153)	Hardwicke-Mitchell	11-29	Aug.	602	8-7
Yank in London, A (106)	Neagle-Harrison	Foreign	Mar.	622	3-4

UNITED ARTISTS

1945-46 Features Completed (29) In Production (6)

Key to Producers: Small (Sml.); Rogers (Rgs.); Vanguard (Van.); Crosby (Cby.); Sherman (Shm.); Pressburger (Psb.); Wanger (Wgr.); Ripley-Monter (R.M.); Bogeaus (Bog.); Stromberg (Smg.); Levey (Lev.); Cowan (Cow.); Stone (Stn.); Selznick (Szk.); Nebenzahl (Neb.); Lesser Les.); Loew-Hakim (L. H.); Skirball (Skl.); Eagle-Lion (G. F. D.); Cagney (Cgy.); Bronston (Brn.); Hughes (Hug.).

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Abie's Irish Rose	Dru-Chekhov	4-29			
Bel Ami	Sanders-Lansbury	5-13		Low	
Dishonored Lady	Lamarr-O'Keefe	5-27			
Miss Television	Bruce-Caldwell	5-27			
No Trespassing	Robinson-McCallister	5-13		Lsr	
Short, Happy Life of Francis Macomber, The	Peck-Bennett	4-29			
COMPLETED — 1945-46 —					
Abilene Town (89)	Scott-Dvorak	8-6	1-11	Lev.	1-21
Details under title: Abilene					
Angel On My Shoulder	Muni-Baxter	1-21		Rgs.	
Details under title: Me and Mr. Satan					
Bachelor's Daughters, The	Russell-List	4-1		Stn.	
Blithe Spirit (T) (94)	Cummings-Harrison	Foreign	12-14	GFD	10-1
Breakfast in Hollywood (93)	Breneman-Granville	8-20	2-22	Gldn.	1-21
Caesar and Cleopatra (T)	Olivier-Leigh	Foreign		GFD	
Captain Kidd (89)	Laughton-Britton	2-5	10-19	Bog.	8-20
Devil's Playground, The	Boyd-Clyde	5-27			
Diary of A Chambermaid (87)	Goddard-Hatfield	7-23	2-15	Bog-Mer.	2-18
Duel In the Sun (T)	Jones-Cotten	3-19		Szk.	
Getting Gertie's Garter (72)	O'Keefe-McDonald	6-25	11-30	Sml.	12-10
Fanny by Gaslight	Mason-Calvert	Foreign		GFD	
Henry V (T) (134)	Olivier-Newton	Foreign		GFD	4-29
Johnny in the Clouds (88)	Montgomery-Mills	Foreign	3-15	GFD	12-10
Little Iodine	Marlowe-Cramer	4-29		Rog.	
Mr. Ace	Raft-Sidney	3-4		Bog.	
Details under title: Mr. Ace and the Queen					
Night in Casablanca, A (89)	Marx Brothers	10-15	5-10	LH.	5-13
Outlaw, The (114)	Russell-Huston		2-8	Hug.	4-1
Paris—Underground (97)	Bennett-Fields	1-22	9-14	Bnt.	10-29
Rebecca (130)	Fontaine-Olivier	Reissue	4-26	Szk.	
Scandal In Paris, A	Sanders-Hasso	10-29		Psb.	
Sin of Harold Diddlebock, The	Lloyd-Walburn	10-1			
Spellbound (113)	Bergman-Peck	7-24	12-28	Szk.	11-12
Details under title: House of Dr. Edwardes					
Strange Woman, The	Lamarr-Sanders	12-24		Smg.	
This Happy Breed (T)	Newton-Johnson	Foreign		GFD	
2000 Women	Robson-Calvert	Foreign		GFD	
Young Widow	Russell-Hayward	3-5	3-1	Smg.	3-4
Whistle Stop (85)	Raft-Gardner	7-23	1-25	Neb.	1-21

UNITED WORLD PICTURES

1946-47 Features Completed (3) In Production (1)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Bella Donna	Oberon-Kent	4-29			
COMPLETED					
Dark Mirror, The	deHavilland-Ayres	4-1		Jnsn.	
London Town (T)	Field-Kendall	Foreign			
Stairway to Heaven (T)	Massey-Niven	Foreign			

UNIVERSAL

1945-46 Features	**(48)**	**Completed (54)**	**In Production (4)**
Westerns	**(7)**	**Completed (7)**	**In Production (0)**
Serials	**(4)**	**Completed (4)**	**In Production (1)**

NEW PRODUCTIONS

WILD BEAUTY

Outdoor Story—Started May 23

Cast: Don Porter, Lois Collier, Robert Wilcox, Robert "Buzz" Henry, George Cleveland, Eva Puig, Dick Curtis.

Assistant: Phil Bowles Producer-director: Wallace Fox

Story: Not available. See next issue.

MYSTERIOUS MR. M.

Serial—Started May 23

Cast: Richard Martin, Pamela Blake, Jane Randolph, Dennis Moore.

Directors: Lewis Collins, Vernon Keyes

Exec. Producer: Morgan B. Cox

Story: Not available. See next issue.

SMASH UP

Drama—Started May 29

Cast: Susan Hayward, Lee Bowman, Eddie Albert, Marsha Hunt.

Director: Stuart Heisler Producer: Walter Wanger

Story: Not available. See next issue.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Killers, The	Lancaster-Gardner	5-13			
Pirates of Monterey (T)	Montez-Cameron	5-13			
COMPLETED — 1945-46 —					
Adventure for Two	Olivier-Rutherford	Foreign			
Bad Men of the Border (56)	Grant-Armida	8-6	9-28	1101	
Blondie Alibi (62)	Neal-O'Driscoll	1-21	4-12	527	4-15
Details under title: Design for Death					
Because of Him (87)	Durbin-Tone	9-3	1-18	516	2-4
Brief Encounter	Johnson-Howard	Foreign			

Black Angel, The	Duryea-Vincent	4-29				
Details under title: Lesson in Love						
Brute Man, The	Hatton-Adams	11-26				
Cat Creeps, The (67)	Collier-Brady	1-21	5-17	532		
Canyon Passage (T)	Andrews-Hayward	9-3	7-26	540		
Dancer Woman	Joyce-Porter	4-15	7-12	539		
Details under title: Claudia's Wife						
Code of the Lawless (67)	Grant-Knight	7-23	10-19	1102		
Details under title: Law for Pecos						
Crimson Canary (64)	Beery-Collier	4-16	11-9	509	11-26	
Details under title: Hear That Trumpet Talk						
Cuban Pete	Armaz-Smith	4-29				
Dalton's Ride Again, The (72)	Curtis-O'Driscoll	9-3	11-23	510	12-24	
Dead of the Night	Redgrave Withers	Foreign				
Dressed To Kill (72)	Rathbone-Bruce	2-4	6-7	534		
Details under title: Prelude to Murder						
Fandango (T)	DeCarlo-Donlevy	1-21				
Details under title: Schahrazad						
Frontier Gal (T) (84)	deCarlo-Cameron	5-14	12-21	513	12-10	
Girl On the Spot (7)	Barker-Collier	3-19	1-11	515	2-18	
Details under title: Serenade for Murder						
Ghost Steps Out, The	Abbott-Costello	3-18				
Gun Town (53)	Grant-Knight	9-3	1-18	1104		
Her Adventurous Night	O'Keefe-Walker	4-29	7-5	538		
Details under title: He Meant No Harm						
House of Dracula (67)	Chaney-O'Driscoll	10-15	12-7	511	1-21	
House of Horrors (66)	Lowery-Grey	3-29	525	4-1		
Idea Girl (64)	Barker-Bishop	12-24	2-8	518	3-4	
Inside Job	Foster-Rutherford	3-18	6-28	537		
Idol of the Crowds	Terry-Savage	4-1				
Details under title: Kelly Is My Name						
Little Giant (91)	Abbott-Costello	11-12	2-22	520	3-18	
(Details under title: On The Carpet)						
Little Miss Big	Holden-Simmons	3-4				
Lover Come Back	Brent-Hall	3-18	6-21	536		
Lost City of the Jungle (Serial)	Adams-Haydn	2-18	4-23	1881		
Madonna of the Seven Moons (88)	Calvert-Granger	Foreign	4-5	526		
Man In Gray (92)	Lockwood-Mason	Foreign	3-15	523	12-24	
Men In Her Diary (73)	Albritton-Hall	2-19	9-14	502	10-1	
Michigan Kid, The (C)	Hall-Johnson	4-29				
Murder Mansion	Goodwin-Grey	10-1				
Night in Paradise (T) (84)	Oberon-Bey	1-8	5-3	529	4-29	
Notorious Gentleman	Harrison-Palmer	Foreign				
Oh Say Can You Sing	Ryan-Brady	5-13				
On the Carpet	Abbott-Costello	11-12				
Outlaws of Twin Forks	Grant-Adams	8-20				
Pillow of Death (66)	Chaney-Joyce	3-19	12-14	512	1-7	
Pursuit to Algiers (65)	Rathbone-Bruce	8-20	10-26	507	11-12	
Details under title: The Fugitive						
River Gang (64)	Jean-Brasselle	10-2	9-21	503	10-29	
Details under title: Fairy Tale Murder						
Royal Mounted Rides Again (Serial)	Kennedy-Kennedy	7-23	10-23	1691		
Run-Around, The	Cameron-Raines	4-1	5-14	535		
Scarlet Horseman, The (Serial)	Cookson-Shaw	11-12	1-22	1781		
Scarlet Street (102)	Robinson-Bennett	8-6	12-28	514	3-4	
Secret Agent X-9 (Serial)	Bridges-Wiley	4-16	7-24	1581		
Senorita from the West (63)	Jones-Granville	1-22	10-12	506	10-20	
Seventh Veil, The (94)	Mason-Todd	Foreign	2-15	519	1-21	
Shady Lady (94)	Coburn-Simms	6-11	9-7	501	9-17	
She Wolf of London, The (61)	Haden-Harvey	12-24	5-17	531	4-29	
Details under title: Alibi In Ermine						
She Wrote the Book (75)	Davis-Oakie	2-4	5-31	533	5-27	
Details under title: Love Takes A Holiday						
Smooth as Silk (65)	Taylor-Grey	1-7	3-1	521	3-18	
Details under title: Notorious Gentlemen						
So Goes My Love (88)	Loy-Ameche	11-22	4-19	528	4-15	
Details under title: Genius in the Family						
Spider Woman Strikes Back, The (59)	Sondergaard-Grant	10-15	3-22	524	4-15	
Strange Confession (62)	Chaney-Joyce	2-19	10-5	505	12-10	
Strange Conquest (63)	Wyatt-Cookson	2-4	5-10	530	5-13	
Tangier (76)	Montez-Sabu	10-1	3-8	522	3-18	
Terror By Night (60)	Rathbone-Bruce	10-29	3-1	517	2-18	
That Night With You (84)	Tone-Foster	6-11	9-28	504	10-15	
Details under title: Once Upon a Dream						
This Love of Ours (90)	Oberon-Korvin	6-25	11-2	508	10-20	
Details under title: As It Was Before						
Trail to Vengeance (54)	Grant-Knight	11-30	1103			
Wicked Lady	Mason-Lockwood	Foreign				

WARNER BROTHERS

1945-46 Features **Completed (33)** **In Production (5)**

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Cloak and Dagger	Cooper-Palmer	4-1			
Cry Wolf	Stanwyck-Flynn	5-27			
Deception	Davis-Henreid	5-13			
Life With Father (T)	Dunne-Powell	4-15			
Stallion Road	Reagan-Smith	4-15			
COMPLETED — 1945-46 —					
Beast With Five Fingers, The	Alda-King	12-10			
Big Sleep, The	Bogart-Bacall	10-31			
Burma Victory (63)	Documentary	2-16	512		
Cheyenne	Morgan-Wyman	4-1			
Cinderella Jones (88)	Leslie-Aldo	12-13	3-9	512	2-18
Confidential Agent (118)	Boyer-Bacall	6-25	11-10	506	11-12
Danger Signal (78)	Emerson-Scott	4-16	12-15	508	11-26
Devotion (107)	deHavilland-Lupino	11-16	4-20	517	4-15
Escape Me Never	Flynn-Lupino	11-26			
Her Kind of Man (78)	Scott-Paige	8-20	5-11	518	4-29
Janie Gets Married (89)	Leslie-Hutton	4-16	6-22	520	
Mildred Pierce (111)	Crawford-Carson	12-25	10-20	505	10-15
My Reputation (94)	Stanwyck-Brent	11-29	1-26	510	1-21
Never Say Goodbye	Flynn-Parker	8-6			
Night and Day (T)	Grant-Smith	6-25	8-3		
Nobody Lives Forever	Garfield-Fitzgerald	9-18			
Nora Prentiss	Sheridan-Smith	1-21			
Details under title: The Sentence					
Of Human Bondage	Henreid-Parker	7-24	7-20		
One More Tomorrow (87)	Sheridan-Moran	11-1	6-1	519	5-27
Pride of the Marines (119)	Garfield-Parker	11-27	9-1	501	8-20
Details under title: This Love of Ours					
Rhapsody in Blue (139)	Leslie-Aldo	7-26	9-27	502	7-9
San Antonio (T) (110)	Flynn-Smith	10-16	12-29	509	11-26
Saratoga Trunk (135)	Cooper-Bergman	3-8	3-30	514	12-10
Shadow of A Woman	King-Prince	2-19			
Stolen Life, A (107)	Davis-Ford	2-19	7-6	521	5-27
That Way with Women	Greenstreet-Vickers	2-18			
Details under title: A Very Rich Man					
Three Strangers (93)	Fitzgerald-Greenstreet	1-22	2-16	511	2-4
Time, The Place and The Girl, The (T)	Morgan-Paige	4-2			
Too Young To Know (86)	Leslie-Hutton	2-19	12-1	507	11-26
Two Guys From Milwaukee	Morgan-Leslie	12-24	8-17		
Two Mrs. Carrolls, The	Bogart-Stanwyck	5-14			
REISSUES					
Born For Trouble	Johnson-Emerson	10-6	504		
Originally titled: Murder In the Big House					
City for Conquest	Cagney-Sheridan	4-13	515		
It All Came True	Bogart-Sheridan	10-6	503		
No Time for Comedy	Russell-Stewart	4-13	516		

STUDIO SIZE-UPS

(Continued from Page 19)

WARNER BROS.

A quick change in the release schedule is going to bring "Of Human Bondage," the re-make starring Eleanor Parker, and "Night and Day," the Cary Grant starrer in Technicolor, into the theatres at least six months earlier than originally planned. "Of Human Bondage" breaks in the first runs in August and "Night and Day" goes in September. It is whispered that "Night and Day" hits where "Rhapsody in Blue" missed—and then some.

Joan Leslie is a free agent. The Superior Court ruled that Miss Leslie's contract with Warners, signed when she was a minor, is invalid and the actress is now free to accept outside roles immediately. Now it can be proved whether Joan Leslie is a better actress than her Warner roles indicated.

Lupino May Leave

Ida Lupino maintains that when her Warner contract is up six months hence, she's going to grab herself one of those smart free-lance deals.

Crawford Clicks Again

Other secret raves are coming from the direction of "Humoresque." Even anti-Crawfordites are saying that her performance in this one is something that will line her up for award consideration strictly on performance basis, and sentiment go hang. Warners are gnashing their teeth because they could have had Crawford for six pictures. But they were timid and settled on three. Now, the actress is one of the best box-office bets in the business. Her next for the Warner Brothers (and the last of the trio) is "The Secret." Van Heflin has been borrowed from Metro for the male lead. It is a good bet, however, that Miss Crawford will stay with this studio, since they gambled with her when some thought she was finished as a top-ranking personality.

Heflin Back On Top

Strange that Warners should be using Heflin, a Metro property, with Crawford, who made more money for Metro than any other single star over a period of years, in one picture. Metro has had nothing for Heflin since his return from service. But his performance in the Wallis Paramount picture, "Strange Love of Martha Ivers" has quickly zoomed him to the top again.

Joseph Bernhard and Milton Sperling are ready to start their second picture for the United States Pictures unit this month. It is the Niven Busch story, "The Pursued," and Teresa Wright will be starred with Joel McCrea.

No New Starters

No new starters this week. "Cheyenne" (Dennis Morgan-Jane Wyman) wound up. "Cloak and Dagger" (Gary Cooper-Lili Palmer), "Deception" (Bette Davis-Paul Henreid), "Life With Father" (William Powell-Irene Dunne), "Stallion Road" (Ronald Reagan-Alexis Smith) and "Cry Wolf" (Barbara Stanwyck-Errol Flynn) all continue in work.



EXPLOITATION PICTURE of the issue

Their desperate passion frustrated by the existence of her husband, John Garfield and Lana Turner are about to dispose of Cecil Kellaway.

"THE POSTMAN ALWAYS RINGS TWICE"

(Continued on Next Page)

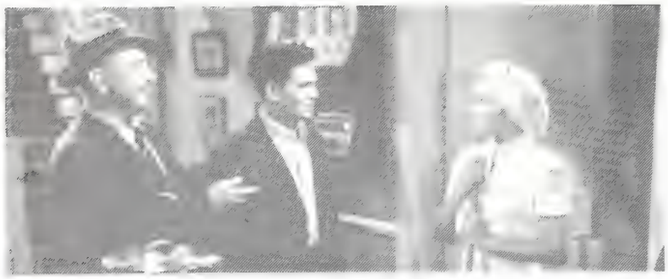
. . . . *Rings the Boxoffice Bell!*

The very same James M. Cain who penned such boxoffice dynamite as Double Indemnity and Mildred Pierce authored this drama-charged tale of two young people swept up in a torrent of passion they could not resist. The showman need only acquaint himself with the story told in The Postman Always Rings Twice to grasp immediately the wealth of exploitation angles it contains. From the moment John Garfield and Lana Turner meet, they are caught in the irresistible grip of their emotions and start to plot the murder of her husband, this becomes the sort of edge-of-the-seat melodrama that holds an audience down to the closing scene. The exploiteer has three sales-worthy elements: strong story, two top names who are also two interesting characters.

EXPLOITATION PICTURE

(Continued from Preceding Page)

"The Postman Always Rings Twice"



1. Nick Smith (Cecil Kellaway), bumbling, good-natured proprietor of the Twin Oaks Tavern, California roadside restaurant, persuades hitch-hiker Frank Chambers (John Garfield) to take a job as his assistant. He happily introduces Frank to his wife, Cora (Lana Turner).



2. From the moment they meet, Frank and Cora know they want each other. She tries to forestall the inevitable, but during the summer they frequently go swimming together and eventually confess their love.



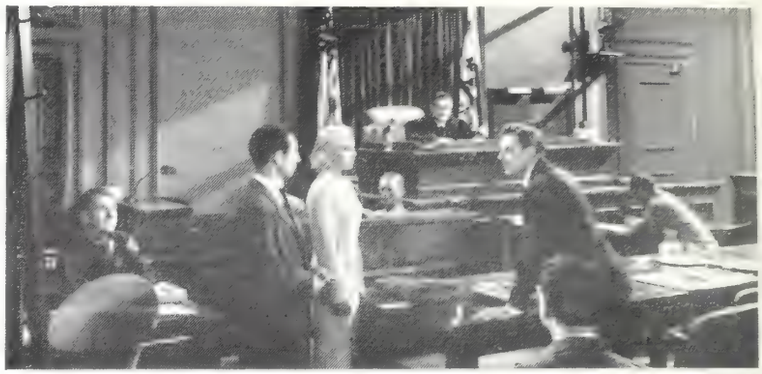
3. Goaded by their desire to be together, Frank and Cora decide to murder Nick, but their plan miscarries and Nick recovers from a fractured skull, believing he was the victim of an accident.



4. Remorseful at first, the temptation to rid themselves of Nick returns when he tells of his plan of taking Cora back to Canada to care for his invalid sister. They determine on murder without a slip-up. In an auto on a lonely road, Frank hits Nick over the head with a bottle and runs the car over a cliff. Nick is killed, Frank injured, Cora runs back to the road screaming for help.

CREDITS

A Metro-Goldwyn-Mayer Picture. Produced by Carey Wilson. Directed by Tay Garnett. Cast: Lana Turner, John Garfield, Cecil Kellaway, Hume Cronyn, Leon Ames, Audrey Totter, Alan Reed, Jeff York. Screen Play by Harry Ruskin and Niven Busch. Based on the Novel by James M. Cain. Director of Photography, Sidney Wagner, A.S.C.



5. District Attorney Kyle Sackett (Leon Ames) suspects murder and brings them to trial. A shrewd lawyer, Arthur Keats (Hume Cronyn) gets them off with a suspended sentence. However, their life is poisoned by the crime they committed. They marry, but can find no happiness.



6. Just as the cloud is lifting and they find themselves again in love, Justice has its revenge. Driving back from the beach one day, their car plunges over a cliff and Cora is killed. Although innocent in this case, Frank is convicted of murdering his wife and goes to the chair hoping that Cora, at least, will believe that it was an accident.







THE NEWS DIGEST

(Continued from Page 13)

U TO RELEASE ENTERPRISE FILMS

The product of Enterprise Productions, the new Charles Einfeld-David Loew production organization, will be released internationally through Universal, it was announced last week.

The distribution deal, for an unspecified, but "long", term provides for Enterprise to deliver six features annually, which Universal will sell individually and apart from its regular product.

(For further details, see ENTERPRISE under Studio Size-Ups in PRODUCTION SECTION.)

* * *

COLUMBIA STOPS '46-47 SELLING

A sudden, unexplained announcement was made by Columbia late last week that the sales staff had been advised to refrain from making any sales of the company's 1946-47 product "until further notice". The decision to halt selling was made at a meeting of sales executives in Chicago on Thursday.

An announcement explaining the action was promised at a later date.

* * *

GALLUP SHOWS ADMISSION STEP-UP

There has been an increase of 38 percent in the average movie admission price since 1940, according to a report by the George Gallup Audience Research Institute. The rise from 32½ cents in 1940 to the present average of 45 cents includes the 10 percent increase in the Federal admission tax.

* * *

LOWENSTEIN TO RETIRE

This year's Allied of New Jersey convention will be the last one over which Harry H. Lowenstein will preside. The five-time president will step down when the Jersey unit assembles for its 27th annual confab at the Chelsea Hotel, Atlantic City, June 19-21. He will be honored at a testimonial dinner on the closing night.

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E. Thornton Kelley, convention chairman, expects one of the largest gatherings in the history of the organization. Theatre owners from 24 states were already registered last week and requests for accommodations continued to pour in.

A feature of the convention will be the displays of the latest in theatre equipment.

9 MILLION NET FOR WB, 6 MONTHS

The biggest six-months net profit in the company's history, almost double that for the same period in the previous year, was announced by Warner Bros. Pictures last week. $9,125,000 for the half year ended March 2, 1946, compares with $4,605,000 in 1945. The net figure is after provision of $8,630,000 for Federal income taxes and after deduction of $900,000 for contingencies.

The 1946 net for the six months is equivalent to $2.46 per share of common stock, compared to $1.24 in 1945.

There was an increase of over 11 million dollars in the company's gross income for the period.

* * *

PEOPLE

Armand S. Deutsch and **Stanley Kramer,** president and vice-president, respectively, of Story Productions, have gone to Hollywood to join Hal Horne in negotiations for the production and distribution of the company's first picture, "This Side of Innocence".

Claude Lee, Paramount's ubiquitous director of public relations, attended and addressed the Southeastern Theatre Owners convention in Jacksonville, Fla., last week.

Leonard Goldenson, head of Paramount theatre operations, travelled to Chicago and Minneapolis for conferences.

Joseph Conway, assistant business manager of Allied Theatre Owners of E. Pa., leaves on a trip through upstate Pennsylvania this week for personal contacts with organization members.

David H. Coplan, UA managing director in Great Britain, is in New York for home office conferences.

William F. Rodgers announced the promotion of **William Zoellner,** Metro Atlanta branch manager, to special sales representative to work out of the home office on special assignments.

Charles M. Reagan, Paramount sales chief, has been on an extended swing around the company's West Coast offices.

Murray Silverstone, president of 20th-Fox International-Inter-America, has appointed **Francis L. Harley** managing director of Europe, Scandinavia, the Middle East and Africa to the Equator.

Mrs. Marjorie Granger Dawson has joined the greatly enlarged MPA (Johnston office) staff as associate to **Arthur DeBra**, director of community relations.

David Gould, UA manager in Puerto Rico, visited the home office for conferences.

A welcome sight to Allied leaders at the Jack Kirsch affair in Chicago was the appearance of **Al Steffes,** long one of the bulwarks of the inde organization.

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CONVENTION
Atlantic City
June 19 - 20 - 21
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speaking of SERVICE!

LONGACRE 5-3700-3701-3702-3703

BRANDT THEATRES
229 West Forty Second Street
New York, N. Y.

WILLIAM BRA

March 22, 1946

Mr. Herman Robbins, Pres.
National Screen Service Corp.
630 Ninth Ave.
New York 19, N.Y.

Dear Herman:

While glancing through your last issue of "MR. SHOWMAN", it occurred to me what a positive cinch the present day exhibitor has compared to the time when I opened my first little motion picture theatre about 39 years ago. I distinctly remember when I wanted to get over a message to the audience how I used to labor over a glass slide and print in white ink the story I wanted to tell. I admit I was not an expert printer, but then how many exhibitors are, and when the slide appeared on the screen enlarged several thousand times it was horrible to behold and most of the time the message was lost in the fact that it was told in such a way as to leave a bad impression.

Now, at one fell swoop, you put within the reach of the exhibitor the services of an experienced copy writer, of a fine artist, and the experts of your film department who combine to tell the same kind of story in an impressive way, creating an environment on the screen that is inviting, making the message so much easier to sell, whether it is a coming announcement of a new attraction or institutional copy on housecleaning or any other kind whatsoever, according to requirement.

Lucky present day exhibitor! All he has to do is pay for a copy or print of the original negative film, which is pennies compared to the value received and he can tell his story in the best way to his audience.

You are a real service adjunct to our industry, and speaking somewhat with the air of an expert, I can tell you that the exhibitor who does not take advantage of such service is not doing the right thing by himself, his theatre or even his audience. As for us, we go 100% all out for that service, whether it is in the heart of Times Square or out in the rural districts.

Really and truly, Herman, you have become almost indispensable so continue the good work.

Cordially and sincerely yours,

WILLIAM BRANDT



Thanks, Mr. Brandt!

. . . But really . . . being of service to the exhibitor is just part of the days' work to

The Prize Baby

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

Film BULLETIN

Vol. 14, No. 13 June 24, 1946

The Monopoly Case:

Full Text of

COURT'S DECREE

Page 3

DECISION HIGHLIGHTS

Page 4

Reviews of New Films

'TILL THE END OF TIME' STRONG DRAMA
'CRACK-UP' ANOTHER RKO SLEEPER
'BAMBOO BLONDE' WEAK MUSICAL
'THREE WISE FOOLS' HOKUM AND FANTASY
'FAITHFUL IN MY FASHION' MILDLY AMUSING

Pages 7, 8, 13, 14

THE INDEPENDENT MOTION PICTURE TRADE JOURNAL

"Sure-fire hit. Funniest you've ever seen." —MIRROR
"Whale of a wonderful time." —TELEGRAPH
"Best of the lavish musical comedies." —WORLD-TELEGRAM
"Superior show." —HERALD TRIBUNE
"Wonderful generous show." —PM
"Happy entertainment." —NEWS
"Audience had thoroughly good time." —SUN
"Joyous, melodic, romantic." —TIMES

M-G-M's "TWO SISTERS FROM BOSTON"



ANOTHER FEATHER IN HIS CAP!

(And another CAPitol (N. Y.) smash hit, repeating its nation-wide triumph!)

"TWO SISTERS FROM BOSTON"

"THE GREEN YEARS"

"ZIEGFELD FOLLIES OF 1946" (Technicolor)

"THE POSTMAN ALWAYS RINGS TWICE"

"EASY TO WED" (Technicolor)

"THREE WISE FOOLS"

M-G-M FEATHERS YOUR NEST!

Following is the complete text of the decree handed down by the special Statutory Court in the Government's anti-trust suit against the eight major film companies.

COURT'S DECREE

THREE JUDGES SET RULES FOR INDUSTRY'S PRACTICES; LIMIT RIGHTS OF MAJORS; PROVIDE FOR ARBITRATION

A decree is granted in accordance with the views expressed in the foregoing opinion to be settled on ten days' notice. It should provide for the dismissal of all claims asserted by the plaintiff against any of the defendants which act only as producers of motion pictures and for the dismissal of claims against any other defendants based on their acts as producers, whether as individuals or in conjunction with others.

The granting of licenses by any of the defendant-distributors which fix minimum prices for admission to theatres either of the defendants or of any other exhibitor should be enjoined in which such minimum admission prices are fixed by the parties either in writing, or through a committee, or through arbitration, or upon the happening of any event, or in any other wise.

The defendants should be enjoined from concertedly agreeing to maintain a system of clearances as among themselves or with other exhibitors, and no clearances should be granted against theatres in substantial competition with the theatre receiving a license for exhibition in excess of what is reasonably necessary to protect the licensee in the run granted. Existing clearances in excess of what is reasonably necessary to protect the licensees in the runs awarded to them shall be invalid pro tanto. In determining what is a reasonable clearance the following factors should be taken into consideration:

(1) The admission prices of the theatres involved, as set by the exhibitor;

(2) The character and location of the theatres involved, including size, type of entertainment, appointments, transit facilities, etc.;

(3) The policy of operation of the theatres involved, such as the showing of double features, gift nights, give-aways, premiums, cut-rate tickets, lotteries, etc.;

(4) The rental terms and license fees paid by the theatres involved and the revenues derived by the distributor-defendant from such theatres;

(5) The extent to which the theatres involved compete with each other for patronage;

(6) The fact that a theatre involved is affiliated with a defendant-distributor or with an independent circuit of theatres should be disregarded; and

(7) There should be no clearance between theatres not in substantial competition.

The further performance by any of the defendants of existing formula deals, master agreements to the extent that we have previously found them invalid, or franchises should be enjoined, and the defendants should also be enjoined from entering into or carrying out any similar agreements in the future.

Defendants owning a legal or equitable interest in theatres of ninety-five per cent or more either directly or through subsidiaries may exhibit pictures of their own or of their wholly owned subsidiaries in such theatres upon such terms as to admission prices and clearances and on such runs as they see fit.

No defendant or it subsidiaries shall exhibit its films other than on its own behalf or through wholly owned subsidiaries, or subsidiaries in which it has an interest of at least ninety-five per cent, without offering the license at a minimum price for any run desired by the operators of each theatre within the competitive area. The license desired shall in such case be granted to the highest responsible bidder having a theatre of a size and equipment adequate to show the picture upon the terms offered. The license shall be granted solely upon the merits and without discrimination in favor of affiliates, old customers, or any person whatever. Each license shall be offered and taken theatre by theatre and picture by picture. No contracts for exhibition shall be entered into, or if already outstanding shall be performed, in which the license to exhibit one feature is conditioned upon an agreement of the licensee to take a license of one or more other features, but licenses to exhibit more than one feature may be included in a single instrument provided the licensee shall have had the opportunity to bid for each feature separately and shall have made the best bid for each picture so included. To the extent that any of the pictures have not been trade-shown prior to the granting of a license for more than a single picture, the licensee shall be given by the licensor the right to reject a percentage of such pictures not trade-shown prior to the granting of the license to be fixed by the decree. But that right to reject any picture must be exercised within ten days after there has been an opportunity afforded to the licensee to inspect it.

The defendants shall be enjoined from entering into or continuing to perform existing pooling agreements whereby given theatres of two or more exhibitors, normally in competition, are operated as a unit or whereby the business policies of such exhibitors are collectively determined by a joint committee, or by one of the exhibitors, or whereby profits of the "pooled" theatres are divided among the owners according to pre-agreed percentages. They shall also be enjoined from making or continuing to perform agreements that the parties may not acquire other theatres in the competitive area without first offering them for inclusion in the pool. The making or continuance of leases of theatres under which defendants lease any of their theatres to another defendant or to an independent operating a theatre in the competitive area in return for a share of the profits shall be enjoined.

Each defendant shall cease and desist from ownership of an interest in any theatre, whether in fee or in stock or otherwise, in conjunction with another defendant-exhibitor. Each defendant shall cease and desist from ownership, jointly with an independent, of an interest in any theatre, greater than five per cent, unless such defendant's interest is ninety-five per cent or more; and where the interest of such defendant is more than five per cent and less than ninety-five per cent, such joint interests shall be dissolved either by a sale to, or by a purchase from, such co-owner or co-owners. Rearrangements of such joint interests with an independent, if by purchase, shall, however, be subject to the direction of this court so that their effectuation may promote competition in the exhibition of motion pictures. Where a defendant owns a ninety-five or greater per cent interest in any theatre, such theatre may be considered as its own so far as this opinion and the decree to be entered hereon are concerned. Each of the defendants shall be enjoined from expanding its theatre holdings except for the purpose of acquiring a co-owner's interest in jointly owned theatres, and this only in cases where the court shall permit such acquisition, instead of requiring an outright sale of the undivided interest of the defendant in question. The foregoing provision as to divestiture of partial interests in theatres shall apply both to interests held in fee and beneficially and to those represented by shares of stock. But it shall not prevent a defendant from acquiring theatres or interests therein in order to protect its investments, or in order to enter a competitive field; if the later case, this court or other competent authority shall approve the acquisition after due application is made therefor.

Each defendant shall be enjoined from operating, booking or film-buying through any agent who is also acting in such matters for any other exhibitor, independent or affiliated.

The decree shall also provide for arbitration of disputes as to bids, clearances, runs, and any other subjects appropriate for arbitration in respect to all parties who may consent to the creation of such tribunals for adjustment of such disputes. It shall also provide for an appeal board generally similar to the one created by the consent decree as to any parties consenting thereto. It shall make such disposition of the provisions of the existing consent decree signed November 30, 1940, as may be necessary in view of the foregoing opinion.

In order to secure compliance with the decree to be entered, duly authorized representatives of the Department of Justice shall on the written request of the Attorney General or the Assistant Attorney General in charge of anti-trust matters, and on reasonable notice to the defendant or defendants affected, be permitted reasonable access to all books and papers of the defendants and reasonable opportunity to interview their officers or employees, as provided in Section XVIII of the Consent Decree.

Proceedings under the decree to be entered shall be stayed pending appeal or for the purpose of enabling the parties to adjust their business without an unfair burden or as practice may require upon such terms as the decree shall provide.

Jurisdiction of this cause shall be retained for the purpose of enabling any of the parties to the decree to apply to the court at any time for such orders or directions as may be necessary or appropriate for the construction or carrying out of the same, for the enforcement of compliance therewith, and for the punishment of violations thereof, or for other or further relief.

Findings should be proposed by the parties for the assistance of the court, but such proposed findings will form no part of the record.

Dated June 11, 1946.

AUGUSTUS N. HAND,
U. S. Circuit Judge.

HENRY W. GODDARD,
U. S. District Judge.

JOHN BRIGHT,
U. S. District Judge.

HIGHLIGHTS of MONOPOLY DECISION

U. S. STATUTORY COURT REJECTS DIVORCEMENT; OUTLAWS POOLS, MINIMUM PRICES, BLOCK BOOKING

Following are the highlights of the verdict in the Government's anti-trust suit against the eight major film companies.

United States District Court

SOUTHERN DISTRICT OF NEW YORK

United States of America,

Plaintiff,

against

Paramount Pictures, Inc.; Paramount Film Distributing Corporation; Loew's, Incorporated; Radio-Keith-Orpheum Corporation; RKO Radio Pictures, Inc.; Keith-Albee - Orpheum Corporation; RKO Proctor Corporation; RKO Midwest Corporation; Warner Bros. Pictures, Inc.; Vitagraph, Inc.; Warner Bros. Circuit Management Corporation; Twentieth Century-Fox Film Corporation; National Theatres Corporation; Columbia Pictures Corporation; Screen Gems, Inc.; Columbia Pictures of Louisiana, Inc.; Universal Corporation; Universal Pictures Company, Inc.; Universal Film Exchanges, Inc.; Big U Film Exchange, Inc.; and United Artists Corporation,

Defendants.

Equity No. 87-273

Before:

AUGUSTUS N. HAND, Circuit Judge,

HENRY W. GODDARD and JOHN BRIGHT,

District Judges.

This is a suit to secure equitable relief against the alleged domination and control by the defendants and their affiliates of the motion picture industry in contravention of Sections 1 and 2 of the Sherman Anti-Trust Act. Decree granting partial relief to plaintiff.

Wendell Berge, Assistant Attorney General; Robert L. Wright, Philip Marcus, Elliott H. Meyer, and John R. Niesley, Special Assistants to the Attorney General; Frank W. Gaines, Jr., Gerald A. Herrick, Robert B. Hummel, Harold Lasser and Horace T. Morrison, Special Attorneys for United States of America.

Simpson Thacher & Bartlett, Attorneys for Paramount Defendants; Whitney North Seymour, Louis Phillips, Albert C. Bickford and Armand F. MacManus, Counsel.

Davis Polk Wardwell Sunderland & Kiendl; J. Robert Rubin, Attorneys for Defendant Loew's, Inc.; John W. Davis, J. Robert Rubin, C. Stanley Thompson, Benjamin Melniker and S. Hazard Gillespie, Jr., Counsel.

George S. Leisure, Ralstone R. Irvine, Granville Whittlesey, Jr., and Gordon E. Youngman, Attorneys for Radio-Keith-Orpheum Corporation, RKO Radio Pictures, Inc., Keith-Albee-Orpheum Corporation, RKO Proctor Corporation and RKO Midwest Corporation; Roy W. McDonald, and Donovan Leisure Newton & Lumbard, Counsel.

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The five major defendants—Paramount Pictures, Inc., Loew's, Incorporated, Radio-Keith-Orpheum Corporation, Warner Bros. Pictures, Inc., and Twentieth Century-Fox Film Corporation, and their subsidiaries—were charged in the amended and supplemental complaint with combining and conspiring unreasonably to restrain trade and commerce in the production, distribution and exhibition of motion pictures and to monopolize such trade and commerce in violation of the Sherman Act. The three minor defendants—Columbia Pictures Corporation, Universal Corporation, and their subsidiaries, which are producers and distributors, and not exhibitors, and United Artists Corporation, which is a distributor only, were likewise charged with combining and conspiring with the five major defendants and with each other unreasonably to restrain and to monopolize trade and commerce in motion pictures. As it appeared upon the trial that there was no violation of the Sherman Act in respect to production of motion pictures and that there was on the contrary active competition in production, the charge in respect to production was formally abandoned by the plaintiff. The issues therefore are whether there have been illegal restraints or monopolization in the distribution and exhibition of motion pictures.

The plaintiff contends that an illegal conspiracy and monopoly were effected by: (1) concertedly fixing the license terms before the licensees have had a fair opportunity to estimate the value and character of the films licensed and before such films were completed or shown; (2) concertedly fixing the run, clearance, and minimum admission price terms on which an exhibitor may show pictures through license agreements covering periods of a year or more; (3) concertedly conditioning the licensing of one film or group of films upon the licensing of another film or group of films and by conditioning the licensing of films in one theatre or group of theatres upon the licensing of films in other theatres or group of theatres; (4) concertedly discriminating with respect to the license terms granted to theatres in large circuits because such theatres are part of a circuit. The means of such discrimination are said to be the licensing for exhibition in theatres of the five defendant exhibitors of runs ahead of those granted to competing independent exhibitors, and the continuance of these prior runs from season to season to the prejudice of independent exhibitors. As a result independent exhibitors are systematically excluded from the opportunity to procure preferred runs of pictures distributed by the defendants in the localities in which defendants' theatres operate and at times refused any run at all in order to protect defendants' theatres from competition.

It is further charged by the plaintiff that the distributor-exhibitor defendants have combined with each other: (1) by conditioning the licensing of film distributed by one defendant in theatres operated by another upon the licensing of films distributed by the latter in the theatres operated by the former; (2) by excluding independently produced films from affiliated theatres and by excluding unaffiliated exhibitors from competing with first run or other run theatres in cities and towns where affiliated theatres are located; (3) by excluding unaffiliated exhibitors from operating theatres on the same run as affiliated exhibitors; (4) by using the first and early runs of affiliated theatres to control the film supply, runs, clearances and admission prices of operators of competing unaffiliated theatres in cities and towns in which affiliated theatres are located; (5) by pooling or otherwise sharing with each other the profits of affiliated theatres owned or controlled by two or more exhibitor defendants located in the same competitive area and frequently by together operating on the same run in cases where they would be in competition with one another except for such pooling or profit sharing agreements; (6) by effecting a division of the territory of the entire United States among them for theatre operating purposes.

The amended and supplemental complaint prays: (1) That each of the contracts, combinations and conspiracies in restraint of trade, together with attempts to monopolize the same, be declared illegal; (2) that the defendants and their subsidiaries be perpetually enjoined from continuing to carry out attempts at monopolization and all restraints of trade in distribution and exhibition of motion pictures; (3) that a nation-wide system of impartial arbitration tribunals, or such other means of enforcement

(*Continued on Next Page*)

as the court may deem proper, be established in order to secure adequate enforcement of whatever general and nation-wide prohibitions of illegal practices may be contained in the decree; (4) that the five major defendants and their subsidiaries be directed to divest themselves of all interest and ownership, both direct and indirect, in any theatres which the court shall find to have been used by one or more of them unreasonably to restrain trade and commerce in motion pictures.

After the amended and supplemental complaint was filed, the plaintiff and the five major defendants and their subsidiary corporations that were parties to the suit, executed a written consent to the entry of a decree by the District Court, signed November 20, 1940. A decree was made in accordance with the consent reciting that no testimony had been taken, that no provision of the decree should be construed as an admission or adjudication that any of the plaintiff's charges were true, or that the consenting defendants had violated any law, or that the doing or the failure to do any of the acts or things enjoined or directed to be done would constitute a violation of law.

The three minor defendants and their subsidiaries did not consent to the decree of November 20, 1940, presumably because of their opposition to the provisions requiring trade-showing and prohibiting block-booking of groups of more than five films. It was provided that if the plaintiff did not secure the entry of a decree against the three minor defendants before June 1, 1942, the consenting defendants were to be released from those provisions. Such a decree was in fact not entered by the specified date, and accordingly the sections of the decree regarding trade-showing and block-booking have lapsed. Nevertheless, according to the testimony, the consenting defendants have continued to comply with them.

Counsel for the five major defendants and their subsidiaries contend that the consent decree has, in some respects at least, the effect of a final judgment which may not be modified. But we cannot see how such a position is consistent with the language of Section XXIII (d), which permits "* * * any of the parties to this decree to apply to the Court at any time more than three years after the date of the entry of the decree for any modification thereof." That period has expired, and therefore everything relating to rights under and remedies for violation of the Sherman Act is, therefore, open for consideration, even as between consenting parties; and certainly nothing has hitherto been decided which affected the non-consenting parties. It would seem to follow that we cannot bind any parties to subject themselves to the arbitration system or the board of appeals set up in aid of it without their consent, even though we may regard it as desirable that such a system, in view of its demonstrated usefulness, should be continued in aid of the decree which we propose to direct.

The evidence has established various infractions of the Sherman Act on the part of each of the defendants which we shall proceed to discuss.

Price-fixing

The defendants who have granted moving picture licenses have fixed minimum admission prices which the exhibitor agrees to charge irrespective of whether it is to pay a flat rental or a percentage of the theatre receipts. It is said that these minimum admission prices are in general only those currently charged by the exhibitors and that they are placed in the licenses in order to assure the distributor of a minimum revenue when it licenses upon a percentage basis, and also to assure a continuation of the conditions which moved it to grant a given run to the exhibitor.[2] Whatever the reason, the various licensing defendants have agreed with their licensees to a system which determines minimum admission prices in all theatres where motion pictures licensed by them are exhibited. In this way are controlled the prices to be charged for most of the motion pictures exhibited either by the defendants, or by independents, within the United States. That the eight defendants distribute most of the features is evident from the record. For example, during the 1943-44 season the eight defendants distributed about 77.6% of all features nationally distributed except "westerns" and low cost productions, and even if the latter inferior and non-competitive pictures are included, they distributed 65.5%.

The licenses are in effect price-fixing arrangements among all the distributor-defendants, as well as between such defendants individually and their various exhibitors. Such combinations we hold to be forbidden by the Sherman Act.

[2]That the distributor-defendants have more than merely a passive interest, as they claim, in the maintenance of specified minimum prices is shown by their inclusion in the licenses of provisions for severe penalties if less than those prices are charged. Some licenses provide that if the schedule of minimum prices is violated, all existing licenses of the distributor for that theatre may be cancelled at the option of the distributor; other licenses provide that the particular license may be cancelled or that the exhibitor's clearance over subsequent runs be greatly reduced. See Plaintiff's exhs. 275-290.

The exhibits submitted in this case contain numerous express agreements between the various distributing defendants and their licensees stating the minimum admission prices which licensees are required to maintain in showing the distributors' pictures in the areas concerned. The agreements are not only between the distributor-defendants and other defendants owning theatres, but also between the distributor-defendants and independent theatre owners. A correlation of these agreements shows that in many instances the minimum prices set forth in the license agreements by the various defendants are in substantial conformity. Indeed, it is conceded in the joint brief filed on behalf of Loew's, Paramount, Warner, RKO and Twentieth Century-Fox that the admission prices included in licenses of the various distributor-defendants are in general uniform, being the usual admission prices currently charged by the exhibitors.

It does not seem important whether the distributor was the more controlling factor in determining the minimum admission prices. Whether it was such a factor or merely acceded to the customary prices of the exhibitors, in either event there was a general arrangement of fixing prices in which both distributors and exhibitors were involved. But it is plain that the distributor did more than accede to existing price schedules. The licenses required them to be maintained under severe penalties for infraction, and the evidence shows that the distributors in the case of exceptional features, where not satisfied with current prices, would refuse to grant licenses unless the prices were raised. Moreover, the distributors, when licensing on a percentage basis, were interested in the prices charged and even when licensing for a flat rental were interested in admission prices to be charged for subsequent runs which they might license on a percentage basis. Likewise all of the five major defendants had a definite interest in keeping up prices in any given territory in which they owned theatres, and this interest they were safeguarding by fixing minimum prices in their licenses when distributing their films to independent exhibitors in those areas. Even if the licenses were at a flat rate, a failure to require their licensees to maintain fixed prices would leave them free by lowering the current charge to decrease through competition the income in the licensors' own theatres in the neighborhood. The whole system presupposed a fixing of prices by all parties concerned in all competitive areas.

Such uniformity of action spells a deliberately unlawful system, the existence of which is not dispelled by the testimony of interested witnesses that one distributor does not know what another distributor is doing; and there can, in our opinion, be no reasonable inference that the defendants are not all planning to fix minimum prices to which their licensees must adhere. See Record p. 1322.

In addition, several of the exhibits disclose operating agreements between the five distributor-defendants who are also theatre owners, or between them and independent theatre owners in which joint operation of the theatres covered by the agreements is provided and minimum admission prices to be charged are either stated therein, or are to be jointly determined by other means.

As further evidence of a conspiracy among the distributors to fix prices, we find master agreements and franchises between various of the defendants in their capacities as distributors and various of the defendants in their capacities as exhibitors. These contracts stipulate minimum admission prices often for dozens of theatres owned by an exhibitor-defendant in a particular area of the United States. Loew's as distributor, for example, fixed minimum prices for nearly all of Paramount's 133 theatres in Florida in an agreement covering the 1943-44 season. Plaintiff's Exh. 57 (11). In the Chicago area Loew's again as distributor specified prices in a single agreement for upwards of 50 theatres owned by a Paramount subsidiary, Balaban & Katz Corporation.

Licenses granted by one defendant to another for exhibition in only one theatre, while less striking evidence of conspiracy than the above master agreements and franchises, disclose the same inter-relationship among the defendants. Each of the five major defendants as a theatre-owning exhibitor has been licensed by the other seven defendants as distributors to exhibit the pictures of the latter at specified minimum prices. RKO, for example, as a theatre-owner, has been granted licenses with price restrictions by the other defendant-distributors. In turn, RKO, being itself a distributor, has granted similar licenses to the other four exhibiting defendants. We think that RKO, Loew's, Warner, Paramount and Fox, in granting and accepting licenses with minimum prices specified, have among themselves engaged in a national system to fix prices, and that Columbia, Universal and United Artists, in requiring the maintenance of minimum prices in their licenses granted to these exhibitor-defendants, have participated in that system.

It is a reasonable inference from all the foregoing that the distributor-defendants have acquiesced in the establishment of a price-fixing system and have conspired with one another to maintain prices. Such a conspiracy is per se a violation of the Sherman Act.

Moreover, irrespective of the conspiracy among distributors to which we have referred, each distributor-defendant has illegally combined with its licensees, for in agreeing to maintain a stipulated minimum admission price, each exhibitor thereby consents to the minimum price level at which it will compete against other

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DECISION HIGHLIGHTS

(*Continued from Page 5*)

licensees of the same distributor whether they exhibit on the same run or not. The total effect is that through the separate contracts between the distributor and its licensees a price structure is erected which regulates the licensees' ability to compete against one another in admission prices. Each licensee knows from the general uniformity of admission price practices that other licensees having theatres suitable for exhibition of a distributor's picture in the particular competitive area will also be restricted as to maintenance of minimum prices, and this acquiescence of the exhibitors in the distributor's control of price competition renders the whole a conspiracy between each distributor and its licensees. An effective system of price control in which the distributor and its licensees knowingly take part by entering into price-restricting contracts is thereby created. That the combination is made up of a sum of separate licensing contracts, individually executed, does not affect its illegality, for tacit participation in a general scheme to control prices is as violative of the Sherman Act as an explicit agreement.

This practice of stipulating minimum admission prices in the contracts of license is illegal in another respect. The differentials in price set by a distributor in licensing a particular picture in theatres exhibiting on different runs in the same competitive area are calculated to encourage as many patrons as possible to see the picture in the prior-run theatres where they will pay higher prices than in the subsequent runs. The reason for this is that if 10,000 people of a city's population are ultimately to see the picture—no matter on what run—the gross revenue to be realized from their patronage is increased relatively to the increase in numbers seeing it in the higher-priced prior-run theatres. In effect, the distributor, by the fixing of minimum prices, attempts to give the prior-run exhibitors as near a monopoly of the patronage as possible. This, we believe, to be in violation of §2 of the Sherman Act, at least when the distributor's own theatres are not exhibiting its picture on a prior-run and it is to theatres other than its own that it attempts to give a monopoly.

It is argued that the practice of minimum admission price-fixing is permitted under the Copyright Act. But that act has never been held to sanction a conspiracy among licensors and licensees artificially to maintain prices. We do not question that the Copyright Act permits the owner of a copyrighted picture to exhibit it in its own theatres upon such terms as it sees fit, nor need we now decide whether a copyright owner may lawfully fix admission prices to be charged by a single independent exhibitor for the exhibition of its film, if other licensors and exhibitors are not in contemplation.

The foregoing holding that the defendants have all engaged in unlawful price-fixing does not prevent the distributors from continuing their present methods of determining film rentals; they may measure their compensation by stated sums, by a given percentage of a particular theatre's receipts, by a combination of these two, or by any other appropriate means. What is held to be violative of the Sherman Act is not the distributors' devices for measuring rentals, but their fixing of minimum admission prices which automatically regulates the ability of one licensee to compete against another for the patron's dollar and tends to increase such prices as well as profits from exhibition.

If the exhibitors are not restrained by the distributors in the right to fix their own prices, there will be an opportunity for the exhibitors, whether they be affiliates or independents, to compete with one another. This is because one exhibitor by lowering admission prices will be able to compete with other exhibitors in obtaining patrons for his theatre—a competition which may well benefit both exhibitors and the public paying the admission fees.

Clearance and Run

It appears to be plaintiff's contention that clearance practices inherently operate to produce unreasonable restrictions of competition among theatres and are therefore per se violative of the Sherman Act. With this we do not agree, for it seems to us that a grant of clearance, when not accompanied by a fixing of minimum prices or not unduly extended as to area or duration, affords a fair protection to the interests of the licensee without unreasonably interfering with the interests of the public. At common law a vendor of income-producing property may validly covenant with his purchaser not to compete for a given time or within a given area so long as the restrictions are reasonably necessary to protect the value of the property purchased. It is true that licenses of property rather than sales are here concerned and that the distributors covenant not only not to exhibit the film themselves, but also not to license them to others. Nevertheless, we believe these are not differences which affect the applicability of the common-law rule to the present case, for licenses between one distributor and one exhibitor with reasonable clearance provisions do not, in our opinion, involve anything unlawful. Such provisions are no more than safeguards against concurrent or subsequent licenses in the same area until the exhibitor whose theatre is involved has had a chance to exhibit the pictures licensed without invasion by a subsequent exhibitor at a lower price. It seems nothing more than an adoption of the common law rule to restrict subsequent exhibitions for a reasonable time within a reasonable area. While clearance may indirectly affect admission prices, it does not fix them and is, we believe, a reasonable restraint permitted by the Sherman Act.

The costs of each black and white print is from $150 to $300, and of a technicolor print is from $600 to $800. Many of the bookings are for less than the cost of the print so that exhibitions would be confined to the larger high-priced theatres unless a system of successive runs with a reasonable protection for the earlier runs is adopted in the way of clearance.

In Section VIII of the Consent Decree, moreover, there is the explicit statement to which all parties, including the plaintiff, consented.

> "It is recognized that clearance, reasonable as to time and area, is essential in the distribution and exhibition of motion pictures."

While, as previously stated, we do not deem ourselves bound by any provision of the consent decree, if we now find that it violates the Sherman Act, the forcefulness of the phrasing of this sentence indicates the proved utility of clearance practices in the movie industry and also their apparent necessity for a reasonable conduct of the business. Indeed, it is practically conceded that exhibitors would find extremely perilous the acceptance of licenses for the exhibition of films without assurance by the distributor that a nearby competitor would not be licensed to show the same film either at the same time or so soon thereafter that the exhibitor's expected income — perhaps on the basis of which he agreed to the specified rental — would be greatly diminished. Moreover, we understand the plaintiff to concede that the licensor may license its pictures for different successive dates. A reasonable clearance is in practical effect much the same. Either a license for successive dates, or one providing for clearance, permits the public to see the picture in a later-exhibiting theatre at lower than prior rates.

While we cannot find sufficient evidence to support an inference that the major defendants here, though controlling some of the largest circuits of theatres in the country and thus possessing potential weapons of great strength, have either collectively or severally entered upon a general policy of discriminating against independents in their grants of clearances, yet they have acquiesced in and forwarded a uniform system of clearances and in numerous instances have maintained unreasonable clearances to the prejudice of independents and perhaps even of affiliates. The decision of such controversies as may arise over clearances should be left to local suits in the area concerned, or, even more appropriately, to litigation before an Arbitration Board composed of men versed in the complexities of this industry.

In determining the reasonableness of the specific clearances which may come before these tribunals, they should consider whether the clearance has been set so as to favor affiliates or control the admission prices of the theatres involved.

In determining whether any clearance complained of is unreasonable, the following factors should be taken into consideration and accorded the importance and weight to which each is entitled, regardless of the order in which they are listed:

(1) The admission prices, as set by the exhibitors, of the theatres involved;

(2) The character and location of the theatres involved, including size, type of entertainment, appointments, transit facilities, etc.;

(3) The policy of operation of the theatres involved, such as the showing of double features, gift nights, give-aways, premiums, cut-rate tickets, lotteries, etc.;

(4) The rental terms and license fees paid by the theatres involved and the revenues derived by the distributor-defendant from such theatres;

(5) The extent to which the theatres involved compete with each other for patronage;

(6) The fact that a theatre involved is affiliated with a defendant-distributor or with an independent circuit of theatres should be disregarded; and

(7) There should be no clearance between theatres not in substantial competition.

The foregoing has been directed to the validity of clearance provisions resulting from separate negotiations between individual distributors and exhibitors in free and open competition with other distributors and exhibitors, and, as stated, we believe their reasonable use to be lawful. It is here claimed by plaintiff, however, that the distributor-defendants have acted in concert in the formation of a uniform system of clearances for the theatres to which they license their films and that the exhibitor-defendants have assisted in creating and have acquiesced in this system. This we find to be the case and hold to be in violation of the Sherman Act.

Much that has been said about clearances is applicable also to runs; the two are practically alike. Clearances are given to protect a particular run against a subsequent run, and the prac-

(*Continued on Page 28*)

RKO RADIO . . . 3 in Block No. 6 (Total 5)

'TILL THE END OF TIME' STRONG EMOTIONAL DRAMA ABOUT VETS

Rates ● ● ● — generally

RKO Radio

105 minutes

Dorothy McGuire, Guy Madison, Robert Mitchum, Bill Williams, Tom Tully, William Gargan, Ruth Nelson, Loren Tindall, Jean Porter, Harry Von Zell, Selena Royle, Richard Benedict, Arthur Loft, Gavin Gordon, Johnny Sands, Tim Ryan.

Directed by Edward Dmytryk.

"Till the End of Time" is a timely and absorbing film dealing with returning veterans, despite a slow start and an episodic quality, which adds human interest but detracts slightly from its dramatic punch. With Dorothy McGuire, who gives a portrayal of great emotional intensity, and Guy Madison, the widely-publicized newcomer who exudes boyish charm, the picture's romantic aspects will carry tremendous appeal to feminine fans. At the same time, it has several hard-hitting sequences to attract male patrons. Based on Niven Busch's novel, "They Dream of Home," this is a moving and intensely realistic picture which depicts the average war veteran as either restless and unsettled or embittered—as so many actually are. The story centers about ex-Marine Guy Madison, only son of middle-class parents who is reluctant to return to school and is ready for romance with a lonely war widow, and his two war buddies, one a Westerner with a silver plate in his skull, the other a legless ex-pugilist. None of the three finds it easy to adjust himself to civilian life and their efforts in that direction furnish the most dramatic, as well as a few of the comic, episodes in an earnest and interest-holding tale. While the romantic sequences are outstanding, the climactic barroom brawl is a thrill highlight and several tragic touches will bring tears to the eyes of many spectators. Despite his tendency to linger over the many heart-warming family and home-town bits, Edward Dmytryk's direction is excellent and shows an unusual grasp of the returning veteran's reactions. The musical background, which stresses the currently-popular title tune (based on Chopin's "Polonaise") is an additional selling point.

On his discharge from the Marines, Guy Madison heads for his Los Angeles home while his buddy, Robert Mitchum, sets off for a New Mexico ranch. Madison's parents are not home for his surprise arrival so he goes to the local juke-box joint where he meets and falls in love with Dorothy McGuire, widow of a war flyer. Although his parents try to understatnd him, Madison is restless and avoids going back to school or entering his father's business. Finally, Miss McGuire helps him get a job in a factory, but he quarrels with the foreman and she has difficulty bringing the boy to his senses. When Mitchum turns up broke and embittered and Bill Williams, another buddy who has lost both his legs, is unable to snap out of his depressed mood, Madison gets drunk in a bar. In the brawl that follows an argument about racial prejudices, Mitchum is knocked out and Williams puts on his artificial legs and comes along to help. After seeing that Mitchum gets hospital care, Madison is joined by his parents and by Miss McGuire, who promise to help him with his civilian life problems.

Dorothy McGuire, who gives the role of the lonely war widow a fascinating Garbo-like quality, does one of the finest acting jobs of her career. Guy Madison does so well in a sensitive role that he will have patrons talking about him and awaiting his next film. Robert Mitchum gives another of his superb taciturn portrayals, reminiscent of his "G. I. Joe" characterization, and Bill Williams does well as the Marine afraid to use his artificial legs. Ruth Nelson and Selena Royle are splendid as understanding mothers and Jean Porter contributes a few lighter moments as a pretty 'teen ager.

LEYENDECKER

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'CRACK-UP' ANOTHER OF THOSE RKO ACTION 'SLEEPERS'!

Rates ● ● ● in action spots; slightly less elsewhere

RKO Radio

93 minutes

Pat O'Brien, Claire Trevor, Herbert Marshall, Ray Collins, Wallace Ford, Damian O'Flynn, Dean Harens, Erskine Sanford, Mary Ware, Tom Dugan, James Burke, Al Hill.

Directed by Irving Reis.

Comparable to "Murder, My Sweet" and other superior action fare, "Crack-Up" is a cracker-jack melodrama and Pat O'Brien's best vehicle in several seasons. It's a genuine "sleeper" which should clean up in action spots and make a first-rate attraction in almost any type of house. Irving Reis' taut direction (similar to Alfred Hitchcock's superb style) builds up suspense and keeps the spectator guessing from the bang-up opening shot to the "nick-of-time" finale. In other hands, the plot, which revolves around a carefully-planned attempt to forge famous paintings, might have seemed fantastic and its development somewhat confusing, but in this case, it achieves thriller proportions. Although the picture has a fair quota of sophisticated love interest, these interludes are brief and never slow up the spine-tingling story. The photography and production values are both excellent.

The story opens with Pat O'Brien smashing his way into the museum where he had been conducting a series of art lectures, hitting a policeman and then losing consciousness. When he comes to thinking he had been in a train wreck, the bewildered O'Brien is informed that there had been no wreck. After Ray Collins, member of the museum's board, suggests to police that O'Brien has had a mental crack-up, the latter goes over the events of the night before starting from his lecture when he had promised to have some genuine masterpieces on hand for X-Raying at the next lecture. Determined to prove that he had been in a train wreck, O'Brien retraces his steps and uncovers information that reveals that he had been deliberately knocked out as the train on which he had been riding approached a tunnel. Damian O'Flynn, museum curator, tells O'Brien that he had discovered that a Gainsborough which had been lost at sea while being shipped back to England, was a forgery and that other paintings being exhibited in the museum may not be genuine. O'Flynn is murdered before he can aid O'Brien further and the latter then enlists the aid of Mary Ware, secretary to the museum's director, in X-Raying the paintings. After he uncovers the forgeries, Miss Ware covers him with a gun until Collins arrives to hold him captive. Collins, the thief who is hiding the original paintings, plans to shoot O'Brien but Herbert Marshall, Scotland Yard man who had been sent from London to investigate the loss of the Gainsborough, arrives in time to save his life and capture Collins.

After such light-weight vehicles as "Perilous Holiday" and "Man Alive," Pat O'Brien is back in his hard-hitting stride with his expert portrayal of the determined art lecturer. Claire Trevor, as his romantic vis-a-vis, is ideally cast as is Herbert Marshall, as a suave Britisher whose identity as a Scotland Yard man is not revealed until the climax. Ray Collins contributes a fine character portrayal and Wallace Ford and Damian O'Flynn also do good work.

YORK

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'BAMBOO BLONDE' WEAK MUSICAL FOR LOWER SLOT

Rates ● ● as supporting dualler in naborhoods

RKO Radio

68 minutes

Frances Langford, Ralph Edwards, Russell Wade, Iris Adrian, Richard Martin, Jane Greer, Glenn Vernon, Paul Harvey, Regina Wallace, Jason Robards, Jean Brooks, Tom Noonan, Dorothy Vaughan, Robert Clarke.

Directed by Anthony Mann.

This is a minor musical lacking solid entertainment values. "The Bamboo Blonde" leans far too heavily on Frances Langford, although her radio and record following may give the programmer fair box office draw in naborhood spots. It's strictly for the duals—supporting a drama or action topper. Never a beauty, Miss Langford has been photographed unflatteringly and her blonde hairdo is not becoming. Her velvety singing voice has always been her chief asset and it shows to best advantage here in "Right Along About Evening" and "Dreaming Out Loud," two pleasing tunes, if not of Hit Parade calibre. Even the story, which concerns a flying crew and the Bamboo Blonde painted on their plane which makes headlines for its heroic exploits during the war, seems dated and filled with romantic complications which could have been cleared up with a simple explanation—but then there wouldn't have been any picture. Miss Langford tries hard, with only mild success, to win audience sympathy for the nightclub heroine, but she shows up unfavorably in her scenes with the attractive Jane Greer, who plays a selfish rich girl in convincing style. Ralph Edwards' live-wire antics garner a few laughs as do Iris Adrian's wisecracks, but Russell Wade makes a colorless flying hero.

Russell Wade, new skipper of a B-29 bomber, is framed by his crew into going to a second-rate night spot which is out-of-bounds for servicemen. The club's singer, Frances Langford, hides Wade and then hustles him out the back way after which they spend a pleasant evening without even learning each other's names. After arriving at their air base, the crew finds Wade's slot machine photo of Miss Langford and, assuming they are sweethearts, they paint her on their plane which they christen "The Bamboo Blonde." The crew's heroic war exploits make headlines and Miss Langford's publicity as "The Original Bamboo Blonde" zooms the club to popularity. When Wade returns for a bond tour, his former rich girl sweetheart, Jane Greer, appears and warns Miss Langford to stay away from him. But Wade and Miss Langford really fall in love during the bond tour and Miss Greer makes one final, and futile, attempt to win him back. When Miss Langford finally meets Wade's wealthy parents, they welcome her despite the difference in their social stations.

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M-G-M . . . 2 in Block No. 17 (Total 4)

'THREE WISE FOOLS' HOKUM FANTASY FOR OLD FOLKS AND KIDDIES

Rates ● ● for family houses

M-G-M

90 minutes

Margaret O'Brien, Lionel Barrymore, Lewis Stone, Edward Arnold, Thomas Mitchell, Ray Collins, Jane Darwell, Charles Dingle, Harry Davenport, Henry O'Neill.

Directed by Edward Buzzell.

While a group of fine veteran actors stand around looking tragically uncomfortable, little Margaret O'Brien works all over the screen like a real trouper, heavy brogue and all, to make something of this rather embarrassing hokum fantasy about a cute little Irish immigrant who finally wins the love of three bitter, rich old men. It is the colleen's belief in fairies that eventually conquers all and director Edward Buzzell, not content with subtly suggesting the existence of the Good Folk, shows them full blown, on the screen — thereby destroying the faith of his audience. This reviewer, at least, will never again believe in fairies, for the ones in "Three Wise Fools" are a lot of horrible little creatures. The picture is a bad mixture of fantasy and reality. It will prove boring to sophisticated audiences, but old folks and youngsters should enjoy the antics of the cute young star. Fair grosses can be anticipated in naborhood and rural situations. It will be weak in metropolitan deluxers and action houses.

The story opens with Harry Davenport, an old leprechaun, telling the fairies the story of a girl who ran off to Ireland with an Irish troubador, leaving behind three suitors. Before he carries her off, the troubador "blesses" the three disappointed swains with the wish that their ambitions come true — and Irish curse. Forty years later, the seven-year-old Margaret O'Brien, granddaughter of the girl they loved, arrives in America and finds doctor Lionel Barrymore, Judge Lewis Stone and banker Edward Arnold — all successful greedy, lonesome bachelors, living together. Margaret is accompanied by Thomas Mitchell, her faithful man-servant. The child explains that she is an orphan and that her grandmother's dying wish was that they become her guardians. They send her away brokenhearted, but discover that she is the rightful owner of a property they had contributed to win some public goodwill. They find her and take her into their house, but only for the purpose of getting her deed to the property. Margaret will not give it up because she is convinced that fairies live in the old tree on the land. All their wiles fail to induce her to give up the property and when she realizes their motive, the child goes to a convent to become a nun. Realizing they love her, the three old men hold themselves up to public disgrace, pretend to share her faith in the fairies and take her to their hearts.

The performances of Messrs. Barrymore, Stone, Arnold and Mitchell are unbelievably bad. Eddie Buzzell's direction ditto.

WAX

'FAITHFUL IN MY FASHION' LIGHT-WEIGHT YARN MILDLY AMUSING

Rates ● ● generally as supporting dualler

M-G-M

81 minutes

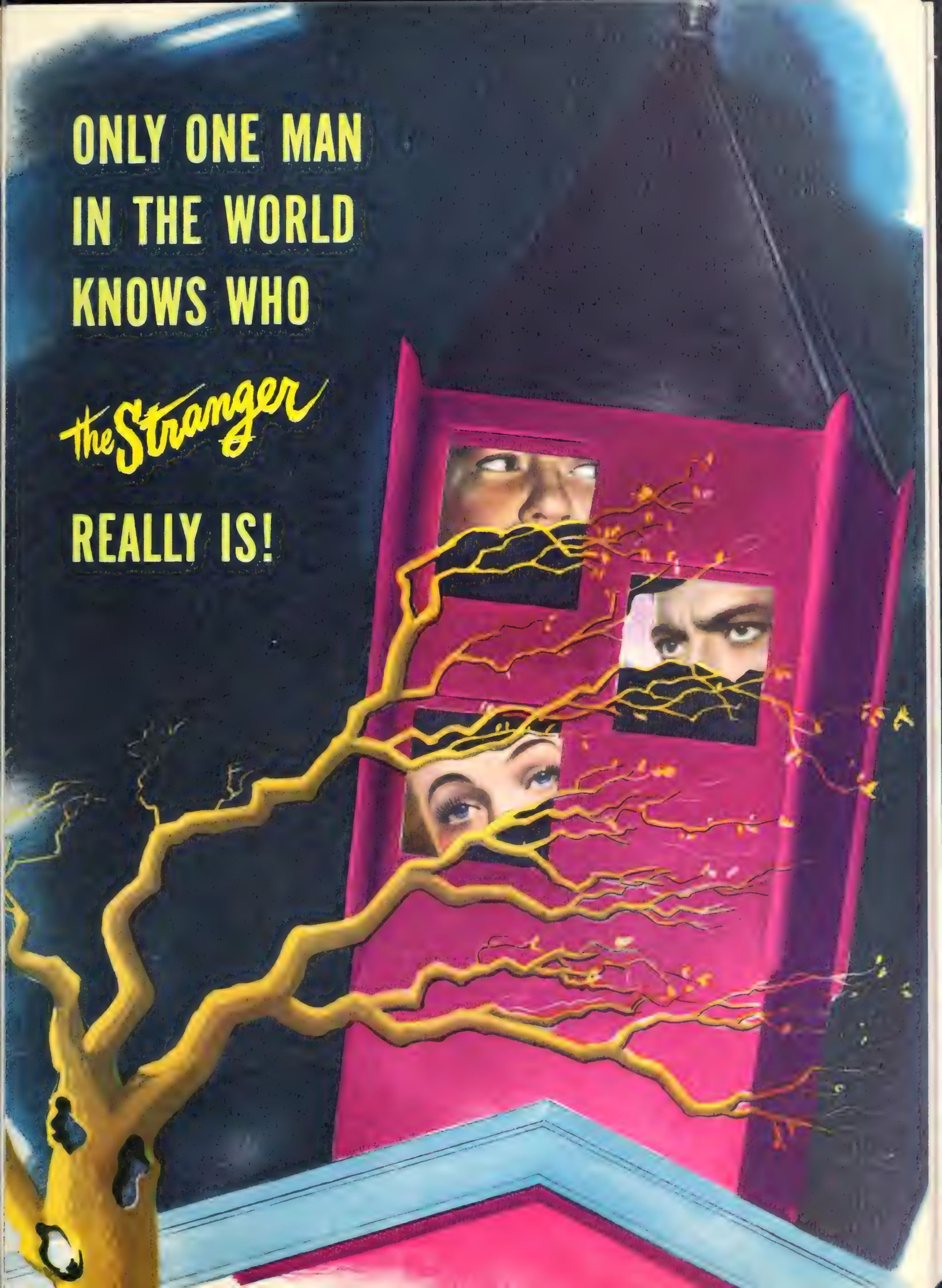
Tom Drake, Donna Reed, Edward Everett Horton, Spring Byington, Sig Ruman, Harry Davenport, Margaret Hamilton, Warner Anderson, William "Bill" Phillips, Hobart Cavanaugh, Connie Gilchrist, Fred Essler, Wilson Wood, Jack Overman.

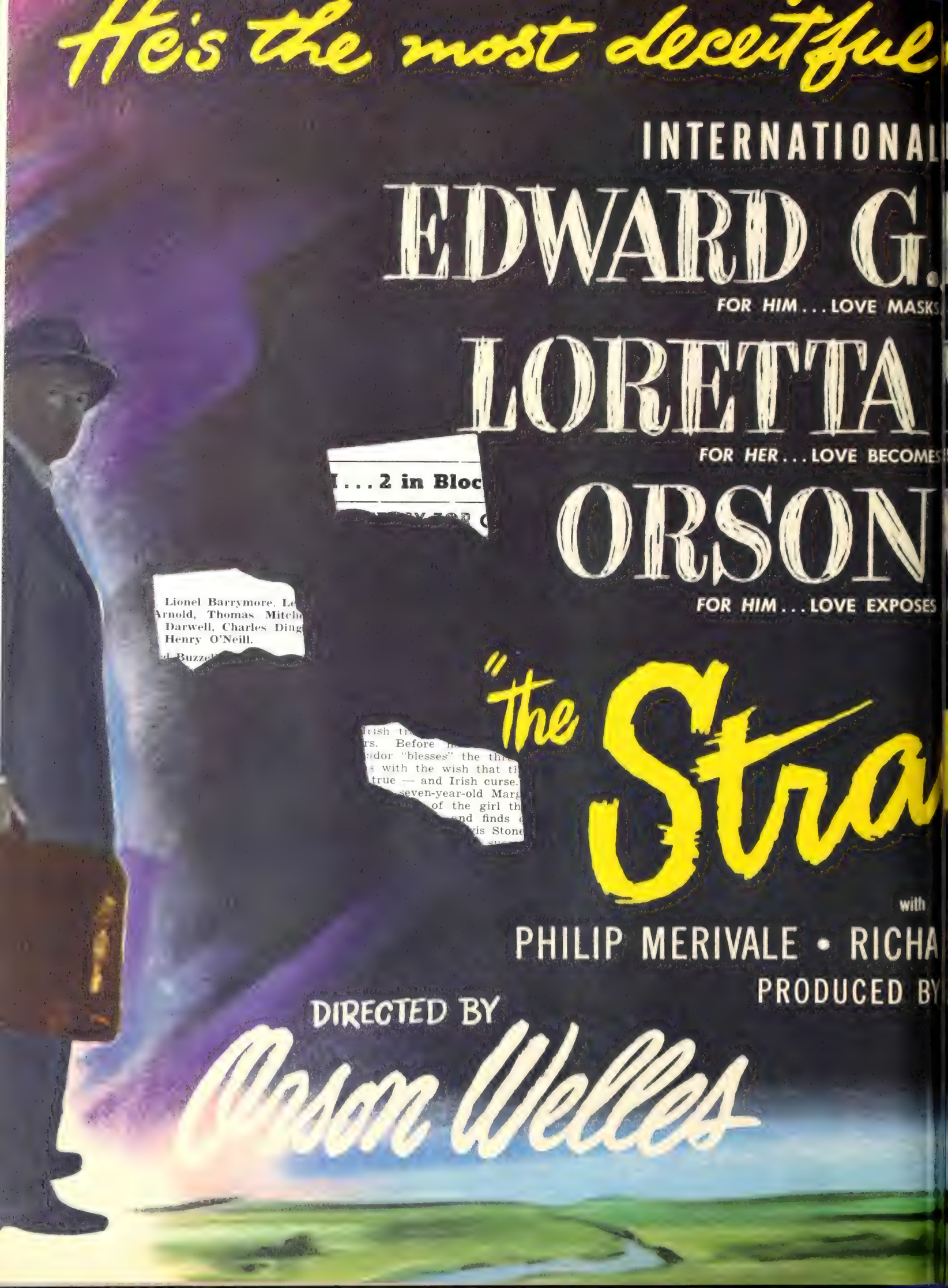
Directed by Sidney Salkow.

A mildly amusing, overly-sentimental romantic comedy, "Faithful in My Fashion" is handicapped by a feather-weight story padded far beyond its logical running time. However, Tom Drake's growing popularity should attract some 'teen age fans and the picture will get by in naborhood and family spots. The plot presents a post-war problem — although an unlikely one — of a returning veteran who is unprepared for changes in either his sweetheart's feelings or in his former working conditions. The elaborate pretense made by his co-workers to keep the truth from him and give him a happy furlough is handled in unimaginative fashion and will hold few surprises for the average patron. A swifter pace and a broader style of acting might have made this an entertaining hour-long comedy. As it is, both Tom Drake, who is boyish and engaging, and Donna Reed, who is attractive and capable, are permitted to take their unbelievable roles far too seriously. Edward Everett Horton, Spring Byington, Hobart Cavanaugh and Margaret Hamilton play kindly middle-aged store employes – practically carbon copies of roles which have made them familiar figures to screen fans. Sig Ruman's explosive comedy gets a few laughs.

After almost five years of Army life, Tom Drake returns to the department store where he formerly managed the shoe department determined to spend his two-week furlough with his sweetheart, Donna Reed. Unknown to him, the latter is no longer a clerk but head buyer for the department and she is now engaged to Warner Anderson. However, Drake's four associates in the shoe department, Edward Everett Horton, Spring Byington, Hobart Cavanaugh and Margaret Hamilton, persuade Miss Reed to conceal her promotion and to pretend to still love him in order to make his furlough a happy one. Abandoning her swank apartment, Miss Reed borrows her former East River flat from its present tenant and she convinces Drake that she still loves him. When she is confronted by both Anderson and Drake, after the latter learns of her promotion, she confesses the entire ruse. Drake is heartbroken until the four shoe clerks arrange for him and Miss Reed to work in adjoining window displays. They soon discover they really love each other and are reunited.

YORK


ONLY ONE MAN
IN THE WORLD
KNOWS WHO
the Stranger
REALLY IS!


He's the most deceitful
INTERNATIONAL
EDWARD G.
FOR HIM... LOVE MASKS
LORETTA
FOR HER... LOVE BECOMES
ORSON
FOR HIM... LOVE EXPOSES
...2 in Bloc
Lionel Barrymore, Le
Arnold, Thomas Mitch
Darwell, Charles Ding
Henry O'Neill.
"the Stra
with
PHILIP MERIVALE • RICHA
PRODUCED BY
DIRECTED BY
Orson Welles


an a woman ever loved!
ICTURES presents
ROBINSON
OVERWHELMING FEAR!
YOUNG
SHAMEFUL ALLIANCE!
WELLES
HAUNTING GUILT!
nger"
D LONG • BILLY HOUSE
. P. EAGLE
Story by VICTOR TRIVAS and DECLA DUNNING
Screenplay by ANTHONY VEILLER
AN INTERNATIONAL PICTURE
Released through RKO RADIO PICTURES



MILLIONS

WILL MEET *the Stranger*

THROUGH 28,410,344 COPIES . . . . . .

of national magazines . . . through full page ads, most of them in 2 colors, in publications such as LIFE (2 insertions)
—SATURDAY EVENING POST
—COSMOPOLITAN—TRUE STORY
—LOOK—TIME—LIBERTY and the FAN LIST.



THAT'S TELLING THE WORLD AGAIN THAT "GOOD ENTERTAINMENT IS INTERNATIONAL"

20th CENTURY-FOX . . . 1 July Release (Total 2)

'SMOKY' ANIMAL STORY IN TECHNICOLOR

Rates ● ● ● — in family and rural houses; less elsewhere

20th Century-Fox

87 minutes

Fred MacMurray, Anne Baxter, Burl Ives, Bruce Cabot, Esther Dale, Roy Roberts, J. Farrell MacDonald, Max Wagner, Victor Kilian, Guy Beach, Herbert Heywood.

Directed by Louis King.

The sure-fire ingredients of a well-loved animal story, outdoor action and gorgeous Technicolor photography are again pleasingly blended in "Smoky." It's a natural for family and rural houses and it should do a bit above-average business generally. Actually, however, the children will get the greatest thrill out of this leisurely and rather tearful tale of a man's devotion for a spirited stallion, for its supplementary human tale is unexciting and lacking in emotional depth. Based on Will James' widely-read novel, this has a dramatic flurry or two between two brothers, one wayward, the other honest, and the merest suggestion of romance. The climactic reunion between master and broken-down horse is too maudlin for words. For the rest, it's mainly the trials and tribulations of a horse who refuses to be broken into the saddle, soothing cowboy ballads and lovely western scenery—but that's enough for family audiences even if sophisticated patrons may stifle a few yawns. Although Fred MacMurray does a capable acting job as the roving cowboy who becomes strongly attached to Smoky, the beautiful black colt and the magnificent color photography are the "stars" of the picture. Second honors are captured by Burl Ives, noted singer of such ballads as "The Foggy, Foggy Dew," "The Blue Tail Fly" and other American folk songs, who exhibits a refreshing, easy-going style and whose record and concert hall fame will be an extra selling point in many spots. Anne Baxter is merely required to look pretty in western outfits and Bruce Cabot, Esther Dale and J. Farrell MacDonald are competent in smaller roles.

When Fred MacMurray, a roving cowhand, first sees Smoky, a four-year-old stallion escaping from a herd of wild horses in the mesa country, he knows that he will never be satisfied until he has broken him into the saddle. MacMurray rounds up Smoky and brings him to the ranch owned by Anne Baxter and, although he dodges questions about his past, she gives him a job. Things run smoothly for a time while MacMurray gently, but firmly, breaks Smoky until Bruce Cabot, MacMurray's wayward brother, turns up and pleads to be given another chance at a job. At round-up time, Smoky is allowed to remain wild and, later, when MacMurray is thrown from his saddle and wounded, the horse rescues him and drags him safely back to the ranch. Cabot, resentful because MacMurray orders him off the ranch for forging his name to a bad check, hijacks Smoky along with 30 head of cattle. Infuriated at Cabot's bad treatment of him, Smoky rears up and kills him before he escapes to the hills. Later, Smoky is captured by a cowpuncher, sold to a rodeo and, after he is hurt, is sold to a livery stable. MacMurray, who has never given up hope of finding Smoky, finally comes upon him pulling a junk wagon. MacMurray then brings Smoky back to the ranch and turns him into pasture.

DENLEY

20th CENTURY-FOX . . . 1 August Release (Total 3)

'DEADLINE FOR MURDER' FAMILIAR CHASE YARN

Rates ● ● in action spots or as supporting dualler only

20th Century-Fox

65 minutes

Paul Kelly, Kent Taylor, Sheila Ryan, Jerome Cowan, Renee Carson, Leslie Vincent, Joan Blair, Matt McHugh, Marian Martin, Thomas Jackson, Jody Gilbert, Syd Saylor, Emory Parnell, Andre Charlot, Ray Teal, Eddie Marr, Jack Mulhall, Spec O'Donnell.

Directed by James Tinling.

A run-of-the-mill melodrama with killings aplenty but practically no suspense. Deadline for Murder" will get by in action spots or as a supporting dualler in naborhoods. While the arresting title and familiar cast names suggest a mystery thriller, audiences will be disappointed to get only a routine yarn about a chase for a missing Government document which would mean millions to a foreign combine. However, except for several extraneous lighter moments which slow things up, Director James Tinling has managed to achieve a fast pace and squeeze some excitement out of this tired tale. Kent Taylor, again playing a suave gambler and man-about-town, and Paul Kelly, in one of his detective characterizations, carry off their customary assignments in capable fashion, but Sheila Ryan is unconvincing as a girl reporter—the kind who sits on the edge of people's desks, phones in scoops and acts like the typical movie version of a newspaperwoman. Jerome Cowan and Renee Carson do well enough as the foreign agents and Jody Gilbert furnishes a few amusing moments as a formidable policewoman.

Learning that her stepson, Leslie Vincent, has taken a gun and gone in search of a valuable Government document missing from his father's safe, Joan Blair appeals to Kent Taylor for aid. The latter, who has just forestalled a fake hold-up engineered by Jerome Cowan, host at a gambling house, follows Vincent to a chorus girl's apartment where the boy tells him that the missing document concerns oil concessions which would mean millions to a foreign combine. As Taylor follows the trail of the document, several murders take place and, as he becomes more involved in intrigue, Paul Kelly, a detective, and Sheila Ryan, a meddlesome newspaper reporter, help him get out of scrapes. When Taylor learns of the whereabouts of the document, Cowan agrees to get it for him for $25,000. After a hold-up and a gun skirmish with Cowan, Taylor is saved by the timely arrival of Kelly and the police.

LEYENDECKER

'DRESSED TO KILL' ONE OF THE BETTER SHERLOCK HOLMES MYSTERIES

Rates ● ● + in action spots; good dualler elsewhere

Universal

72 minutes

Basil Rathbone, Nigel Bruce, Patricia Morison, Edmond Breon, Frederic Worlock, Carl Harbord, Patricia Cameron, Holmes Herbert, Harry Cording, Tom P. Dillon, Ian Wolfe, Mary Gordon, Olaf Hytten, Delos Jewkes, Topsy Glyn.

Directed by Roy William Neill.

This ingeniously-told and interest-holding mystery yarn is made to order for the Sherlock Holmes devotees and action fans in general. It will also make a good supporting dualler in the naborhoods. Fourteenth (and reportedly the last) of Universal's programmers based on Sir Arthur Conan Doyle's famous detective yarns, this is also one of the best of the series. The calm and resourceful Holmes and his blundering, but well-meaning crony, Dr. Watson, have a hard nut to crack as they follow the trail of three identical prison-made musical boxes whose tunes hold a message for a gang of unscrupulous criminals. A beautiful and strikingly-gowned adventuress (hence the title) is their chief adversary and Holmes gets himself into several tight spots before he brings the crooks to justice. Basil Rathbone's imperturbable demeanor as Holmes and Nigel Bruce's blustering as Dr. Watson are again neatly contrasted throughout and Patricia Morison is well cast as the attractive adventuress. Ian Wolfe, Frederic Worlock and Edmond Breon give fine character portrayals and Delos Jewkes' singing of a beer-hall ballad, "Ya Never Know Just 'oo Yer Gonna Meet," adds a novel lighter touch.

Three identical music boxes, made in Dartmoor Prison and auctioned in London, hold the key to the hiding place of a stolen set of Bank of England plates for engraving five-pound notes. After one of the purchasers is murdered and a second is robbed of her box, Sherlock Holmes (Basil Rathbone) is convinced that a gang headed by Patricia Morison and Frederic Worlock will stop at nothing to get the hidden bank plates. Because Holmes lacks the evidence to arrest them, he gets the third musical box and decodes a message from its tune indicating that the plates are hidden in the library of a Doctor "S." By a clever ruse, Miss Morison's confederates capture Holmes and she steals the third box from Dr. Watson (Nigel Bruce) before the detective can free himself. However, Dr. Watson unconsciously suggests a clue to the hiding place of the bank-note plates and Holmes arrives at the Memorial Home of Dr. Samuel Johnson in time to trap Miss Morison in the act of finding the plates before he turns her and her confederates over to the police.

LEYENDECKER

'THE RUNAROUND' FAST-MOVING, AMUSIN G COMEDY

Rates ● ● — as dualler generally

Universal

80 minutes

Rod Cameron, Ella Raines, Broderick Crawford, Frank McHugh, Samuel S. Hinds, Nana Bryant, George Cleveland, Joe Sawyer, Joan Fulton, Dave Willock, Charles Coleman, Ferris Taylor, Dorothy Granger, Emmett Vogan, Jack Overman, Pamela Blake.

Directed by Charles Lamont.

This fast and furious cross-country race, plentifully sprinkled with slapstick and fisticuffs, is entertaining stuff for escapist-minded patrons. Although the cast names are not strong enough to hold the top spot in most situations, it will make a good dualler generally and benefit by favorable word-of-mouth in subsequents. The coast-to-coast chase, from San Francisco to New York via plane, bus and old-model Ford, is similar to the popular "It Happened One Night" story formula and has many amusing bits, some racy dialogue and a few exciting moments during its 86 minute unreeling. While the heroine's reactions frequently seem inexplicable, matters are satisfactorily straightened out in a surprise climax which also paves the way for a logical romantic finish. Production values are modest with much of the action taking place out-doors or in roadside restaurants, country hotels, etc. Under Charles Lamont's breezy direction, Rod Cameron (ordinarily the long, lanky cowboy type) gives a surprisingly capable comedy performance. Ella Raines also does nicely in a lighter-than-usual portrayal. Broderick Crawford is merely adequate in a strong-arm role, while George Cleveland and Dave Willock contribute comical bits.

Rod Cameron quits Broderick Crawford's detective agency when his best friend, Frank McHugh, is fired and starts his own agency. Learning that Samuel S. Hinds has sent for Crawford to help locate his missing daughter who has run away to marry a sailor, Cameron gets to Hinds first and is hired for the job. When Crawford also turns up, Hinds offers $15,000 to the one who brings the daughter back first. From a picture supplied by Hinds, Cameron finds Ella Raines in San Francisco and tricks her into starting back East with him. However, Crawford is hot on their trail and the two outwit each other, beat each other up and do everything possible to get Miss Raines back home. During the trip East, Cameron and Miss Raines fall in love and, when he returns her to Hinds, he finds that the latter's real daughter is happily married to the sailor and that the girl he dragged across the U. S. is Hinds' secretary. The entire chase was cooked up by Hinds and Miss Raines in order to pacify the former's wife. Cameron gets the reward anyway and wins Miss Raines in the bargain.

YORK

'CRIME OF THE CENTURY' ENGROSSING QUICKIE LACKS NAMES

Rates ● ● — as supporting dualler only

Republic

57 minutes

Stephanie Bachelor, Michael Browne, Martin Kosleck, Paul Stanton, Betty Shaw, Ray Walker, Mary Currier, Tom London, Don Costello, Earl Hodgins, Charles Wilson, Garry Owen, Frances Morris, Charles Cane, Frederick Howard, David Fresco.

Directed by Philip Ford

A fast-paced low-budget thriller running less than an hour, "Crime of the Century" adequately fulfills its purpose — to round out the bill in minor naborhood or action houses. The arresting, if somewhat extravagant, title is the sole selling point as the players have no marquee value. The story of a daring plan to keep secret the death of a corporation head in order to gain control of his business is unusual enough to hold attention, despite its improbability. And the audience is kept guessing until just before the climax when a gruesome shot of the dead man's body, preserved in a bathtub filled with ice cubes, solves the mystery. The plot is stripped of non-essentials to the extent that comedy relief and love interest have been completely overlooked. Stephanie Bachelor, a stunning, svelte clothes-horse type who has been appearing in a string of these Republic "C" pictures, plays the glamorous temptress very capably and Martin Kosleck and Paul Stanton give their customary villainous portrayals. Michael Browne is extremely amateurish as the tough-guy hero.

After several years in prison, Michael Browne returns home to find that his brother, Ray Walker, is mysteriously missing. In a small bar, Browne meets Stephanie Bachelor who explains that she is a close friend of Walker's, who has been called away on an important story. On a tip from Walker's editor, Browne goes to the home of the president of Amalgamated Industries who, he is told, is too ill to see him. However, when the industrialist's daughter, Betty Shaw, tells him she is being prevented from seeing her father, Browne agrees to help her. When Browne learns that Miss Bachelor is the industrialist's secretary, Browne and Miss Shaw force their way in to his bedroom and discover his dead body preserved in ice. His death was being kept secret so he could be re-elected and, later, the vice-president would get control of the business. Walker, who had discovered this, is being kept prisoner in the house by Stanton and Miss Bachelor. After the latter two meet their just rewards, Walker releases the sensational story to the newspapers.

DENLEY

'LOVER COME BACK' NONSENSICAL FARCE IS FAIRLY AMUSING

Rates ● ● + on name value; weak for action and rural houses

Universal

90 minutes

Lucille Ball, George Brent, Vera Zorina, Charles Winninger, Carl Esmond, Raymond Walburn, Elisabeth Risdon, Wallace Ford, Louise Beavers, Franklin Pangborn, George Chandler, William Wright, Joan Fulton, William B. Davidson, Lane Chandler.

Directed by William A. Seiter.

This nonsensical farce in the sophisticated vein is fairly amusing escapist fare. Although their acting talents seem wasted in such trivial stuff, Lucille Ball and George Brent, and a first-rate supporting cast containing several reliable comedians, give this above-average marquee value for secondary first-runs and better naborhood spots. It will be weak in small towns and action houses. Miss Ball has at least a dozen changes of costume, one more striking than the other, as an added selling point for the ladies, while the males will enjoy the risque situations and double-entendre lines. The plot, however, is just another re-working of the familiar theme about the faithful wife who turns the tables on her philandering husband to make him jealous and much of it is the old bedroom (in one door—out another) comedy routine. While the last is extremely repetitious and stretched out until it becomes tiresome, it still gets laughs in most spots. Settings and costumes give this a high production polish.

Lucille Ball, top designer for a dress company, has been resisting the advances made by her associates, Carl Esmond, Raymond Walburn and William Wright, while her husband, George Brent, has been a war correspondent overseas. On Brent's return, Miss Ball unexpectedly gets a place on the press boat to meet him on the steamer and, although she learns that Vera Zorina, another photographer, has the adjoining stateroom, she refuses to succumb to jealousy until a bevy of newspaper girls he has known overseas kiss him and make a big fuss over him. One of the girls plays a romantic record, made by Brent, which is an exact duplicate of the one he sent to his wife, as well as a half-dozen other girls. Deciding to give Brent a jolt, she makes him jealous by planting a half-smoked cigar and a man's hat in her apartment and by encouraging the attentions of Esmond. Learning that Brent's father, Charles Winninger, has always been a philanderer, Miss Ball has a bitter quarrel with Brent and heads for Las Vegas for a divorce. Brent and Miss Zorina are doing a photographic lay-out on the same town and there is a frantic mix-up in hotel reservations. After considerable running in and out of each other's bedrooms, Miss Zorina steps out of the picture and paves the way to a reconciliation between Miss Ball and her husband.

Lucille Ball looks fetching, makes the most of her humorous lines and gives an excellent light comedy portrayal—certainly one of her best to date. George Brent also does well in a comedy role which is a welcome contrast to his recent dramatic portrayals. But Vera Zorina, the third starring member, lacks the light touch necessary for featherweight farce and seems miscast in a part which makes no demands on her ballet dancing ability. Charles Winninger and Raymond Walburn portray broadly comic figures, Wallace Ford is outstanding in his drunk scene and Elisabeth Risdon, Carl Esmond and Franklin Pangborn act as if they enjoyed their comedy chores.

LEYENDECKER



EXPLOITATION PICTURE
of the issue

"O. S. S." . . . L. A. D. D. . . . B. O. !

No arm of our armed forces in World War II held so much potential movie material as the Office of Strategic Services, the agency that handled America's most secret undercover activities against the enemy. Paramount was the first to come up with a story about the O.S.S., hastily contrived, perhaps, but good enough to bring this response from the New York reviewers: "A spy thriller" — Herald Tribune; "Tense, tightly written and swiftly paced" — Times; "Exciting" — PM. Any story about the O.S.S. would be an exploitation plum in its own right, but Paramount really handed showmen a lulu by spotting their ace melodrama star, Alan Ladd, in the role of the daring young man who, while he is having his hands full in the scene on this page, gives the nazis more than they can handle in many other scenes. Ladd's romantic vis-a-vis is Geraldine Fitzgerald, an equally daring young lady. O.S.S. commands the exhibitor's strongest two-fist ballyhoo. It will pay off.

(Continued on Next Page)

EXPLOITATION PICTURE

Continued from Preceding Page

"O. S. S."

CREDITS

A Paramount Picture. Produced by Richard Maibaum. Directed by Irving Pichel. Cast: Alan Ladd, Geraldine Fitzgerald, Patric Knowles, John Hoyt, Pat Phelan, Don Beddoe, Richard Benedict, Richard Webb.



1. John Martin (Alan Ladd), young trainee in the Office of Strategic Services, America's super-spy agency in World War II, is arrested by an electronics plant guard for stealing a sketch on a practice assignment. His superior warns him that such carelessness "over there" would mean his death.



2. In OSS headquarters, the French desk, under Commander Brady (Patric Knowles) is given top priority. Their first job will be to knock out the vital Corbet-Mallons tunnel of the French railway system. Brady needs a woman to fill out his team and he has selected Ellen Rogers (Geraldine Fitzgerald). As the team gets its final instructions in London during an air raid, Martin notices that Ellen is trembling. He objects to working with her, but she assures him that she can hold her own with any man.



3. After parachuting into Normandy, the American agents contact FFI leaders with whom they meet in a small shop. A German, Colonel Meister (John Hoyt) enters and is attracted by Ellen, who poses as a sculptress. At her studio, she shows him some of her work.



4. Ellen accompanies Meister on a train trip, she taking a plaster dummy containing explosive. When they enter the vital Corbet-Mallons tunnel, Martin holds up the train, while Ellen lights the fuse. The tunnel, and Meister, are blown up, while Martin and Ellen escape.



5. Brady's team passes information to the Allies for months. The Commander arrives and gives Martin and Ellen a tough assignment — to contact agent Parker, who has valuable data on German troop movements at the Rhine where the Allies will cross.



6. At the farmhouse where they have been contacting Allied planes by radio, a group of drunken nazis manhandle Ellen. Martin enters, gun in hand, and recognizes OSS agent Parker among the nazis. Parker slugs Martin, then drags Ellen into the bedroom and gives her vital information.



7. After the nazis are gone, Ellen helps Martin memorize Parker's instructions. They hear the nazis returning and Ellen sends Martin out to transmit the radio, while she remains to stall the enemy, knowing what her fate at their hands will be.

STUDIO SIZE-UPS

BEHIND THE SCENES IN HOLLYWOOD'S STUDIOS

COLUMBIA

Harry Cohn, this studio's headman and guiding spirit, is now in New York, attending home office conferences which are not expected to result in any vital changes affecting the Columbia organization or its product.

Exercising its rare penchant for antagonizing the press of late, this studio has reportedly come out with an ultimatum to fan mag and press photographers that has the boys baffled, hurt and ready to fight back. Already not too happy about the prevalence of closed sets on the lot, the camera packers were amazed at publicity chief Frank Rosenbergs' order that all shots of Columbia stars, even those taken at night clubs or social affairs, would have to clear through his office before they might be published.

Harmful Policy

Such an unprecedented policy, if effected, would be detrimental to the studio and the publicizing of its product, with the exhibitor in time also suffering. Repercussions in a too severe treatment of the press in regard to publicity cooperation may seem trivial in the case of a boxoffice sensation like Hayworth, but enough tightly closed sets for even top players can result in no good for all concerned. Any attempt by a studio publicity department, even on executive order, to become completely self-sufficient without close association of the press—trade, local daily and magazine—is a step 20 years backwards in film exploitation tactics and a hefty whack at the screen's life line.

Bogart Vehicle Starts

Still in production at Columbia is the Evelyn Keyes-Keenan Wynn—Ann Miller musical, "Thrill of Brazil," while the Humphrey Bogart drama, "Dead Reckoning," is finally underway, with Lizabeth Scott, borrowed from Paramount for the feminine lead. "The Gloved Hand,' a quickie mystery, as yet uncast, was also slated to take off at the week-end, while Virginia Van Upp's production of "My Empty Heart," co-starring Rosalind Russell and Melvyn Douglas, is being groomed for an early start.

Henry Levin has been assigned his first solo big directorial assignment in "The Return of Monte Cristo," which Edward Small is committed to produce for Columbia release, with Louis Hayward in the title role, before Small's return to the United Artists' fold.

Scheduled for a July 1 start is the Dick Powell-Evelyn Keyes mystery, "Johnny O'Clock," which will be directed by Robert Rosson. Cameras should start turning this week on the Richard Dix Whistler mystery, whose title has been changed from "The Hunter Is a Fugitive" to "Secret of the Whistler."

EAGLE-LION

Recognition of the new Eagle-Lion setup as a releasing organization as well as a full-fledged independently functioning producing company is now imperative, upon clarification last week of the hitherto confused and confusing relations between E-L and PRC.

Even so-called or self-styled experts among the Hollywood trade people were kept guessing at the past several weeks' developments concerning the new firm, most of them complicating the situation further by reading in shades of international intrigue or corporate financial skulduggery. What has happened is simply that PRC's majority stockholder and virtual one-man board, Robert Young, decided his little outfit was too far cursed with cheap product to stand much uplift. When the British Rank interests offered him an attractive proposition for production and release exchange by mutual consent, Young and his advisors set up the new organization.

Young's Ambition

Ever since the astute and enormously wealthy industrialist, owner of the Lackawanna and Nickel Plate Railroad and Pathe Industries chief, entered the film production business through PRC, he had hoped to step out on a large, major-like scale. But the nature of PRC's established reputation for crime quickies and 15 days western wonders, plus the difficulty of war-time studio expansion, restricted Young's plan.

Now with Aubrey Schenck and Bryan Foy as production heads of Eagle-Lion, the PRC studio, so renamed, and E-L taking over 36 key exchanges throughout the country from PRC, the new organization is fast shaping as a potential force in production and distribution. Despite the seeming raids on 20th Century-Fox and M-G-M for key men, there is definitely no organizational tie-up between Eagle-Lion and any major studio.

To Enlarge Studio

Indication of Eagle-Lion's plan for expansion may be gathered from the immediate expenditure of $1,000,000 for new construction and renovation of the former PRC studio at 7324 Santa Monica Boulevard. Although delayed by the Civilian Production Administration's March 26 crackdown on commercial building, the project has been partially okayed and some construction is now in progress.

With the return from New York of Schenck and Foy, who had been conferring with Young and Robert Benjamin, J. Arthur Rank representative, it was annonunced that Eagle-Lion production will be in full swing by September, with six films slated before the end of the year. A minimum budget of $350,000, against PRC's $35,000 minimum, has been set, with the provision of several million per production if warranted.

Present production plans call for "It's a Joke, Son," the Kenny Delmar (Senator Claghorn) comedy to start shooting in mid-July. Meanwhile, a neat publicity coup came the studio's way with the announcement that Senator (The Man) Bilbo would do his utmost to prevent the film from reaching the screen because of its being "a slight on Southern legislators."

Claghorn Film

Also listed on the E-L calendar are "Repeat Performance," starring Franchot Tone, and a story dealing with the life of Mother Cabrini, for which Irene Dunne is being sought for the lead.

Latest name additions to the E-L staff are Buddy Westmore as head of the make-up department and Irving Friedman, formerly assistant head of M-G-M's music department, to top the E-L music department. The new studio's signing actor Arturo de Cordova to a contract is first of its "raids" of stars and indicates a policy of picking up good boxoffice prospects who haven't hit their full stride at other studios.

ENTERPRISE

Despite Enterprise's deal with Universal for release of the new company's product, the Charles Einfeld-David Lewis organization is still regarded in production circles as a separate entity, maintaining its own studio (formerly the California Studio) and with its enterprising own publicity department turning out a raft of newsworthy releases as to the company's formidable plans.

Although the company's request for an additional sound stage to be built has been turned down by the local Civilian Production Administration Office, an appeal has been sent to Washington and a favorable verdict is anticipated because of the building permits granted other studios.

'Ramrod' Shooting

Already well in production is the company's first film for Universal release. Starting less than three months after Enterprise's formation, "Ramrod" is a super-western starring Joel McCrea, Veronica Lake, Preston Foster and Don Defore. Directed by film veteran Harry Sherman (his 156th picture), "Ramrod" is being filmed largely in Utah's Zion National Park. Of special interest to exhibitors is the making of a one reel exploitation trailer on the location.

Probably second on the Enterprise slate will be the $3,000,000 production of Erich Maria Remarque's best selling "Arch of Triumph," co-starring Ingrid Bergman and Charles Boyer. Also on the Enterprise schedule is another Remarque novel, "The Other Love" for Barbara Stanwyck; "The Love Story of Sarah Q." (also for Miss Stanwyck, who has signed a long term contract with Enterprise); "The Burning Journey," life story of boxer Barney Ross, for John Garfield's his first independent production away from Warner Bros.

Two Rogers' Vehicles

Another on the Enterprise list for a December 1 start is producer-director Anatole Litvak's "Coup de Grace," from French author Joseph Kessel's novel and probably starring James Mason, British boxoffice champion. Also lined up is a second Harry Sherman—Joel McCrea outdoor drama, "They Passed This Way," proving that Enterprise intends to maintain a variety of product in type and budget.

Two films announced for Ginger Rogers, who has also shown her faith in Enterprise's future, are "Maggi July" and "Wild Calendar." Second venture for Litvak may be "The Snake Pit," startling novel of life in an insane asylum.

METRO-GOLDWYN-MAYER

Least affected of the Big Five by the decision in the Government's anti-trust suit, Metro showed more concern the past week over its convention of Latin American managers. Prime issue decided by the first post-war conclave for this purpose was that Spanish speaking countries definitely prefer Spanish dubbed product to English titles. Less moot matter also settled was that the Latin Americas would rather see and hear musicals than any other films.

Nine Features Going

Heading the list of nine features in production is "Summer Holiday" (from Eugene O'Neill's "Ah Wilderness"), with Mickey Rooney given top billing over Walter Houston, Gloria De Haven, Marilyn Maxwell and Frank Morgan. The Technicolor production, under the direction of Rouben Mamoulian, boasts a top budget, even for a Metro musical. Still in preparation, with music rehearsals heavily featured, actual shooting starts this week.

Rehearsals have just finished and cameras started to roll on "It Happened in Brooklyn," starring Frank Sinatra, Kathryn Grayson, Peter Lawford and Jimmy Durante, with Richard Whorf directing.

Other product now shooting on the Metro lot: "Sea of Grass,' Spencer Tracy, Hepburn, Melvyn Douglas; "High Barareе," with Van Johnson and June Allyson; the atomic bomber "The Beginning or the End," headed by Robert Walker, Lionel Barrymore and Brian Donlevy; Robert Montgomery and Audrey Totter in "Lady in the Lake;" Claudette Colbert and Walter Pidgeon in "The Secret Heart;" Mickey Rooney winding up "Uncle Andy Hardy" and Greer Garson's "Sacred and Profane," formerly "A Woman of My Own."

Other title changes are "The Cockeyed Miracle" from "But Not Goodbye" and Red Skelton's former "The Show-Off" is now "Carnation Charlie."

Although trade commentators have become quite immune to the title change menace, it is still the exhibitor's headache, and should be the studio's too, for a film to be publicized and "sold" to the ticket buyers under one title and then, shortly before its release, undergo an extreme switch—generally no improvement!

MONOGRAM

This studio remains a paradox in its growing pain stage and determination to win major recognition quickly. Despite the 22.52 per cent profit increase for the fiscal year, announced by President Steve Broidy, and the studio's program of 32 features for 1946-47, four of them announced as million dollar productions, there seems to be little effort expended on expansion of physical facilities.

The studio's greatest handicap in its ambitious project of production expansion is its severely limited space. It was over six months ago that Prexy Steve Broidy announced plans for studio enlargement, even the building of a new studio on a more spacious site, yet, today, with other studios managing to wheedle some building permits from the CPA, Monogram is still managing to get by on its limited lot, with an occasional sound stage rental from Eagle-Lion (formerly PRC).

Jiggs On Screen

Heading current Monogram production is "Bringing Up Father" in which Joe Yule will portray the immortal Jiggs and cartoonist Georrge McManus will also be featured, under Eddie Cline's direction. The popular comic strip, which was screened once before in 1928 with Marie Dressler, as Maggie, and J. Farrell MacDonald, as Jiggs, promises to be a real blessing for Yule, Mickey Rooney's dad.

Monogram's success with film adaptations of comic strips, which still top any best-seller reading list, was proved recently in the first of the Joe Palooka series. The sequel, "Gentleman Joe Palooka," is now in production with Joe Kirkwood, Jr. again as Joe and 24-year-old Hal Chester, former Dead End Kid producing.

New Kay Francis Film

Other films shooting are producer-star Kay Francis' "Wife Wanted," matrimonial bureau expose, co-starring Robert Shayne; the Charlie Chan mystery, "Hot Money," with Sidney Toler; the western, "Trigger Finger," with Johnny Mack Brown, Raymond Hatton.

Slated for an early takeoff are Phil Regan and Phil Brito in "Sweetheart of Sigma Chi," for which Slim "Cement Mixer" Gaillard has been signed; Jack London's outdoor epic, "Trail to Alaska;" a Jimmy Wakely western, "Songs and Saddles" and "Ginger, the Adventures of a Dog."

PARAMOUNT

At present, there is only one Paramount production shooting, the Bing Crosby—Joan Fontaine costarrer, "The Emperor Waltz." The Brackett and Wilder film journeyed 2000 miles to Jasper National Park in Alberta, Canada, for location scenes.

Pine-Thomas also have one working for Paramount release, "Jungle Flight," aviation adventure story featuring Robert Lowery, Ann Savage, Douglas Fowley and Robert Kent.

Director Mitchell Leisen will soon take the "Golden Earrings" company, headed by Ray Milland and Marlene Dietrich, to Oregon for location shooting. C. B. DeMille's outdoor epic, "Unconquered," is also nearing the shooting stage, with background footage completed and stars Gary Cooper and Paulette Goddard soon reporting for work. Ward Bond and Cecil Kellaway are the latest additions to the supporting cast of the Technicolor production.

Although Paramount is still comparatively an inactive lot because of studio backlog, there certainly is no lack of story properties or star names.

Hal Wallis Productions have been busily engaged in buying up literary vehicles. "Be Still, My Love" has been bought for an undisclosed sum from former Hollywood correspondent June Truesdell. The psychological murder drama will star Barbara Stanwyck. Also purchased by Wallis was "Paid in Full," an article that appeared recently in the Reader's Digest. Author Frederic Loomis, M. D., was paid $15,000 for the short story, one of the top figures for a magazine article.

Ladd Gets 'Haircut'

Assigned for an August start to director Tay Garnett is "The Big Haircut," costarring Alan Ladd and Brian Donlevy.

Producer Daniel Dare has three stories being readied for him. First to roll will be the Bop Hope-Dorothy Lamour "My Favorite Brunette," formerly known as "The Private Eye," and with Peter Lorre supplying the villainy. Elliott Nugent will direct. The picture is slated to start as soon as Bob Hope returns from his present cross-country personal appearance tour.

Dare's second production will be the recently purchased novel, "Gather Ye Rosebuds" and following will come "Life Is a Ton of Bricks," another Ruth McKenney-Richard Bransten original.

PRC

It doesn't require any special gift for deciphering handwriting on the wall to observe that PRC is in the process of being eliminated as a film company. Headman Robert Young has hitched his movie wagon to the Eagle-Lion banner and the only reason for PRC's continued existence obviously is the company's commitments to exhibitors.

Continues Producing

For the time being, it seems that PRC will continue to release through its former 36 exchanges, now bearing the Eagle-Lion name. In addition to avoiding any possible law suits for non-fulfillment of contracts, the ill-fated company is determined to maintain the best product possible under the circumstances. Harry Thomas, Young's top executive for PRC, is to be commended for this resolution in the face of such tough odds.

The June 20 release of "Avalanche," mystery drama starring Bruce Cabot and Helen Mowery should be welcomed by exhibitors as one of PRC's best films and one that might well have been produced by a major. Release schedule for the next two months lists the Eddie Dean Cinecolor western "Colorado Serenade" (June 30); "Larceny in Her Heart" (July 10); "Prairie Bad Men" (July 17); "Queen of Burlesque" (July 24); "Down Missouri Way" (August 15); "Blonde for a Day" (August 22).

Currently in production is the untitled No. 8 of the Buster Crabbe-Al St. John western series.

REPUBLIC

The big news at Republic this week and for many weeks was that Gene Autry was back in the saddle. First of the four pictures which Autry will make for Republic this year is "Sioux City Sue," which has Frank McDonald as director and Lynne Roberts doing the feminine honors.

Will Be Welcomed

This is Gene's first after almost four years in the Army and his return will be welcomed by western fans from Coast to Coast. As part of the reconciliation, it is understood that the studio promised Autry the best of its western vehicles and at least equal treatment in exploitation to that given Roy Rogers. In lieu of "Smiley" Burnette, who is busy elsewhere, Gene will have Sterling Holloway for laughs.

Rogers is also busy on his current location assignment, "Home in Oklahoma," Dale Evans and George "Gabby" Hayes accompanying Rogers and Trigger on the trek to Davis, Oklahoma.

Still in production are "Angel and the Outlaw," producer-star John Wayne and Gail Russell heading a location company back to the lot after six weeks outdoor shooting around Sedona, Arizona.

"That Brennan Girl," starring James Dunn and Mona Freeman, is winding up, while "Vigilantes of Boom Town" and "Mysterious Mr. Valentine" finished last week.

The adventure serial, "Zorro Strikes Again," is slated to start production this week, while the outdoor drama, "Spoilers of the North," has been assigned to producer Donald Brown for August 15.

RKO-RADIO

RKO's financial structure in unusually healthy shape and at present, the studio is leading the field with 55 releases for the year, a good portion certain to be boxoffice winners, and seven that look like solid money makers currently in production. With its potent independent units furnishing good product, this company is moving forward in formidable fashion.

Although the rumor had been rife that Samuel Goldwyn was jockeying around to create his own worldwide releasing company, probably with Sir Alexander Korda, he has renewed his distribution deal with RKO for another year.

The squabble between Goldwyn and Mary Pickford over the so-called Goldwyn lot seems to have terminated for the time being with the firm claim of both to a majority ownership and the mutual challenge "to meet me in court" when the time for a showdown comes.

Two Goldwyns Shooting

Goldwyn's "The Time of Our Lives," co-starring Myrna Loy and Fredric March, and "The Secret Life of Walter Mitty," with Danny Kaye in the title role, are still in production.

Also in production is Liberty Films' "It's a Wonderful Life," the James Stewart-Donna Reed starrer. Others currently shooting are "Honeymoon," teaming the new sensation, Guy Madison, and Shirley Temple, and "Katie for Congress," starring Loretta Young and Joseph Cotten.

New starters are Pat O'Brien and Walter Slezak in "Riffraff," which marks the directorial debut of veteran cameraman Ted Tetzlaff, and "Beat the Band," pairing Frances Langford and Phillip Terry, with radio program master Ralph Edwards and Gene Krupa's band also featured. Finished are "Deadlier than the Male" and "Nocturne."

On the near future list at RKO, in order, are: "Trail Street," with Randolph Scott, Barbara Hale, Robert Ryan; "They Won't Believe Me," co-starring Robert Young and Susan Hayward; Henry Fonda and stage actress Barbara Bel Geddes (her screen debut) in "A Time to Kill," directed by Anatole Litvak; another Fonda starrer, "That Girl from Memphis," adapted from the Wilbur Daniel Steele novel and to be directed by Frank Lloyd; "Out of All Time," to be made in Technicolor under the Stephen Ames' helm.

20th CENTURY-FOX

As far as "Amber" is concerned, it's beginning to look as if its postponement, while not forever, will run through the summer. The latest studio grapevine—and that's all it is as no official casting has been released—is that none of the principals will return to the film when it does resume production. Peggy Cummins is considered definitely out of the title role and at this sitting is supposedly set for her American debut in "The Late George Apley," which will star Ronald Colman and marks Richard Ney's first assignment since he severed relations with Metro.

May Resume September 2

One official announcement pertaining to the film is that it may be resumed on September 2, cast permitting, and that John Stahl will definitely be replaced as director by Otto Preminger, whose stock is now riding high with the studio front office since his "Centennial Summer."

Latest casting note on "High Window," the Raymond Chandler mystery, has George Montgomery and Nancy Guild costarred for a July 1 start. Other Robert Bassler productions being readied are "The Homestretch," to start this week; "Bob, Son of Battle" (July 1); "Party Line" (August 5).

Currently shooting at 20th are "Carnival in Costa Rica," "My Darling Clementine" (back from location); "The Razor's Edge," which was delayed by the illness of Gene Tierney, John Payne and Clifton Webb; "13 Rue Madeleine," the OSS drama starring James Cagney and Annabella, and directed by Henry Hathaway. "You're For Me," the Vivian Blaine-Harry James musical, has finished.

Wurtzel to Quiz Exhibs

Sol Wurtzel will start his fourth independent production for 20th release on July 8. As yet uncast, the film is "Dangerous Heritage" and will be directed by James Tinling. Wurtzel's office headquarters are at the Fox Western Avenue studio, but negotiations have been completed for shooting space at Morey and Sutherland's independent studio.

A novel step in producer-exhibitor relations is being undertaken by Wurtzel, who plans to mail theater operators throughout the country queries on what their audiences want in screen entertainment. What's more, the ingenious Wurtzel has pledged to comply with the majority report.

UNITED ARTISTS

Charlie Chaplin, one of United Artists' largest shareholders, but least active production units, has started his first straight, out-of-costume role in "Comedy of Murders," in which Martha Raye returns to the screen.

Also on the United Artists' current schedule is "Fool's Gold," marking Bill Boyd's resumption of the Hopalong Cassidy character under his own production deal with Lewis Rachmil.

Still shooting are the Stromberg-Lamarr "Dishonored Lady," held up by Miss Lamarr's illness; Sol Lesser's production of "No Trespassing," starring Edward G. Robinson and Lon McCallister; Loew-Lewin's "Bel Ami," with George Sanders and Angela Lansbury; Nero Pictures' "The Chase," starring Robert Cummings and Michele Morgan.

'Rose' Winds Up

Finished are Crosby Productions' "Abie's Irish Rose," Comet's "Miss Television" and Benedict Bogeaus' "The Short Happy Life of Francis Macomber" (Gregory Peck). Peck's next will be "The Parradine Case" for David O. Selznick.

DOS' "Duel in the Sun" still has not been set for its U. A. release date.

Slated for an early start are Andrew Stone's "Strange Bedfellows," teaming Eddie Bracken with Priscilla Lane, who returns to the screen after three years retirement as mother and housewife; Charles R. Rogers' "The Fabulous Dorseys," based on the careers of bandleaders Tommy and Jimmy, and directed by Al Green; William Cagney's production of "The Stray Lamb," which will appropriately be followed by "A Lion Is in the Streets," both starring James Cagney; Sol Lesser Productions' first of a new Tarzan series, "Tarzan's Dangerous Game."

UNITED WORLD

Long lasting confusion over the United World set-up, in relation to both Universal and the J. Arthur Rank interests, seems to have abated sufficiently for partial clarification, at least.

Now securely esconced on the Universal lot, where a CPA permit will soon allow construction of a special administration building for the combined organization, the Goetz-Spitz International Pictures Corp. appears to be functioning in behalf of United World, at least as far as meets the eye.

So far the International publicity office is the sole agency issuing any information relevant to United World and will have to be recognized as official spokesman, whether or not it's the pleasure of International, Universal or Mr. Rank.

2 In, 6 To Go

To date, the UW slate reads "The Dark Mirror" and "Bella Donna" completed by International and for exchange with Rank's "London Town" and "Stairway to Heaven."

There are still six more to go for International for the calendar year of 1947. Among them will be Betty MacDonald's best seller, "The Egg and I," Sam Wood's production of "The Story of Ivy" and the Nunnally Johnson "Peabody's Mermaid."

UNIVERSAL

This lot is a veritable beehive in the industry these days with its sound stages occupied and studio officials eagerly awaiting the availability of building material for expansion, in keeping with the United World and International deal for use of Universal's shooting facilities, as well as for the studio's own activities.

At present two of the Universal independent units have films in production and are lining up others. Mark Hellinger, who has just completed "The Killers," Burt Lancaster-Ava Gardner melodrama, has started "Swell Guy," with Sonny Tufts and Ann Blyth, whose option has been picked up by Universal for another year.

Crawford Signed

Skirball-Manning is the other unit currently busy with "The Magnificent Doll," the story based on Dolly Madison's Life in the White House, with Ginger Rogers in the title role, Burgess Meredith appears as President James Madison and David Niven as the frustrated, ill-fated Aaron Burr.

(Continued on Page 24)

PRODUCTION & RELEASE RECORD

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the Running Time in states where there is censorship. All new productions are on 1945-46 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production.

COLUMBIA

1945-46 Features	Completed (45)	In Production (3)
Westerns	Completed (17)	In Production (0)
Serials	Completed (3)	In Production (0)

NEW PRODUCTIONS

DEAD RECKONING
Psychological Mystery—Started June 11
Cast: Humphrey Bogart, Lizabeth Scott.
Director: John Cromwell Producer: Sidney Bidell
Story: Two vets return from overseas, one is murdered. Bogey tracks the criminals down.

THE GLOVED HAND
Mystery—Started June 20
Cast: None announced as of June 15.
Director: John Sturges Producer: John Haggott
Story: Not available. See next issue.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Thrill of Brazil	Keyes-Wynn	4-29			
Details under title: Rio					
COMPLETED — 1945-46 —					
Bandit of Sherwood Forest (T) (87)	Wilde-Louise	4-2	2-21	7004	4-15
Blazing the Western Trail (56)	Starrett-Matthews	9-4	10-18	7201	
Details under title: Raiders of Quanti Basin					
Blondie Knows Best	Singleton-Lake	4-1			
Blondie's Lucky Day (69)	Lake-Singleton	10-15	4-4	7020	
Close Call for Boston Blackie (60)	Morris-Lane	10-29	1-24	7030	
Cowboy Blues	Curtis-Donnell	4-29	7-18		
Crime Doctor's Manhunt, The	Baxter-Drew	5-27			
Crime Doctor's Warning (69)	Baxter-Anderson	6-25	9-27	7022	3-18
(Details under title: Paper Doll Murder)					
Dangerous Business	Tucker-Merrick	3-18	6-20		
Details under title: Power of Attorney					
Desert Horseman, The	Starrett-Burnette	9-3	7-11		
Details under title: Phantom of the Desert					
Devil's Mask, The (66)	Louise-Bannon	2-18	5-23	7026	
Down To Earth (T)	Hayworth-Parks	4-15			
Frontier Gunlaw (59)	Starrett-Taylor		1-31		
Gallant Journey	Ford-Blair	3-18			
Galloping Thunder (54)	Starrett-Burnette	7-9	4-25	7207	
Gentleman Misbehaves, The (74)	Massen-Stanton	11-12	2-28	7034	
Details under title: Lullaby of Broadway					
Gilda (110)	Hayworth-Ford	9-17	4-25	7001	4-1
Girl of the Limberlost (60)	Tindall-Clifton	6-25	10-11	7029	
Gunning for Vengeance	Starrett-Adair	6-25	3-21	7206	
Details under title: Burning the Trail					
Heading West	Starrett-Houck	10-1			
Details under title: Massacre Mesa					
His Face Was Their Fortune	Louise-Duane	5-13			
Hit The Hay (62)	Canova-Hunter	8-20	11-29	7018	3-4
Hop Harrigan (Serial)	Bakewell-Holt	2-18	3-28	7160	
It's Great To Be Young	Brooks-Stanton	6-10			
Jungle Raiders (Serial)	Richmond-Berg	8-6	9-14	7120	
Joison Sings, The (T)	Parks-Keyes	11-12			
Just Before Dawn (65)	Baxter-Barrie	11-26	3-1	7021	5-13
Kiss and Tell (90)	Temple-Abel	2-5	10-18		
Landrush	Starrett-Burnette	11-26			
Lawless Empire (58)	Starrett-Law	10-16	11-15	7202	
Life With Blondie (69)	Singleton-Lake	9-3	12-13	7019	4-1
Man Who Dared (66)	Brooks-Macready	3-4	5-30	7040	
Details under title: One Life Too Many					
Meet Me On Broadway (78)	Reynolds-Brady	8-20	1-3	7014	
Mysterious Intruder, The (62)	Dix-Blake	12-24	4-11	7025	5-13
Details under title: Murder Is Unpredictable					
My Name Is Julia Ross (64)	Foch-Macready	8-6	11-27	7017	11-26
Details under title: The Woman In Red					
Night Editor (67)	Gargan-Carter	1-7	4-18	7023	
Notorious Lone Wolf, The (64)	Mohr-Carter	11-12	2-14	7028	4-15
Details under title: Lone Wolf on Broadway					
One Way To Love (83)	Morris-Chapman	8-20	12-20	7012	
Details under title: Hail the Chief					
Out of the Depths (61)	Bannon-Hunter	10-1	12-27	7035	
Details under title: Secret Story					
Outlaws of the Rockies	Starrett-Harding	4-30	9-18		
Pardon My Past (87)	MacMurray-Chapman	5-14	12-25	7005	2-18
Perilous Holiday (89)	O'Brien-Warrick	10-15	3-21	7008	
Phantom Of The Desert	Starrett-Burnette	9-3			
Phantom Thief, The (65)	Morris-Donnell	1-21	5-2	7031	
Details under title: Boston Blackie's Private Ghost					
Prison Ship (60)	Lowery-Foch	8-20	11-15	7036	
Renegades (T) (88)	Keyes-Parker	6-11	6-13	7003	6-10
Details under title: The Kansan					
Return of Rusty, The	Donaldson-Dennis	4-1	6-27		
Roaring Rangers	Starrett-Burnette	6-11	2-14	7205	
Details under title: Powder River					
Sing While You Dance	Drew-Stanton	4-29	7-25		
Singing On The Trail	Curtis-Donnell	5-27			
Snafu (82)	Parks-Lloyd	6-25	11-22	7010	1-7
So Dark the Night	Geray-Cheirel	12-10			
Tars and Spars (88)	Drake-Blair	8-6	1-10	7007	5-13
Talk About A Lady (71)	Falkenburg-Tucker	12-24	3-28		
That Texas Jamboree	Curtis-Donnell	12-24	5-16	7222	
Terror Trail	Starrett-Burnette	10-29			
Texas Panhandle (55)	Starrett-Parks	5-14	12-20	7203	
Throw a Saddle on a Star (67)	Curtis-Roberts	12-10	3-21	7221	
(Details under title: Smoky River Serenade)					
Two-Fisted Stranger	Starrett-Burnette	3-20	5-30	7208	
Unknown, The	Morley-Bannon	4-1	7-4		
Details under title: The Coffin					
Voice of The Whistler, The (60)	Dix-Merrick	8-6	10-30	7024	1-21
Walls Came Tumbling Down, The (82)	Bowman-Chapman	12-24	6-7	7011	
Who's Guilty? (Serial)	Kent-Ward	10-15	12-13	7140	

MISC. INDEPENDENTS

HAL ROACH

NEW PRODUCTIONS

HERE COMES TROUBLE
Comedy—Started June 11
Cast: William Tracy, Joe Sawyer, Beverly Lloyd, Patti Morgan.
Director: Fred Guiol Producer: Fred Guiol
Story: Vet returns to newspaper job, confused by new turn of events but triumphs with aid of photographic memory and girl.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
COMPLETED					
Curley	Rafferty-Olsen	5-27			

METRO-GOLDWYN-MAYER

1945-46 Features Completed (44) In Production (6)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Beginning or The End	Barrymore-Donlevy	5-27			
High Barbaree	Johnson-Allyson	5-27			
Lady in The Lake	Montgomery-Totter	5-27			
Secret Heart, The	Colbert-Pidgeon	6-10			
Woman of my Own, A	Garson-Hart	4-1			
Uncle Andy Hardy	Rooney-Granville	5-13			
COMPLETED — 1945-46 —					
BLOCK NO. FOURTEEN					
She Went to the Races (86)	Craig-Gifford	5-28	11-45	607	10-29
They Were Expendable (133)	Montgomery-Wayne	3-5	11-45	609	11-26
What Next, Corporal Hargrove? (95)	Walker-Porter	8-6	11-45	606	11-26
Vacation from Marriage (94)	Donat-Kerr	Foreign	11-45	608	12-10
Yolanda and the Thief (T) (108)	Astaire-Bremer	1-22	11-45	610	10-29
BLOCK NO. FIFTEEN					
Letter for Evie, A (89)	Hunt-Carroll	6-11	1-46	614	12-10
Harvey Girls, The (T) (101)	Garland-Hodiak	1-22	1-46	611	1-7
Portrait of Maria (76)	Del Rio-Armendariz	Foreign	1-46	612	1-7
Sailor Takes a Wife (91)	Walker-Allyson	4-2	1-46	615	1-7
Up Goes Maisie (89)	Sothern-Murphy	8-20	1-46	613	1-7
BLOCK NO. SIXTEEN					
Bad Bascomb (112)	Beery-O'Brien		4-46	619	2-18
Hoodlum Saint (91)	Powell-Williams	7-9	4-46	618	2-18
Last Chance, The (105)	Foreign		4-46	621	12-10
Postman Always Rings Twice, The (113)	Turner-Garfield	6-25	4-46	620	3-18
Two Sisters From Boston (112)	Allyson-Lawford	7-9	4-46	622	3-18
BLOCK NO. SEVENTEEN					
Boys' Ranch (88)	Craig-Jenkins	8-6	7-46		5-13
Courage of Lassie (T) (93)	E. Taylor-Lassie	9-18	8-46		5-13
Details under title: Hold High the Torch					
Faithful in My Fashion (81)	Reed-Drake	1-7	8-46		
Three Wise Fools (90)	O'Brien-Barrymore	11-26	8-46		
SPECIALS					
Adventure (129)					
Details under title: This Strange Adventure	Gable-Garson	6-11	3-46	616	12-24
Easy To Wed (T) (117)	Ball-Johnson	2-19			4-15
Green Years, The (127)	Coburn-Drake	9-3			3-18
Weekend at the Waldorf (130)	Turner-Johnson	11-27	10-45	605	7-23
Ziegfeld Follies (T) (110)	Astaire-Ball	5-1	3-46	617	1-21
NOT DESIGNATED					
But Not Goodbye	Morgan-Totter	1-7			
Fiesta (T)	Williams-Carroll	12-24			
Great Morgan, The	Morgan-Powell				
Holiday In Mexico (T)	Pidgeon-Massey	9-17			
Little Mr. Jim (92)	Jenkins-Gifford	10-29			6-10

Mighty McGurk, The	Beery-MacMahon	5-13				
My Brother Who Talks To Horses	Lawford-Jenkins	4-1				
No Leave, No Love	Johnson-Kirkwood	10-1				
Show-Off, The	Skelton-Maxwell	3-4				
Courage of Bess (Cinecolor)	Thompson-Tobias	10-29				
Details under title: Star from Heaven						
Tenth Avenue Angel	O'Brien-Murphy	4-1				
Till The Clouds Roll By (T)	Garland-Walker	12-24				
Two Smart People (93)	Ball-Hodiak	10-1				6-10
Undercurrent	Taylor-Hepburn	3-4				
Details under title: You Were There						
Yearling, The (T)	Peck-Jarman	8-20				

MONOGRAM

1945-46 Features (34) Completed (27) In Production (4)
Westerns (12) Completed (9) In Production (1)

NEW PRODUCTIONS

HOT MONEY
Mystery—Started June 11
Cast: Sidney Toler, Victor Sen Young, Willie Best, Gloria Warren.
Director: Terry Morse Producer: James Burkett
Story: En route to South Pacific, series of murders puzzle Charlie Chan. He solves them upon arrival in Pango-Pango, motive art treasures stolen by Japanese.

TRIGGER FINGER
Western—Started June 18
Cast: Johnny Mack Brown, Raymond Hatton, Jennifer Holt.
Director: Lambert Hillyer Supervisor: Charles Bigelow
Story: Fast shooting cowboy clean up on rustler gang but no match for heroine.

BRINGING UP FATHER
Comedy—Started June 20
Cast: Joe Yule, George McManus.
Director: Eddie Cline Producer: Barney Gerard
Story: Contractor Jiggs foils Maggie's social uplift plan to close Dinty Moore's.

WIFE WANTED
Matrimonial Drama—Started June 20
Cast: Kay Francis, Robert Shayne.
Director: Phil Karlson Producer: Kay Francis-Jeffrey Bernerd
Story: Heroine is victimized by and then exposes lonely heart club racket.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Gentleman Joe Palooka	Errol-Kirkwood	6-10			
COMPLETED —— 1945-46 ——					
Allotment Wives (80)	Francis-Kelly	6-25	12-24	505	12-10
Behind the Mask (67)	Richmond-Reed	10-29	5-11	526	
Details under title: The Shadow's Shadow					
Below The Deadline	Douglas-Ames	4-29			
Details under title: Jumpin' Joe					
Black Market Babies (71)	Richmond-Hazard	9-3	1-5	504	4-15
Border Bandits (57)	Brown-Hatton	8-20	1-12	565	
Dark Alibi (65)	Toler-Lorring	12-24	5-25	519	
Decoy	Gillie-Norris	5-13			
Don't Gamble With Strangers	Richmond-Hayes	3-18			
Details under title: Charlie Chan at Alcatraz					
Face of Marble, The (72)	Carradine-Drake	10-15	2-2	528	
Fear (68)	Cookson-William	7-23	3-2	507	
Details under title: Suspense					
Freddie Steps Out	Stewart-Preisser	3-18			
Details under title: High School Scandals					
Gentlemen from Texas, The	Brown-Hatton	3-18	6-8		
Details under title: The Fighting Texans					
Gay Cavalier, The (65)	Roland-Ames	12-24	3-30	529	
Ghost Busters	Gorcey-Hall	5-27			
Haunted Mine, The (52)	Brown-Hatton	10-29	3-2	566	
High School Hero	Stewart-Preisser	6-10			
Hot Money	Gorcey-Hall	4-15			
In Fast Company	Gorcey-Hall	2-18		510	
Details under title: In High Gear					
Joe Palooka, Champ (70)	Kirkwood-Knox	12-24	5-28	502	4-29
Junior Prom (69)	Stewart-Preisser	11-26	5-10	514	5-13
Details under title: High School Kids					
Live Wires (65)	Gorcey-Drake	10-1	1-12	509	
Details under title: Stepping Around					
Lonesome Trail (55)	Wakely-White	9-17	12-8	561	
Details under title: On The Cherokee Trail					
Missing Lady, The	Richmond-Reef	4-29			
Details under title: Jade Lady					
Moon Over Montana	Wakely-Holt	12-10	2-16	572	
Red Dragon, The (64)	Toler-Fong	9-17	2-9	513	4-15
Details under title: Charlie Chan In Mexico					
Shadows On The Range	Brown-Hatton	5-13			
Details under title: Roaring Range					
Shadows Over Chinatown	Toler-Yung	4-1			
Details under title: Corpus Delicti					
South of Monterey	Roland-Riordan	4-15			
Details under title: Romance of the Rancho					
Shadow Returns, The (61)	Richmond-Reed	10-29	2-16		
Details under title: The Shadow					
Strange Mr. Gregory, The (63)	Lowe-Rogers	6-25	1-2	516	3-18
Details under title: Gregory					
Suspense (101)	Belita-Moore	10-29	6-15		4-15
Details under title: Glamour Girl					
Sunbonnet Sue (90)	Regan-Storm	5-14	1-10	501	10-15
Strange Voyage (80)	Albert-Taylor			521	
Swing Parade of 1946 (75)	Storm-Reagan	8-6	3-16	503	
Trail to Mexico	Wakely-White	4-29	6-29	574	
Under Arizona Skies	Brown-Hatton	2-4	4-27	561	
Details under title: Code of The Drifter					
West of The Alamo	Wakely-White	2-4	4-20	573	

PARAMOUNT

1945-46 Features Completed (42) In Production (2)

NEW PRODUCTIONS

THE EMPEROR WALTZ
Comedy with Music—Started June 10
Cast: Bing Crosby, Joan Fontaine, Oscar Karlweiss.
Director: Bill Wilder Producer: Charles Brackett
Story: Gramophone salesman, Bing sells Vienna court wares but falls in love with amuse-amazer Empress Joan Josef.

JUNGLE FLIGHT
Aviation Drama—Started June 20
Cast: Robert Lowery, Ann Savage, Douglas Fowley, Robert Kent.
Director: Peter Stewart Producer: Pine-Thomas
Story: Two ex-GI's running air express in Latin America become involved in international intrigue but come flying through.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Where There's Life	Hope-Hasso	4-15			
COMPLETED —— 1945-46 ——					
BLOCK NO. ONE					
Duffy's Tavern (97)	Gardner-Reynolds	10-2	9-28	4501	9-3
Follow That Woman (70)	Carson-Kelly	2-19	12-14	4504	9-3
Lost Weekend, The (101)	Milland-Wyman	10-31	11-16	4503	8-20
Love Letters (101)	Jones-Cotten	10-31	10-26	4502	8-20
BLOCK NO. TWO					
Hold That Blonde (76)	Bracken-Lake	12-11	11-23	4506	10-15
Details under title: Good Intentions					
Kitty (104)	Goddard-Milland	6-12	1-25	4509	10-15
People Are Funny (93)	Bailey-Walker	4-2	1-11	4508	10-15
Stork Club (98)	Hutton-Fitzgerald	4-30	12-28	4507	10-15
BLOCK NO. THREE					
Masquerade in Mexico (96)	Lamour-Cordova	1-8	2-22	4512	12-10
Miss Susie Slagle's (87)	Tufts-Lake	9-18	3-8	4513	12-10
Tokyo Rose (66)	Barr-Massen	2-8		4511	12-10
BLOCK NO. FOUR					
Blue Dahlia, The (99)	Ladd-Lake	4-2	4-19	4518	2-18
They Made Me A Killer (65)	Lowery-Britton	7-9	5-3	4517	2-18
Virginian, The (T) (90)	McCrea-Britton	11-13	4-5	4516	2-18
Well-Groomed Bride, The (75)	Milland-deHavilland	2-19	5-17	4519	2-18
BLOCK NO. FIVE					
Bride Wore Boots, The (82)	Stanwyck-Cummings	8-6	5-31	4521	4-1
Hot Cargo (57)	Rogers-Reed		6-28	4523	3-18
Our Hearts Were Growing Up (122)	Donlevy-Russell	3-5	6-14	4522	4-1
To Each His Own (122)	deHavilland-Lund	7-9	7-5	4524	3-18
BLOCK NO. SIX					
O. S. S. (107)	Ladd-Fitzgerald	2-18	7-26	4526	5-13
Searching Wind, The (108)	Young-Sidney	1-21	8-9	4527	5-13
Strange Love of Martha Ivers (116)	Stanwyck-Heflin	10-15	9-13	4528	5-13
Details under title: Love Lies Bleeding					
Swamp Fire (70)	Weissmuller-Grey	11-12	9-6	529	5-13
SPECIALS					
Monsieur Beaucaire (T) (93)	Hope-Caulfield	9-17	8-30	4532	5-27
Road to Utopia, The (90)	Crosby-Hope-Lamour	12-13	3-22	4531	12-10
NOT DESIGNATED					
Calcutta	Ladd-Russell	7-9			
California (T)	Stanwyck-Milland	12-10			
Fear In The Night	Kelly-York	4-29			
I Cover Big Town	Reed-Brooke	6-10			
Imperfect Lady, The	Wright-Milland	10-1			
Details under title: Take This Woman					
Ladies' Man	Bracken-Welles	11-26			
Perils of Pauline (T)	Hutton-Lund	3-18			
Rhythm Ranch	Haley-Williard	11-1			
Seven Were Saved	Denning-Craig	4-1			
Suddenly It's Spring	MacMurray-Goddard	3-18			
Welcome Stranger	Crosby-Caulfield	3-18			
—— 1946-47 ——					
BLOCK NO. ONE					
Big Town	Reed-Brooke	12-24			
Blue Skies (T)	Crosby-Astaire	8-6			
Cross My Heart	Hutton-Tufts	1-8			
Details under title: Too Good To Be True					
Perfect Marriage, The	Young-Niven	1-21			
Two Years Before the Mast	Ladd-Donlevy	5-1			

PRC

1945-46 Features Completed (39) In Production (0)
Westerns Completed (14) In Production (1)

NEW PRODUCTIONS

No. 8 BUSTER CRABBE SERIES
Western—Started June 13
Cast: Buster Crabbe, Al (Fuzzy) St. John, Patti McCarty.
Director: Sam Newfield Producer: Sig Neufeld
Story: Crabbe exposes swindler Lesaire. Fuzzy to believe he heard 'voices' leading to gold claims.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED —— 1945-46 ——					
Ambush Trail (58)	Steele-Saylor		2-17		
Avalanche (68)	Cabot-Dorn	3-1	6-20		5-21
Blonde For A Day	Beaumont-Walker	5-3	8-22		
Details under title: Blondes On the Loose					
Caravan Trail, The (Cinecolor) (6)	Jean Carlin	10-1	4-20		4-29
Club Havana (62)	Lindsay-Neal	5-28	10-23		11-26

Colorado Serenade (68)	Dean-Ates		6-30			
Larceny in Her Heart	Beaumont-Walker	3-18	7-10			6-10
Details under title: Crime in The Night						
Danny Boy (66)	Henry-Johnson	8-6	1-8			
Detour (68)	Savage-Neal	6-25	11-30			12-24
Devil Bat's Daughter	Lapianche-James	1-21	4-15			
Enchanted Forest, The (Cinecolor) (80)	Lowe-Joyce	1-22	12-8			10-1
Flying Serpent, The (60)	Lewis-Kramer	9-3	2-20			2-18
Gentlemen with Guns	Crabbe-St. John	1-21	3-27			
Ghost of Hidden Valley	Crabbe-St. John	4-29				
Gun Smoke	Steele-Saylor	12-10				
How Do You Do? (83)	Gordon-Windsor	8-6	12-24			11-26
I Ring Doorbells (67)	Shayne-Gwynne	10-2	2-25			
Lightning Raiders (61)	Crabbe-St. John	10-15	1-7			
Mask of Diijon (73)	Von Stroheim-Bates	11-26	4-9			
Melody Round-Up (C)	Dean-Ates	5-27				
Down Missouri Way	O'Driscoll-Wright	4-29	8-15			
Details under title: Missouri Hayride						
Murder Is My Business (65)	Beaumont-Walker	12-26	4-10			5-13
Navajo Kid (59)	Steele-Saylor	10-15	11-21			
Once and For All	Coleman-Reed	10-29				
Prairie Badmen	Crabbe-St. John	4-29	6-3			
Details under title: Dangerous Men						
Prairie Rustlers (55)	Crabbe-St. John	9-17	11-7			
Details under title: Buster Crabbs No. 1						
Queen of Burlesque	Ankers-Young	4-1	7-24			
Romance of the West (60)	Dean-Barton	8-6	3-20			
Six Gun Man (60)	Steele-Carlin	10-29	2-1			
Details under title: Six-Gun For Hire						
Song of Old Wyoming (Cinecolor) (65)	Dean-Padden	5-14	11-12			10-29
Strangler of The Swamp (60)	LaPlanche-Edwards	9-3	1-1			
Terrors On Horseback	Crabbe - St. John	1-21	5-1			
Thunder Town (57)	Steele-Saylor	4-10				
Wife of Monte Cristo, The (81)	Loder-Aubert	8-6	4-23			4-1

REPUBLIC

1945-46 Features (40) Completed (38) In Production (4)
Westerns (16) Completed (22) In Production (0)
Serials (4) Completed (4) In Production (0)

NEW PRODUCTIONS

HOME IN OKLAHOMA
Musical Western—Started June 10
Cast: Roy Rogers, Dale Evans, Trigger, George "Gabby" Hayes, Sons of Pioneers.
Director: William Whitney Producer: Edward J. White
Story: Roy foils villainous gang's attempt to crossbreed and ruin prize Heresford cattle.

SIOUX CITY SUE
Musical Western—Started June 11
Cast: Gene Autry, Lynn Roberts, Sterling Hollaway, Cass County Boys.
Director: Frank McDonald Producer: Armand Schaefer
Story: Gene tries to crack Hollywood studios through singing contests but finally decides he'll take the outdoor life.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Angel and the Outlaw	Wayne-Russell	4-29			
That Brennan Girl	Dunn-Freeman	5-13			
COMPLETED — 1945-46 —					
Angel Comes to Brooklyn, An (70)	Dowd-Duke	1-8	11-27	503	3-18
Details under title: New Faces of 1945					
Alias Billy The Kid (56)	Carson-Stewart	12-24	4-17	555	
Bandit of Badlands (56)	Carson-Stewart	4-16	9-14	551	
California Gold Rush (56)	Elliott-Fleming	4-30	2-4	565	
Captain Tugboat Annie (70)	Darwell-Kennedy	12-15	11-17	504	1-7
Details under title: Tugboat Annie's Son					
Cat Man of Paris, The (55)	Esmond-Aubert	10-1	4-20	514	
Cherokee Flash (55)	Carson-Stirling	7-9	12-13	553	
Colorado Pioneers (56)	Elliott-Fleming	3-19	11-14	563	
Conquest of Cheyenne	Elliott-Fleming	10-29			
Crime of the Century (56)	Bachelor-Browne	10-29	2-28	511	
Crimson Ghost, The	Stirling-Quigley	4-15			
Dakota (82)	Ralston-Wayne	8-6	12-25	505	11-26
Earl Carroll's Sketchbook	Moore-Marshall	3-18			
El Paso Kid	Carson-Harmon	5-22	556		
Daughter of Don Q (Serial)	Booth-Allen	1-21			
Days of Buffalo Bill (56)	Carson-Stewart	10-1	2-8	554	
Fabulous Suzanne, The	Britton-Vallee	3-18			
French Key, The (67)	Dekker-Ankers	10-29	5-18	519	
Gay Blades (67)	Ashley-Rogers	12-10	1-25	509	4-29
G. I. War Brides	Ellison-Lee	4-29			
Girls of the Big House (68)	Roberts-Powers	3-5	11-2	502	12-24
Guy Could Change, A (65)	Lane-Frazee	6-25	1-27	508	2-4
Glass Alibi, The (68)	Wrixon-Fowley	12-24	4-27	516	5-27
Home On the Range (55)	Hale-Booth	11-26	4-18	5501	4-29
Details under title: West of God's Country					
In Old Sacramento (89)	Moore-Elliott	12-10	5-31	517	5-13
I've Always Loved You (T)	McLeod-Dorn	8-20			
Details under title: Concerto					
Invisible Informer	Stirling-Henry	2-18			
Inner Circle, The	Douglas-Roberts	2-18			
King of the Forest Rangers (Serial)	Thompson-Talbot	10-15			
Last Crooked Mile, The	Barry-Savage	12-10			
Lonely Hearts Club	Withers-Withers	1-21			
Madonna's Secret, The (79)	Lederer-Patrick	10-1	2-16	510	3-18
Man from Rainbow Valley (M) (57)	Hale-Booth	2-18	6-14	5502	
Marshall of Laredo (56)	Elliott-Blake	3-5	10-7	562	
Murder in the Music Hall (84)	Ralston-Marshall	10-29	4-10	512	3-4
My Pal Trigger	Rogers-Evans	3-4			
Mysterious Mr. Valentine	Stirling-Henry	6-10			
Night Train to Memphis	Acuff-Mara	11-12			
One Exciting Week (69)	Pearce-Harris	12-24	6-8	521	
Out California Way (M)	Hale-Booth	4-29			
Passkey to Danger	Bachelor-Mara	5-11	518		
Phantom of the Plains (55)	Elliott-Fleming	2-5	9-7	561	
Pilgrim Lady, The	Mara-Douglas	3-18			
Details under title: The Inner Circle					
Phantom Rider, The (Serial)	Kent-Stewart	8-6			
Plainsman and The Lady	Elliott-Ralston	4-29			
Rainbow Over Texas (65)	Rogers-Evans	4-1	5-9	448	6-10
Red River Renegades	Carson-Stewart	4-1			
Rendezvous With Annie	Albert-Marlowe	3-18			
Rough Riders of Cheyenne (56)	Carson-Stewart	5-14	11-1	552	
Santa Fe Uprising	Lane-Wentworth	3-18			
Scotland Yard Investigator (68)	VonSt'helm-Bachelor	2-19	9-30	501	
Sheriff of Redwood Valley (56)	Elliott-Fleming	7-23	3-29	566	
Shine On Texas Moon	Rogers-Evans	5-13			
Snow Cinderella	Roberts-Drake	5-13			
Song of Arizona (68)	Rogers-Evans	12-24	3-9	447	4-15
Song of Mexico (57)	Mara-Barrier	12-28		506	
Spectre of the Rose (90)	Kurov-Essen	11-26			6-10
Strange Impersonation, A (68)	Marshall-Gargan	8-6	3-16	513	4-1
Sun Valley Cyclone (55)	Elliott-Fleming	9-17	5-10	567	
Valley of the Zombie, The (56)	Booth-Livingston	9-17	5-24	520	
Traffic In Crime	Richmond-Mara	4-1			
Undercover Woman	Bachelor-Livingston	11-26	4-15	511	
Details under title: Passkey to Danger					
Under Nevada Skies	Rogers-Evans	4-15			
Vigilantes of Boom Town	Lane-Blake	5-27			
Wagon Wheels Westward (56)	Elliott-Fleming	4-16	12-21	564	
Woman Who Came Back, The (68)	Kelly-Loder	4-30	12-13	507	1-21
Details under title: The Web					

RKO-RADIO

1945-46 Features Completed (55) In Production (7)

NEW PRODUCTIONS

BEAT THE BAND
Musical—Started June 10
Cast: Frances Langford, Gene Krupa, Phillip Terry, Ralph Edwards, June Clayworth.
Director: John Auer Producer: Michel Kraike
Story: Band singer's attempt to reform playboy boss doesn't take and she marries out of the business.

RIFFRAFF
Chase Melodrama—Started June 10
Cast: Pat O'Brien, Walter Slezak, Anne Jeffreys.
Director: Ted Tetzlaff Producer: Nat Holt
Story: Search by "fixer" for oil field map in Panama leads into international intrigue and clean-up of gang.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Best Years of Our Lives, The	Loy-March	4-29			
Honeymoon	Temple-Madison	4-1			
It's A Wonderful Life	Stewart-Reed	4-29			
Katie For Congress	Young-Cotten	5-27			
Secret Life of Walter Mitty (T)	Kaye-Mayo	4-29			
COMPLETED — 1945-46 —					
BLOCK NO. TWO					
First Yank Into Tokyo (82)	Neal-Hale	2-19		607	9-17
Isle of the Dead (72)	Karloff-Drew			608	9-17
Man Alive (70)	O'Brien-Drew	2-5		606	10-1
Spanish Main, The (T) (100)	Henreid-O'Hara	11-27		610	10-15
Wanderer of the Wasteland (67)	Warren-Long	6-11		609	10-1
BLOCK NO. THREE					
Cornered (102)	Powell-Cheirel	7-9		612	12-24
Hotel Reserve (79)	Mason-Mannheim	Foreign		615	12-24
Dick Tracy (61)	Conway-Jeffreys	6-11		613	12-24
Sing Your Way Home (72)	Haley-Jeffries	12-11		614	12-24
Spiral Staircase, The (83)	McGuire-Brent	9-3		611	1-7
Details under title: Some Must Watch					
BLOCK NO. FOUR					
Deadline at Dawn (83)	Hayward-Williams	5-28		617	3-4
From This Day Forward	Fontaine-Stevens	9-3		616	3-4
Details under title: All Brides are Beautiful					
Game of Death (70)	Loder-Long	2-19		619	12-10
Details under title: The Most Dangerous					
Riverboat Rhythm (64)	Errol-Newton	7-9		620	3-4
Tarzan and the Leopard Woman (72)	Weismuller-Joyce	8-10		618	2-18
BLOCK NO. FIVE					
Badman's Territory (98)	Scott-Richards	10-1		622	4-29
Ding Dong Williams (62)	Vernon-McGuire	5-14		623	4-29
Partners In Time (76)	Goff-Lauck			625	4-29
Truth About Murder, The (63)	Granville-Conway	7-23		624	4-29
Details under title: The Lie Detector					
Without Reservations (107)	Colbert-Wayne	10-29		621	5-13
Details under title: Thanks God, I'll Take It From Here)					
BLOCK NO. SIX					
Bamboo Blonde (68)	Langford-Wade	9-17		630	
Bedlam (79)	Karloff-Lee	8-6		628	5-13
Details under title: A Tale of Bedlam					
Crack-Up (93)	O'Brien-Trevor	1-21		627	
Falcon's Alibi, The (62)	Conway-Corday	8-20		629	5-13
Till the End of Time (105)	McGuire-Madison	10-29		626	
Details under title: The Dream of Home					
SPECIALS					
Along Came Jones (90)	Cooper-Young	11-27		681	6-25
Bells of St. Mary's, The (125)	Crosby-Bergman	3-5		661	11-26
Heartbeat (102)	Rogers-Aumont	8-20		662	4-29
Kid From Brooklyn, The (T) (114)	Kaye-Maye	6-25		652	4-1
Make Mine Music (75)	Disney Cartoon Feature			692	4-29
Stranger, The (95)	Robinson-Young	10-29		683	5-27
Tomorrow Is Forever (105)	Colbert-Welles	4-2		682	1-21
Wonder Man (T) (98)	Kaye-Mayo	7-24		651	4-30
NOT DESIGNATED					
Child of Divorce	Moffett-Toomey	3-4			
Criminal Court	Conway-O'Driscoll	3-18			
Deadlier Than The Male	Trevor-Tierney	5-27			
Dick Tracy vs. Cueball	Conway-Jeffreys	4-1			
Double Trouble	Haley-Jeffreys	2-4			
Falcon's Adventure, The	Conway-Meredith	4-29			
Lady Luck	Young-Hale	10-29			
Likely Story, A	Williams-Hale	2-4			
Genius At Work	Carney-Brown	9-3			
Details under title: Master Minds					

Nocturne	Raft-Bari	5-13						
Notorious	Bergman-Grant	10-29						
Details under title: Follow Your Heart								
Sinbad The Sailor (T)	Fairbanks-O'Hara	3-4						
Sister Kenny	Russell-Knox	11-12						
Step By Step	Tierney-Jeffreys	1-21						
Sunset Pass	Warren-Leslie	12-10						
What Nancy Wanted	Day-Aherne	4-1						
Woman on The Beach	Bennett-Ryan	2-4						
Details under title: Desirable Woman								

REISSUE

Pinocchio (T)	Disney Cartoon Feature	691						

20th CENTURY FOX

1945-46 Features — **Completed (44)** — **In Production (4)**

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Carnival in Costa Rica (T)	Haymes-Holm	4-29			
My Darling Clementine	Fonda-Darnell	4-29			
Razor's Edge, The	Power-Tierney	4-15			
13 Rue Madeleine	Cagney-Annabella	6-10			
COMPLETED — 1945-46					
NOT DESIGNATED					
Anna and The King of Siam (128)	Dunne-Harrison	12-10	Aug.	634	6-10
And Then There Were None (97)	Fitzgerald-Huston	3-19	Nov.	611	7-23
Behind Green Lights (64)	Landis-Gargan	10-1	Feb.	620	2-4
Details under title: Precinct 33					
Bell for Adano, A (103)	Hodiak-Tierney	11-13	Aug.	601	7-9
Black Beauty	Freeman-Denning	12-10			
Captain Eddie (107)	MacMurray-Bari	12-11	Sept.	604	7-23
Caribbean Mystery (65)	Dunn-Ryan	2-5	Sept.	605	8-6
Details under title: First, Last and Always					
Centennial Summer (T) (102)	Crain-Wilde	9-17	Aug.	633	6-10
Claudia and David	McGuire-Young	3-18			
Cluny Brown (100)	Jones-Boyer	12-24	June	628	
Colonel Effingham's Raid (70)	Bennett-Eythe	12-25	Feb.	610	10-15
Dark Corner, The (99)	Ball-Stevens	12-10	May	625	4-15
Deadline For Murder (65)	Kelly-Ryan	3-18	Aug.	635	
Do You Love Me? (91)	O'Hara-Haymes	4-30	May	626	4-29
Doll Face (80)	Miranda-O'Keefe	8-20	Jan.	617	12-24
Dolly Sisters, The (T) (114)	Grable-Payne	2-5	Nov.	609	10-1
Dragonwyck (103)	Tierney-Price	3-5	Apr.	623	3-18
Wake Up and Dream (T)	Payne-Haver	5-14			
Fallen Angel (97)	Faye-Andrews	5-14	Dec.	612	10-29
Flight To Paradise	Kelly-Massen	5-27			
Home Sweet Homicide	Bari-Scott	3-18			
House on 92nd Street (88)	Eythe-Hasso	4-30	Oct.	608	9-17
Details under title: Now It Can Be Told					
Jesse James (106)	Power-Fonda	Reissue	Feb.	618	
Junior Miss (94)	Garner-Joslyn	2-19	Aug.	603	6-25
It Shouldn't Happen To A Dog (70)	Landis-Joslyn	2-4	July	632	5-27
Johnny Comes Flying Home (65)	Stewart-Crane	11-26	Apr.	624	4-1
Leave Her To Heaven (T) (110)	Tierney-Wilde	5-28	Jan.	614	12-24
Margie (T)	Craine-Young	2-18			
Rendezvous 24 (70)	Gargan-Palmer	1-21	May	627	5-13
Return of Frank James (92)	Fonda-Tierney	Reissue	Feb.	619	
Shock (70)	Price-Bari	10-15	Feb.	615	1-21
Shocking Miss Pilgrim, The (T)	Grable-Haymes	12-10			
Somewhere in the Night	Hodiak-Guild	12-10	June	629	5-13
Smoky (T) (87)	MacMurray-Baxter	7-23	July	631	
Strange Triangle (65)	Hasso-Shepperd	1-7	June	630	5-27
Sentimental Journey (94)	Payne-O'Hara	10-1	Mar.	621	2-18
Spider, The (63)	Conte-Marlowe	6-11	Dec.	613	11-12
State Fair (T) (100)	Andrews-Crain	1-22	Oct.	607	9-17
Walk in the Sun (117)	Andrews-Conte	8-11	Mar.	616	12-24
Details under UA Release Chart					
Three Little Girls in Blue (T)	Haver-Mature	11-26			
Way Ahead, The (104)	Niven-Huntley	For.	Aug.	606	6-11
Wilson (T) (153)	Hardwicke-Mitchell	11-29	Aug.	602	8-7
Yank in London, A (106)	Neagle-Harrison	Foreign	Mar.	622	3-4
You're For Me	Blaine-James	4-29			
Details under title: That's for Me					

UNITED ARTISTS

1945-46 Features — **Completed (32)** — **In Production (5)**

KEY TO PRODUCERS

Small (Sml); Rogers (Rgs); Vanguard (Van); Crosby (Cby); Sherman (Shm); Pressburger (Psb); Ripley-Monter (RM); Bogeaus (Bog); Stromberg (Smg); Levey (Lev); Cowan (Cow); Stone (Stn); Selznick (Szk); Nebenzahl (Neb); Lesser (Les); Loew-Lewin (LL); Eagle-Lion (GFD); Cagney (Cgy); Bronston (Brn); California (Cal); Chaplin (Chn).

NEW PRODUCTIONS

COMEDY OF MURDERS
Mystery Comedy—Started May 31
Cast: Charlie Chaplin, Martha Raye.
Director: Charlie Chaplin — Producer: Charlie Chaplin
Story: Chaplin forsakes his traditional cane and costume to play amateur detective in catching up with a French Bluebeard.

FOOL'S GOLD
Western Mystery—Started June 10
Cast: Bill Boyd, Andy Clyde, Rand Brook.
Director: George Archainbaud — Producer: Lewis Rachmil
Story: Not available. See next issue.

THE CHASE
Melodrama—Started June 12
Cast: Robert Cummings, Michele Morgan, Peter Lorre.
Director: Arthur Ripley — Producer: Seymour Nebenzal
Story: Not available. See next issue.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Bel Ami	Sanders-Lansbury	5-13		Low	
Dishonored Lady	Lamarr-O'Keefe	5-27			
No Trespassing	Robinson-McCallister	5-13		Lsr	
COMPLETED — 1945-46					
Able's Irish Rose	Dru-Chekhov	4-29			
Abilene Town (89)	Scott-Dvorak	8-6	1-11	Lev.	1-21
Details under title: Abilene					
Angel On My Shoulder	Muni-Baxter	1-21		Rgs	
Details under title: Me and Mr. Satan					
Bachelor's Daughters, The	Russell-List	4-1		Stn	
Blithe Spirit (T) (94)	Cummings-Harrison	Foreign	12-14	GFD	10-1
Breakfast in Hollywood (93)	Breneman-Granville	8-20	2-22	Gldn	1-21
Caesar and Cleopatra (T)	Olivier-Leigh	Foreign		GFD	
Captain Kidd (89)	Laughton-Britton	2-5	10-19	Bog	8-20
Devil's Playground, The	Boyd-Clyde	5-27			
Diary of A Chambermaid (87)	Goddard-Hatfield	7-23	2-15	Bog-Mer	2-16
Duel In the Sun (T)	Jones-Cotten	3-19		Szk	
Getting Gertie's Garter (72)	O'Keefe-McDonald	6-25	11-30	Sml	12-10
Fanny by Gaslight	Mason-Calvert	Foreign		GFD	
Henry V (T) (134)	Olivier-Newton	Foreign		GFD	4-29
Johnny In the Clouds (88)	Montgomery-Mills	Foreign	3-15	GFD	12-10
Little Iodine	Marlowe-Cramer	4-29		Rog	
Miss Television	Bruce-Caldwell	5-27			
Mr. Ace	Raft-Sidney	3-4		Bog	
Details under title: Mr. Ace and the Queen					
Night in Casablanca, A (89)	Marx Brothers	10-15	5-10	LL	5-13
Outlaw, The (114)	Russell-Huston	2-8		Hug	4-1
Paris—Underground (97)	Bennett-Fields	1-22	9-14	Bnt.	10-29
Rebecca (130)	Fontaine-Olivier	Reissue	4-26	Szk	
Scandal in Paris, A	Sanders-Hasso	10-29	7-19	Psb	
Short, Happy Life of Francis Macomber, The	Peck-Bennett	4-29			
Sin of Harold Diddlebock, The	Lloyd-Wallburn	10-1			
Spellbound (113)	Bergman-Peck	7-24	12-28	Szk	11-12
Details under title: House of Dr. Edwardes					
Strange Woman, The	Lamarr-Sanders	12-24		Smg	
This Happy Breed (T)	Newton-Johnson	Foreign		GFD	
2000 Women	Robson-Calvert	Foreign		GFD	
Young Widow (98)	Russell-Hayward	3-5	3-1	Smg	3-4
Whistle Stop (85)	Raft-Gardner	7-23	1-25	Neb	1-21

UNITED WORLD PICTURES

1946-47 Features — **Completed (3)** — **In Production (1)**

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Bella Donna	Oberon-Brent	4-29			
COMPLETED					
Dark Mirror, The	deHavilland-Ayres	4-1		Jnsn	
London Town (T)	Field-Kendall	Foreign			
Stairway to Heaven (T)	Massey-Niven	Foreign			

UNIVERSAL

1945-46 Features	(48)	Completed (55)	In Production (6)
Westerns	(7)	Completed (7)	In Production (0)
Serials	(4)	Completed (4)	In Production (1)

NEW PRODUCTIONS

MAGNIFICENT DOLL
Historical Drama—Started June 5
Cast: Ginger Rogers, David Niven, Burgess Meredith, Peggy Wood.
Director: Frank Borzage — Producer: Skirball-Manning
Story: Romantic saga of the fabulous Dolly Madison, her influence on her husband President and Aaron Burr's frustrated love for her.

SWELL GUY
Comedy-Drama—Started June 3
Cast: Sonny Tufts, Ann Blyth, Ruth Warrick, Wm. Gargan.
Director: Frank Tuttle — Producer: Mark Hellinger
Story: War correspondent hero is really chronic heel, ruins everybody's life in boarding house but reforms in time to save boy in fire.

RAMROD (Enterprise Production)
Outdoor Drama—Started June 1
Cast: Joel McCrea, Veronica Lake, Donald Crisp, Don DeFore, Preston Sturges.
Director: Andre de Toth — Producer: Harry Sherman
Story: Feud between cattle men and sheep men ends in truce and romantic merger.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Killers, The	Lancaster-Gardner	5-13			
Pirates of Monterey (T)	Montez-Cameron	5-13			
COMPLETED — 1945-46					
Adventure for Two	Olivier-Rutherford	Foreign			
Bad Men of the Border (56)	Grant-Armida	8-6	9-28	1101	
Blondie Alibi (62)	Neal-O'Driscoll	1-21	4-12	527	4-15
Details under title: Design for Death					
Because of Him (87)	Durbin-Tone	9-3	1-18	516	2-4
Brief Encounter	Johnson-Howard	Foreign			
Black Angel, The	Duryea-Vincent	4-29			
Details under title: Lesson In Love					
Brute Man, The	Hatton-Adams	11-26			
Cat Creeps, The (57)	Collier-Brady	1-21	5-17	532	6-10
Canyon Passage (T)	Andrews-Hayward	9-3	7-26	540	

Danger Woman	Joyce-Porter	4-15	7-12	539		
Details under title: Claudia's Wife						
Code of the Lawless (46)	Grant-Knight	7-23	10-19	1102		
Details under title: Law for Pecos						
Crimson Canary (64)	Beery-Collier	4-16	11-9	509	11-26	
Details under title: Hear That Trumpet Talk						
Cuban Pete	Arnaz-Smith	4-29				
Dalton's Ride Again, The (72)	Curtis-O'Driscoll	9-3	11-23	510	12-24	
Dark Horse	Terry-Savage	4-1				
Dead of the Night	Redgrave-Withers	Foreign				
Dressed To Kill (72)	Rathbone-Bruce	2-4	6-7	534		
Details under title: Prelude to Murder						
Frontier Gal (T) (84)	deCarlo-Cameron	5-14	12-21	513	12-10	
Girl On the Spot (75)	Barker-Collier	3-19	1-11	515	2-18	
Details under title: Serenade for Murder						
Ghost Steps Out, The	Abbott-Costello	3-18				
Gun Town (53)	Grant-Knight	9-3	1-18	1104		
Her Adventurous Night	O'Keefe-Walker	4-29	7-5	538		
Details under title: He Meant No Harm						
House of Dracula (67)	Chaney-O'Driscoll	10-15	12-7	511	1-21	
House of Horrors (66)	Lowery-Grey	3-29	525	4-1		
Idea Girl (64)	Barker-Bishop	12-24	2-8	518	3-4	
Inside Job	Foster-Rutherford	3-18	6-28	537		
Details under title: Kelly Is My Name						
Little Giant (91)	Abbott-Costello	11-12	2-22	520	3-18	
(Details under title: On The Carpet)						
Little Miss Big	Holden-Simmons	3-4				
Lover Come Back (90)	Brent-Hall	3-18	6-21	536		
Lost City of the Jungle (Serial)	Adams-Haydn	2-18	4-23	1881		
Madonna of the Seven Moons (88)	Calvert-Granger	Foreign	4-5	526	6-10	
Man in Gray (92)	Lockwood-Mason	Foreign	3-15	523	12-24	
Men In Her Diary (73)	Albritton-Hall	2-19	9-14	502	10-1	
Michigan Kid, The (C)	Hall-Johnson	4-29				
Murder Mansion	Goodwin-Grey	10-1				
Mysterious Mr. M	Martin-Blake	6-10				
Night in Paradise (T) (84)	Oberon-Bey	1-8	5-3	529	4-29	
Notorious Gentleman	Harrison-Palmer	Foreign				
Oh Say Can You Sing	Ryan-Brady	5-13				
On the Carpet	Abbott-Costello	11-12				
Outlaws of Twin Forks	Grant-Adams	8-20				
Pillow of Death (66)	Chaney-Joyce	3-19	12-14	512	1-7	
Pursuit to Algiers (65)	Rathbone-Bruce	8-20	10-26	507	11-12	
Details under title: The Fugitive						
River Gang (64)	Jean-Brasselle	10-2	9-21	503	10-29	
Details under title: Fairy Tale Murder						
Royal Mounted Rides Again (Serial)	Kennedy-Kennedy	7-23	10-23	1681		
Run-Around, The (88)	Cameron-Raines	4-1	5-14	535		
Scarlet Horseman, The (Serial)	Cookson-Shaw	11-12	1-22	1781		
Scarlet Street (102)	Robinson-Bennett	8-6	12-28	514	3-4	
Schahrazad (T)	DeCarlo-Donlevy	1-21				
Secret Agent X-9 (Serial)	Bridges-Wiley	4-16	7-24	1581		
Senorita from the West (63)	Jones-Granville	1-22	10-12	506	10-20	
Seventh Veil, The (94)	Mason-Todd	Foreign	2-15	519	1-21	
Shady Lady (94)	Coburn-Simms	6-11	9-7	501	9-17	
She Wolf of London, The (61)	Haden-Harvey	12-24	5-17	531	4-29	
Details under title: Alibi In Ermine						
She Wrote the Book (75)	Davis-Oakie	2-4	5-31	533	5-27	
Smash-Up						
Details under title: Love Takes A Holiday	Hayward-Bowman	6-10				
Smooth as Silk (65)	Taylor-Grey	1-7	3-1	521	3-18	
Details under title: Notorious Gentlemen						
So Goes My Love (88)	Loy-Ameche	11-22	4-19	528	4-15	
Details under title: Genius in the Family						
Spider Woman Strikes Back, The (59)	Sondergaard-Grant	10-15	3-22	524	4-15	
Strange Confession (62)	Chaney-Joyce	2-19	10-5	505	12-10	
Strange Conquest (63)	Wyatt-Cookson	2-4	5-10	530	5-13	
Tangier (76)	Montez-Sabu	10-1	3-8	522	3-18	
Terror By Night (60)	Rathbone-Bruce	10-29	3-1	517	2-18	
That Night With You (84)	Tone-Foster	6-11	9-28	504	10-15	
Details under title: Once Upon a Dream						
This Love of Ours (90)	Oberon-Korvin	6-25	11-2	508	10-20	
Details under title: As It Was Before						
Trail to Vengeance (54)	Grant-Knight	11-30	1103			
Wicked Lady	Mason-Lockwood	Foreign				
Wild Beauty	Porter-Collier	6-10				

WARNER BROTHERS

1945-46 Features **Completed (33)** **In Production (6)**

NEW PRODUCTIONS

THE SECRET
Psychological Drama—Started June 10
Cast: Joan Crawford, Van Heflin, Raymond Massey.
Director: Curtis Bernhardt Producer: Jerry Wald
Story: A nurse's hopeless love for a worthless character has a violent ending.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Cloak and Dagger	Cooper-Palmer	4-1			
Cry Wolf	Stanwyck-Flynn	5-27			
Deception	Davis-Henreid	5-13			
Life With Father (T)	Dunne-Powell	4-15			
Stallion Road	Reagan-Smith	4-15			
COMPLETED — 1945-46 —					
Beast With Five Fingers, The	Alda-King	12-10			
Big Sleep, The	Bogart-Bacall	10-31			
Burma Victory (63)	Documentary		2-16	512	
Cheyenne	Morgan-Wyman	4-1			
Cinderella Jones (88)	Leslie-Aldo	12-13	3-9	512	2-18
Confidential Agent (118)	Boyer-Bacall	6-25	11-10	506	11-12
Danger Signal (78)	Emerson-Scott	4-16	12-15	508	11-26
Devotion (107)	deHavilland-Lupino	11-16	4-20	517	4-15
Escape Me Never	Flynn-Lupino	11-26			
Her Kind of Man (78)	Scott-Paige	8-20	5-11	518	4-29
Janie Gets Married (89)	Leslie-Hutton	4-16	6-22	520	6-10
Mildred Pierce (111)	Crawford-Carson	12-25	10-20	505	10-15
My Reputation (94)	Stanwyck-Brent	11-29	1-26	510	1-21
Never Say Goodbye	Flynn-Parker	8-6			
Night and Day (T) (128)	Grant-Smith	6-25	8-3	523	
Nobody Lives Forever	Garfield-Fitzgerald	9-18			
Nora Prentiss	Sheridan-Smith	1-21			
Details under title: The Sentence					
Of Human Bondage (107)	Henreid-Parker	7-24	7-20	522	
One More Tomorrow (87)	Sheridan-Moran	11-1	6-1	519	5-27
Pride of the Marines (119)	Garfield-Parker	11-27	9-1	501	8-20
Details under title: This Love of Ours					
Rhapsody in Blue (139)	Leslie-Aldo	7-26	9-27	502	7-9
San Antonio (T) (110)	Flynn-Smith	10-16	12-29	509	11-26
Saratoga Trunk (135)	Cooper-Bergman	3-8	3-30	514	12-10
Shadow of A Woman	King-Prince	2-19			
Stolen Life, A (107)	Davis-Ford	2-19	7-6	521	5-27
That Way with Women	Greenstreet-Vickers	2-18			
Details under title: A Very Rich Man					
Three Strangers (93)	Fitzgerald-Greenstreet	1-22	2-16	511	2-4
Time, The Place and The Girl, The (T)	Morgan-Paige	4-2			
Too Young To Know (86)	Leslie-Hutton	2-19	12-1	507	11-26
Two Guys From Milwaukee	Morgan-Leslie	12-24	8-17	524	
Two Mrs. Carrolls, The	Bogart-Stanwyck	5-14			
REISSUES					
Born For Trouble	Johnson-Emerson		10-6	504	
Originally titled: Murder in the Big House					
City for Conquest	Cagney-Sheridan		4-13	515	
It All Came True	Bogart-Sheridan		10-6	503	
No Time for Comedy	Russell-Stewart		4-13	516	

STUDIO SIZE-UPS

(Continued from Page 19)

Another top name star signed by Jack Skirball and Bruce Manning is Joan Crawford, for the leading role of "Portrait in Black," which will start as soon as the actress completes "The Secret" at Warners.

Broadway producer Michael Todd's first for Universal will be the Edna Ferber novel, "Great Son." Todd already has sold Universal the screen rights to "Up in Central Park," purchased especially for Deanna Durbin, and "Mexican Hayride" for Abbott and Costello.

Durbin Back

Miss Durbin's first film venture since birth of her baby will be "I'll Be Yours," slated to go the first of August with William Seiter directing and husband Felix Jackson producing. "Up in Central Park" will follow.

Currently in production at Universal, besides "The Magnificent Doll" and "Swell Guy," is Walter Wanger's "Smash Up" (Susan Hayward-Lee Bowman-Eddie Albert). Also shooting is "White Tie and Tails" in which menace Dan Duryea escapes from type as a well mannered but droll butler. Winding up production is the Technicolor "Pirates of Monterey," with Maria Montez and Rod Cameron.

WARNER BROS.

Despite increased competition from a multitude of independent film producers and estrangement of several of their leading players, (Joan Leslie the latest) Warner Bros. continues to show a nice profit whenever a financial report is made to stockholders and public.

The last report, issued just after this publication's preceding issue, showed a profit for the six months ending March 2 of $9,125,000, almost double the equivalent six month period in 1945.

Seek To Hold Crawford

The boxoffice success of "Mildred Pierce" contributed in good measure to the neat profits and, in recognition of this, Warners is going all out in making the current Joan Crawford starrer, "The Secret," and especially in convincing Miss Crawford that the Warner studio is a nice place to work.

There are several other properties in line for the Academy Award actress at Warners—if she should choose to return after her production participation deal with Universal's Skirball and Manning as star of "Portrait in Black."

Benny and Bogart

Announced for early starts by Warner Bros. are "Always Leave Them Laughing," the Jack Benny biography which will costar Humphrey Bogart with the comic; Bette Davis in "Ethan Frome;" the screen version of John van Druten's stage hit, "Voice of the Turtle;" "Remember the Hour," starring Robert Hutton.

Next for United States Pictures, releasing through Warners, will be "Pursued," with Fred MacMurray borrowed from Paramount to play opposite Teresa Wright in the Technicolor drama. Following will be "So Goes the Nation," "Distant Drums," "Golden City" and "Gentle Sin."

Still shooting is the Sperling-Bernhard "Cloak and Dagger," delayed by Gary Cooper's illness, while Warners' "Cry Wolf" (Stanwyck-Flynn), "Deception" (Davis-Henreid), "Life With Father" (Dunne-Powell) and "Stallion Road" (Reagan-Smith) are also in production.

PEOPLE IN PICTURES



SOUTH OF BORDER METROMEN. William F. Rodgers, M-G-M sales chief, plays host to visiting managers of Loew's International in New York. The South and Central America executives also spent two weeks looking over the M-G-M Studios at Culver City. Other home office officials seated in the center with Mr. Rodgers are David Blum, Richard Brenner, Morton Spring and Sam Burger.



TO APPEAL. Robert L. Wright, special assistant to the Attorney General in charge of the Government's anti-trust suit, has indicated that the Department of Justice will appeal the decision denying theatre divorcement.



INCONSISTENCIES. A. F. Myers, general counsel of Allied, finds four "glaring inconsistencies" in the monopoly case decision handed down by the special statutory court. (See New Digest.)



3 REPUBLIC BIGWIGS. James R. Grainger and Herbert J. Yates, vice-president and president, respectively, of Republic, flank star Vera Ralston at the reception for her at the Sherry-Netherlands Hotel recently. Celebration was for completion of her latest film, "Plainsman and the Lady".



DRIVE-IN SPEAKERS. RCA Victor officials inspect new weatherproof in-car speakers for drive-in theatres. Shown inspecting the first units off the production line are, l. to r.: W. W. Watts, sales mgr. Engineering Dept.; Meade Brunet, v.p. of the department, and general mgr. Harry E. LeRoy.



HONOR SOUND PIONEERS. Governor Maurice J. Tobin of Mass. helps Sam Pinanski, New England circuit operator and himself a pioneer in sound pictures, celebrate Warner Bros. 26th Anniversary in the sound field.



BACK TO RKO. E. J. Smith, Jr. rejoins RKO Radio as ass't secretary-treasurer following his release from the U. S. Army. Mr. Smith was a major.



CONVENTIONEERS. RKO executives Dave Prince and Leon J. Bamberger surround exhibitor R. Jackson at the Southeastern Theatre Owners Convention in Jacksonville.



NEW TRADEMARK. Republic's new screen trademark will be seen for the first time on the next Roy Rogers western, "My Pal Trigger".

THE NEWS DIGEST

A Bi-Weekly Review of the Trade's Events

GOVERNMENT TO APPEAL DECISION

There was little doubt in legal, trade or Government circles that the Department of Justice would appeal to the Supreme Court the decision handed down by the three-judge statutory court in the movie monopoly case. (See highlights of opinion and decree elsewhere in this issue). Spokesmen for the Department expressed their disappointment at the failure of the court to sustain the Government's contention that divestiture of affiliated theatres is necessary to break the majors' monopoly.

It is expected that the Government will shortly file its recommendations for a final decree which will set forth the conditions upon which its appeal to the Supreme Court will be based. The defendants probably will then offer their version of a final decree and the case will be cleared for action by the highest court in the land.

Myers Pans Verdict

A. F. Myers, general counsel of Allied, charged that the decision of Federal Judges Augustus N. Hand, John Bright and Henry W. Goddard (the opinion was written by Judge Hand) contained "four great inconsistencies."

First, Myers declared, the court held that fixing minimum admission prices in film contracts is illegal, yet although "existing clearances are mostly geared to admission prices * * court held reasonable clearances were necessary." Second, "whilst condemning the methods by which the defendants acquired their theatre monopoly, the court refused to deprive defendants of the fruits of their illegal practices." The Allied leader said that the third inconsistency in the decision was the one "leaving the great affiliated chains intact in view of the drastic orders against Crescent and Schine (circuits)." This, Myers declared, "is calculated to make a monkey of the law."

The fourth glaring inconsistency, according to Myers, is the provision allowing the defendants theatres in which they own a 95 percent interest, but requiring them to sell films to all others on a competitive basis. Not only is this inconsistent, but it is of "doubtful workability," he said.

Myers expressed the opinion that exhibitors having treble damage suits "will have a bonanza and the distributors may encounter difficulty in enforcing their contracts, at least certain provisions of them."

* * *

AL STEFFES DIES

W. A. Steffes, one of the organizers of Allied States Association and leader in exhibitor affairs for a quarter of a century, died in Minneapolis last Wednesday (19) at the age of 59. "Al," as he was affectionately known in film and theatre circles, was undergoing a major operation when his failing heart gave out.

Abram F. Myers expressed Allied's and the whole industry's grief in this message:

"In the passing of Al Steffes, Allied lost its greatest leader, the industry has lost a great constructive force, we all have lost a cherished friend. He will be mourned by a host of friends and admirers and especially by all independent exhibitors whose champion he was."

* * *

WEHRENBERG HEADS MPTOA

Rumors that the Motion Picture Theatre Owners of America might fold were dispelled by that organization's directors meeting in Columbus, Miss., last fortnight. Rather, MPTOA voiced its intention to offer a much more aggressive and militant program than it ever had before and began a reorganizational movement in that direction which included employing a paid, full-time executive secretary and a general counsel to aid in formulating and activating its policies.

The meeting, conducted in retiring president Ed Kuykendall's home, was attended by 20 directors and four observers from other organizations, including Col. H. A. Cole of Allied.

The issue of affiliating with American Theatres Association was discussed, but the ultimate outcome resolved itself into a neutral position with MPTOA affirming its willingness to "cooperate with any organization representing any branch of the industry for the purpose of discussing and acting upon problems relating to the welfare of the industry." No move was made towards affiliation with ATA and the latter organization was not even discussed by name in the resolution.

Local checking and the checking system used by the distributors in general came in for a blasting. A committee was to be appointed to take the grievances up with distributors. The board also voted approval of one audience collection annually in theatres.

Fred Wehrenberg of St. Louis was elected president of the organization, succeeding Kuykendall who retired because of ill health. Lewen Pizor of Philadelphia succeeded Wehrenberg as chairman of the board. Vice-presidents re-elected were Frank C. Walker, M. A. Lightman, Mitchel Wolfson and E. C. Beatty. J. J. O'Leary was elected treasurer, succeeding Walter Vincent, whose health also forced him to relinquish the post. Morris Loewenstein was re-elected secretary. Herman Levy of New Haven was named general counsel for a one-year term. The executive secretary post will be filled shortly.

* * *

HUGHES LOSES FIGHT AGAINST MPA

Howard Hughes lost a round in his battle with the Motion Picture Association, in connection with distribution of his production "The Outlaw", when Federal Judge John Bright last week denied Hughes' motion for a temporary injunction against the MPA and vacated the temporary restraining order against MPA issued by Judge Vincent Leibell two months ago, thus leaving the organization free to proceed against Hughes for his refusal to refrain from using rejected promotional material on his picture. Hughes' anti-trust suit against MPA is still pending in U. S. District Court.

Judge Bright's opinion was composed of nine points, among which he charged that Hughes apparently sought to use the case for publicity purposes. The opinion also found that if Hughes wishes to retain MPA seal of approval, he must abide by the conditions under which it is granted; that MPA has not breached its contract with Hughes, rather that the latter "has not only violated the terms under which he obtained the seal, both before and since the submission of the disputed advertising to MPA, but he claims the right to do so even though it requires the recognition of another part of the contract he is violating"; that there is no evidence of discrimination against Hughes. "That Hughes was not satisfied with the results proves nothing other than that he would not be satisfied unless he had all of his own way."

There was no indication from Hughes' counsel, Charles Poletti, following the decision whether Hughes intends to appeal.

* * *

REPUBLIC TO SPEND 25 MILLION

Republic will spend a total of $25,500,000 during the 1946-47 season on 32 features, 26 outdoor action dramas and westerns and four serials, and 16 of the pictures will be in Trucolor, it was announced by president Herbert J. Yates, Sr. Yates also disclosed that the company was eliminating smaller-budgeted "B's" and a group of 8 westerns on the new season's schedule.

The new Trucolor process which Republic will use for its 16 tinted films is the result of intensive experimentation and research at Consolidated Film Industries' laboratories. Plants in New York and Hollywood will be geared by the end of this month to handle 100,000,000 feet of color film per year, said Yates, and world-wide distribution of Republic films in Trucolor would be implemented by a policy of establishing an up-to-date releasing schedule for the foreign market.

The 16 Trucolor pictures will include a new group of four features designated as the "Major" group, two Roy Rogers productions and ten "All-Star" outdoor productions, of which four are completed.

Among the top features on the new program will be two special Frank Borzage productions, 10 Deluxe productions and the four Major Trucolor features. There will be 16 features in the new "Variety" group, six Roy Rogers in addition to the two in color, four big-budget Gene Autry productions and eight Red Ryder westerns.

In addition to the $25,500,000 production budget, the studio expansion plan allocates more than $2,000,000 for construction of additional facilities. Also, a record appropriation of $3,500,000 for advertising, publicity and exploitation was disclosed with at least $1,000,000 allotted to the promotion of the Trucolor pictures.

* * *

ALLIED BACKS PHILLY COMBINE

Allied Theatres of Eastern Pa. will sponsor the buying combine for independent exhibitors in the Philadelphia area, it was decided last week, with Allied doing the buying and booking for

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Broadway Newsreel

Except for the Radio City Music Hall, which consistently grosses well over the $100,000 figure whatever the picture or the season, and the Capitol, where "Two Sisters from Boston" and a strong stage show headed by the Ritz Bros. and Gracie Barrie took in $105,000 for a second week following an initial stanza which approached the $110,000 record gross set by "The Harvey Girls" in January, Broadway first-runs are in the Summer doldrums with week-end customers at the nearby beaches and last Wednesday's patrons listening to the radio or seeing the Louis-Conn fight.

The world's largest theatre had a strong opening day with "Anna and the King of Siam" and the usual class stage show following four highly-profitable weeks for "To Each His Own" which totaled approximately $500,000. The other stage-screen spots are suffering from weaker films which now play only three or even two weeks instead of the customary four, five and six week engagements of the Winter months.

"Somewhere in the Night," with Desi Arnaz and the Copacabana Revue on the Roxy stage is staying only two weeks following a two-week five-day run for "Do You Love Me" and Count Basie and His Orchestra on the stage. However, both pictures did good, if not sensational business for the shorter engagements. "Smoky" with Donald O'Connor heading the stage bill, opens at the Roxy on June 26th.

Neither the Paramount, where "The Bride Wore Boots" and Glen Gray's Orchestra on the stage is now in its third and final week, and the Strand, where "Janie Gets Married" and Erskine Hawkins and His Orchestra is now in its second week, have shown much box office strength followng unfavorable reviews and word-of-mouth. In each case, the stage band draw has been keeping business up to a fairly-profitable level. "The Searching Wind" opens at the Paramount on June 26th, while "Of Human Bondage" will open at the Strand on July 5th.

Universal and RKO Radio product has been spread all over the Times Square scene during the past two weeks, but except for "Badman's Territory" at the Victoria where the third week bettered the excellent second week's business, business has either slumped badly or been disappointing from the start. "Without Reservations," now in its third week at the Palace, is holding up fairly well and Disney's "Make Mine Music" showed a handsome profit for its nine weeks at the Globe even if the final two weeks were mild. United Artists' "Diary of a Chambermaid" opened at the Globe on June 22nd, "The Stranger" will open at the Palace late this month, while Monogram's "Suspense" will follow "Badman's" into the Victoria on July 4th. Goldwyn's RKO release, "The Kid from Brooklyn," is in its tenth profitable week at the Astor and will continue indefinitely.

It's a different story with the Universal pictures, however. "Night in Paradise" had only two mild weeks at the Criterion and was followed by the same company's "Lover Come Back" on June 19th, while "She Wrote the Book" opened on the same day at the Winter Garden after a 13-day run of "The Runaround" to weak business. "Tangier," which was one of Loew's State's occasional first-runs, supported by the customary vaudeville bill, had a disappointing first week while "Inside Job" at the Rialto was only fair following a mild stanza for a re-issue of Universal's "Shadow of a Doubt."

Best of the other straight-film attractions is still Paramount's "O. S. S.," which, in its third week at the Gotham, did 25 percent better than this year's previous first week top gross for the house. "Our Hearts Were Growing Up" will arrive here some time early in July.

Despite favorable reviews, "Cluny Brown" slumped badly after a strong opening week at the Rivoli, but the 20th Century-Fox picture is continuing for a fourth week and even longer.

At the Hollywood, "Stolen Life" is still showing strength in its eighth week and it will continue for another month until Warners' Anniversary picture, "Night and Day" opens on July 25th.

United Artists' "Henry V" had a brilliant opening at the N. Y. City Center on June 17th and with a strong advance for this two-a-day attraction, it is expected to play through most of the Summer ...The same company's other British-made Technicolor film, "Caesar and Cleopatra," is not expected to open at the Winter Garden until mid-August.

Once Upon A Time . . . there was an exhibitor who called reissues — "White Elephants". He would throw a salesman out of the theatre if he so much as mentioned booking a reissue. But —one day he was stuck for a picture and one of those ponderous pachyderms came to the rescue— busted his box-office records too —and was he a surprised exhibitor? Now Mr. EX is out looking for all the so-called White Elephants his Astor salesman can supply. He's crazy about 'em!



P. S. — Plenty of his box-office records have gone by the boards since then with — ASTOR PICTURES—OF COURSE!

SWISS FAMILY ROBINSON
with Thomas Mitchell—Edna Best
Tim Holt — Freddie Bartholomew

TOM BROWN'S SCHOOL DAYS
with
Sir Cedric Hardwicke—Gale Storm
Jimmy Lydon—Billy Halop
Freddie Bartholomew

BEYOND TOMORROW
with Jean Parker—Charles Winninger
C. Aubrey Smith—Harry Carey

RAIN
with Joan Crawford—Walter Huston
William Gargan

LITTLE MEN
with Jack Oakie—Kay Francis
George Bancroft—Jimmy Lydon
Ann Gillis

SILVER DEVIL, Killer of the Range
from Peter B. Kyne's Great Cosmopolitan Magazine Story, "Wild Horse"

BIRTH OF A STAR
A streamlined feature starring
Danny Kaye

JIMMY STEPS OUT
(formerly "Pot o' Gold") with
James Stewart—Paulette Goddard
Chas. Winninger — Horace Heidt

THEY MEET AGAIN
with Jean Hersholt—Dorothy Lovett
Maude Eburne

MELODY FOR THREE
with Jean Hersholt—Fay Wray
Toscha Seidel

SCARFACE
with Paul Muni—George Raft
Boris Karloff

ONE ROMANTIC NIGHT
(formerly "New Wine") with
Ilona Massey—Alan Curtis
Binnie Barnes—Billy Gilbert

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tice of clearance is so closely allied with that of run as to make comment on the one applicable to the other.

The evidence we have referred to shows that both independent distributors and exhibitors when attempting to bargain with the defendants have been met by a fixed scale of clearances, runs, and admission prices to which they have been obliged to conform if they wished to get their pictures shown upon satisfactory runs or were to compete in exhibition either with the defendants' theatres or with theatres to which the latter have licensed their pictures. Under the circumstances disclosed in the record there has been no fair chance for either the present or any future licensees to change a situation sanctioned by such effective control and general acquiescence as have obtained. The only way competition may be introduced into the present system of fixed prices, clearances, and runs is to require a defendant when licensing its pictures to other exhibitors to make each picture available at a minimum fixed or percentage rental and (if clearance is desired) to grant a reasonable clearance and run. When so offered, the licensor shall grant the license for the desired run to the highest bidder if such bidder is responsible and has a theatre of a size, location, and equipment to present the picture to advantage. In other words, if two theatres are bidding and are fairly comparable the one offering the best terms shall receive the license. Thus price fixing among the licensors or between a licensor and its licensees as well as the non-competitive clearance system may be terminated, and the requirements of the Sherman Act, which the present system violates, will be adequately met. The administrative details involved in such changes will require further consideration. We are satisfied that existing arrangements are in derogation of the rights of independent distributors, exhibitors, and the public, and that the proposed changes will tend to benefit them all.

Formula Deals, Master Agreements, and Franchises

Formula deals, certain master agreements, and franchises have tended to restrain trade in the distribution and exhibition of motion picture features and in view of the history and relation to the moving picture business of the various parties to this action have exercised unreasonable restraints. In our opinion these restraints will be obviated or at least sufficiently mitigated by requiring a distributor wishing its pictures to be shown outside of its own theatres to offer to license each picture to all theatres desiring to show it on a particular run and, if the theatres are responsibly owned and otherwise adequate, to grant the desired run to the highest bidder.

Formula deals have been entered into by Paramount and by RKO with independent and affiliated circuits. By such agreements a particular circuit has been licensed to exhibit a certain feature in all its theatres at a specified percentage of the national gross receipts realized from that feature by all theatres in the United States. The circuit may allocate playing time and film rentals among the various theatres as it sees fit. See Plaintiff's Exhibits 241, 419A, 419B. Arrangements whereby all the theatres of a circuit are included in a single agreement, and no opportunity is afforded for other theatre owners to bid for the picture in their several areas, seriously and as we hold unreasonably restrain competition. These formula deals have been negotiated without, so far as we are informed, any competition on the part of independent theatre owners who would labor under a great disadvantage in attempting severally to match or outbid the offers of a circuit that was making offers for all of its theatres.

Certain master agreements are open to the same objection as formula deals, for they cover exhibition in two or more theatres in a particular circuit and allow the exhibitor to allocate the film rental paid among the theatres as it sees fit and also to exhibit the features upon such playing time as it deems best, and leaves other terms to the circuit's discretion.

Franchises which so far as the five major defendants are concerned were forbidden by the consent decree are also objectionable because they cover too long periods (more than one season) and also because they embrace all the pictures released by a given distributor. They necessarily contravene the plan of licensing each picture, theatre by theatre, to the highest bidder.

It is true that a prohibition of formula deals, master agreements and franchises will interfere with certain contracts which have been made in the past but their formation was a restraint upon trade which was unlawful at the time they were made, and therefore should not be continued.

In our opinion it follows from the foregoing that provisions in license agreements known as moveovers which give to a licensee the privilege of exhibiting a given picture in a second theatre as a continuation of a run in a first theatre are incompatible with the system we have prescribed of bidding for pictures and runs theatre by theatre. The same would seem to be true of so-called overage-and-underage provisions which are often inserted in licenses to permit an exhibitor owning a number of theatres to apply a deficit in the playing time in one or more others. Under such provisions it is not possible to determine the amount payable for the account of one theatre until the performances in the others have been completed, or practically to apply the bidding system we are establishing. But provisions in licenses for "extended" or "repeat" runs in the same theatre, though apparently criticized by the government, would not seem to be objectionable if reasonably limited in time when other exhibitors are given the opportunity to bid for similar licenses. Likewise, any other license provisions which may be called to our attention that would substantially interfere with the effectiveness of the bidding system would have to be revised and perhaps may have to be specially dealt with in the decree to follow this opinion.

Block-booking and Blind-selling

For many years the distributor-defendants licensed their films in "blocks", or indivisible groups, before they had been actually produced. In such cases the only knowledge prospective exhibitors had of the films which they had contracted for was from a description of each picture by title, plot and players. In many cases licenses for all the films had to be accepted in order to obtain any, though sometimes the exhibitor was given a right of subsequent cancellation for a certain number of pictures. Because of complaints of block-booking and blind-selling based upon the supposed unfairness of contracts which often included pictures —the inferior quality of which could not be known—Sections III and IV of the consent decree required the five consenting distributors to trade-show their films before offering them for license and limited the number which might be included in any contract to five. More than one block of five however could be licensed where the contents of any had been trade-shown. While this restriction in the consent decree has now ceased by time limitation, the consenting distributors have continued to observe the restriction. The non-assenting distributors have retained up to the present time their previous methods of licensing in blocks, but have allowed their customers considerable freedom to cancel the license as to a percentage of the pictures contracted for.

The plaintiff argues that the Sherman Act forbids block-booking in toto. This is said to be because it is illegal to condition the licensing of one film upon the acceptance of another, and it therefore can make no difference whether the group of films involved in a license be two or forty. In our opinion this contention is sound, and any form of block-booking is illegal by which an exhibitor, in order to obtain a license for one or more films, must accept a license for one or more other films.

A patentee who has granted a license in consideration that the patented invention shall be used by the licensee only with unpatented material furnished by the licensor may not restrain as a contributory infringer one who sells to the licensee like materials for like use.

It is true that a copyrighted motion picture when united with another copyrighted picture by block-booking is not tied to an uncopyrighted article. Nevertheless the objections to conditioning the licensing of one picture upon the licensing of another are the same, for the result is to give the copyright owner not only the reward which is his due from the licensing of a single copyrighted film, but to extend his monopoly by requiring his licensee to accept one or more other films and to pay royalties therefor as an additional consideration. We cannot see that this differs in principle from requiring the licensee to purchase uncopyrighted articles in connection with the license of a copyright. In either case the copyright owner is obtaining something which the decisions have forbidden as beyond the grant of his limited monopoly.

Block-booking, when the license of any film is conditioned upon taking of other films, is a system which prevents competitors from bidding for single pictures on their individual merits and adds to the monopoly of a single copyrighted picture that of another copyrighted picture which must be taken and exhibited in order to secure the first.

We however declare illegal only that aspect of block-booking which makes the licensing of one copyright conditional upon an agreement to accept a license of one or more other copyrights. A distributor may license to an exhibitor at one time as many films as the latter wishes to receive, but the distributor may not constitute groups of pictures which it refuses to license separately. The distributor may of course not license his pictures at all, but if he does license them, he must do so severally and, in accordance with the bidding procedure previously indicated, must license them to the exhibitor or exhibitors who are qualified and offer the best terms for the various runs.

Blind-selling does not appear to be as inherently restrictive of competition as block-booking, although it is capable of some abuse. By this practice a distributor could promise a picture of good quality or of a certain type which when produced might prove to be of poor quality or of another type—a competing distributor meanwhile being unable to market its product and in the end losing its outlets for future pictures. The evidence indicates that trade-shows, which are designed to prevent such blind-selling, are poorly attended by exhibitors. Record pp. 1178-9. Accordingly, exhibitors who choose to obtain their films for exhibition

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in quantities, need to be protected against burdensome agreements by being given an option to reject a certain percentage of their blind-licensed pictures within a reasonable time after they shall have become available for inspection. Such right of rejection has been incorporated in numerous licenses given by the defendants and should be afforded whenever licenses of unproduced films and films not trade-shown are secured by an exhibitor who has made the best competitive bid for them.

The only group licensing we are prepared to sanction is licensing by which the group is not offered on condition that the licensee shall take all the pictures included in it, or none, but in which the pictures are separately priced, and each picture is to be sold to the highest duly qualified bidder. As we have already indicated in discussing formula deals, master agreements, and franchises, the offering of pictures should be theatre by theatre, and if more than one picture is included in a license agreement, it will be only because of business convenience and to the extent that each picture so included has received the best bid.

"Pooling" Agreements

It is claimed by plaintiff that the theatre-owning defendants have combined with each other and with independent theatre-owners by "pooling" their theatres through operating agreements, leases, joint stock ownership of theatre-operating corporations, or through joint ownership of theatres in fee. We are asked to determine the validity of these various means of joining interests.

These operating agreements we hold to be in clear conflict with the Sherman Act, for through them a defendant-exhibitor reduces to a minimum opposition between its own and other theatres in the "pool". Cooperation, rather than competition, characterizes their operation, and in view of the exhibitor-defendants' financial strength, control of first-class film distribution, ownership of concentrated numbers of first-run theatres, and especially their combination to reduce competition in exhibition through systems of price-fixing and clearances, such restraints as these agreements impose upon free commerce in motion pictures are far less than reasonable. The result is to eliminate competition pro tanto both in exhibition and in distribution of films which would flow almost automatically to the theatres in the earnings of which they have a joint interest.

Other forms of operating agreements are between major defendants and independent exhibitors rather than between major defendants, see, e.g., Plaintiff's Exhibits 97, 118, 208, 238-9, 358, but we are not of the opinion that this renders them legal. The effect is to ally two or more theatres of different ownership into a coalition for the nullification of competition between them and for their more effective competition against theatres not members of the "pool". Even if the parties to such combinations were not major film producers and distributors, but were all wholly independent exhibitors, such agreements might often be regarded as beyond the reasonable limits of restraint allowance under the Sherman Act. This result is certain when some of the parties are of major statute in the movie industry and have in other ways imposed unlawful restraints upon it, as we have found to be the case upon the record before us.

In certain other cases the operating agreements are accomplished by leases of theatres, the rentals being determined by a stipulated percentage of profits earned by the "pooled" theatres, see, e.g., Plaintiff's Exhibits 9, 106, 118, 204. This appears to be but another means of carrying out the illegal objection discussed above. While a theatre-owner may of course remove itself from the business of operating theatres by leasing them to anyone it deems fit upon a fixed rental basis, so long as a monopoly in exhibition is not thereby achieved by the lessee, any arrangement whereby one of the exhibitor-defendants in this case allies its theatres with those of a competing exhibitor, independent or affiliated, and yet itself remains in the trade of exhibiting motion pictures by retaining an interest in the profits earned by the allied theatres, is unlawful under the anti-trust acts.

Many theatres, or the corporations owning them, are held jointly by one or more of the exhibitor-defendants, in some cases in conjunction with independents. See, e.g., Plaintiff's Exhibits 8, 9, 46, 48, 62, 164, 355, 387; RKO's Exhibit 11. As these joint interests enable the major defendants to operate theatres collectively, rather than competitively, we find them illegal for the reasons above stated. Appropriate steps should be taken so that no exhibitor-defendant will own theatres (whether represented by fee, beneficial, or stock interests) jointly with other exhibitor-defendants, regardless of the size of the interests involved. Appropriate steps should also be taken so that no exhibitor-defendant or defendants will jointly own a theatre or stock interest therein with any independent exhibitor, except when a defendant or an independent owns an interest of five per cent or less, which we deem de minimis and only to be treated as an inconsequential investment in exhibition.

It should be added that in our opinion there can be no objection to operating, booking, or film buying through agents, provided the agent is not also acting in respect to theatres owned by other exhibitors, independent or affiliated, and provided that in case the agent is buying films for its principal he does this through the bidding system, theatre by theatre.

Discrimination Among Licensees

The amended and supplemental complaint alleges that in licensing films each of the distributor-defendants has discriminated against small independent exhibitors and in favor of the large affiliated and unaffiliated circuits. Of the various contract provisions by which such discriminations are said to have been accomplished, plaintiff sets forth the following in its brief: suspending the terms of a given contract, if a circuit theatre remains closed for more than eight weeks, and reinstating it without liability upon re-opening; allowing large privileges in the selection and elimination of films; allowing deductions in film rentals if double bills are played; granting moveovers and extended runs; granting road-show privileges; allowing overage and underage; granting unlimited playing time; excluding foreign pictures and those of independent producers; granting rights to question the classification of features for rental purposes; and especially, discriminating in film rentals, clearances, and minimum admission prices.

The defendants argue that these privileges granted to the circuits flow from their negotiations with the individual theatre-owners rather than from a standard policy of discrimination deliberately pursued by them. This is perhaps true, but the result is the same whether the bargaining power of the large exhibitors forces upon the distributors a discriminatory policy, or whether the latter voluntarily carry such a policy into effect. Acquiescence in an unreasonable restraint, as well as the creation of such a restraint, violates the Sherman Act. Under the bidding system we are requiring such discriminations would appear impossible. Those provisions which are not compatible with the operation of this system, or which are inherently unreasonable, such as a provision for clearance between theatres where there is no substantial competition, will no longer be includible in licenses, as mentioned elsewhere, but otherwise the bidders will compete for licensing contracts on a parity, in that the same offer will be made to all prospective exhibitors in a community.

The foregoing is not to be construed, however, as indicating that the distributor-defendants have discriminated among their licensees with respect to film rentals, clearances, or minimum admission prices. They have perhaps done so, but we are without sufficient knowledge of the many factors entering into the determination of these provisions such as the character of specific communities, the nature of the different theatre appointments, of the patrons, operating policies, locations, and responsibility of operators. In the absence of such facts, we are unable to infer that the distributor-defendants have violated the Sherman Act in this particular regard, but any discriminations in the other ways noted above in favor of affiliated licensee or licensees connected with independent circuits as against individual independents must be enjoined, and we believe will not exist in future licenses under the bidding system for which we are providing.

Divestiture of Theatres

We cannot accede to the prayer of the plaintiff that the major defendants should be divested of their theatres in order that no distributor of motion pictures shall be an exhibitor. Undoubtedly such a step while not ipso facto preventing price-fixing agreements or unreasonable clearance would terminate the government's most urgent objections to the present methods of conducting the motion picture business, but it would also withdraw the defendant-distributors from competition in the exhibition field and at the same time would create a new set of theatre owners which would be quite unlikely for some years to give the public as good service as the exhibitors they would have supplanted in view of the latter's demonstrated experience and skill in operating what must be regarded as in general the largest and best equipped theatres. We think that the opportunity of independents to compete under the bidding system for pictures and runs renders such a harsh remedy as complete divestiture unnecessary, at least until the efficiency of that system has been tried and found wanting.

It would seem unlikely that theatre owners having aggregate interests of little more than one-sixth of all the theatres in the United States are exercising such a monopoly of the motion picture business that they should be subjected to the drastic remedy of complete divestiture in order to effect a proper degree of free competition. It is only in certain localities, and not in general, that an ownership even of first-run theatres approximating monopoly exists. Under the proposed system, the only theatres the competition of which in exhibition even Paramount—the largest owner—would in anywise control are the 7.72 per cent which it now owns. Each of the other four major defendants would control a far smaller percentage of the theatres. Even in places like Philadelphia and Cincinnati, where Warner and RKO have owned all the first-run theatres, their theatre interest cannot properly be aggregated to establish a conspiracy in restraining exhibition, for in such localities there would seem to be nothing to prevent other persons from building theatres of a similar type if the market for the distribution of films should be opened to the highest bidder and the builder of a new theatre could compete

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with other theatre owners in obtaining pictures for exhibition in the theatre he had built. The only pictures that the present sole exhibitors in such localities could control would be their own, which they can always exhibit freely in their own theatres.

If in certain localities there is ownership by a single defendant of all the first-run theatres, there is no sufficient proof that it has been for the purpose of creating a monopoly and has not rather arisen from the inertness of competitors, their lack of financial ability to build theatres comparable to those of the defendants, or from the preference of the public for the best equipped houses and not from "inherent vice" on the part of these defendants. Each defendant had a right to build and to own theatres and to exhibit pictures in them, and it takes greater proof than that each of them possessed a great financial strength, many theatres, and exhibited the greater number of first-runs to deprive it of the ordinary rights of ownership. Outside the limits of the trade practices and agreements which we have found to violate the anti-trust laws and which will under the final decree be abolished, there is general competition among all the defendants as well as between them and independent distributors for the exhibition of their various pictures.

In the case at bar, as we have reiterated, many of the objections are to the trade practices we have alluded to, and not to the ownership of theatres either by the major defendants or by their wholly-owned subsidiaries. If those theatres were all owned by entirely independent corporations the distributing-producing defendants, if not in competition in the distribution of their films, would control competition in the exhibition business by in the aggregate controlling the distribution of most of the best pictures in the United States and imposing restrictions upon their use. The root of the difficulties we have discovered lies not in the ownership of many or most of the best theatres by the producer-distributors, but in price-fixing, non-competitive granting of runs and clearances, unreasonable clearances, formula deals, master agreements, franchises, block-booking, pooling agreements and certain discriminations among licensees between defendants and independents. These practices, if employed in the future, in favor of powerful independents would effect all of the undesirable results that have existed when the five major defendants and their subsidiaries have owned or controlled numerous theatres in which the defendants' pictures have been exhibited. That such would be the case seems amply demonstrated by the decisions where powerful independent circuits were involved. United States v. Crescent Amusement Co., 323 U. S. 173; Interstate Circuit Inc. v. United States, 306 U. S. 208. If the objectionable trade practices were eliminated, the only difference between such an assumed situation in which the defendants owned no theatres and the present would be the inability of the major defendants to play their own pictures in their own theatres. The percentage of pictures on the market which any of the five major defendants could play in its own theatres would be relatively small and in nowise approximates a monopoly of film exhibition.

There has however been restraint of competition in exhibition by the five major defendants through ownership of theatres jointly with one another or if their interests be more than five per cent even where jointly held with independents which, in our opinion, calls for a divestiture of such interests whether such partial interest is in fee or through stock ownership or otherwise.

We find such joint interests in a great number of theatres, a summary of which is set forth below,[11] and hold that they must be terminated by a sale to, or purchase from the co-owner or owners, or by a sale to a party not one of the other defendant-exhibitors. The decree or subsequent orders to be entered in conformity with this opinion will control sales or exchanges of such fractional interests for the purpose of restoring or creating a reasonable competition in the areas in question.

General Considerations

It may be said that such restrictions in commercial dealings as we would impose will interfere with the right of a copyright owner to choose his customers or contract for the disposition of his own property. The answer is that no such absolute right exists where its exercise will involve an extension of a copyright monopoly or an unreasonable interference with competition in the distribution and exhibition of moving pictures. A system of fixed admission prices, clearances and block-booking is so restrictive of competition in its tendency that it should be modified to comply with the terms of the Sherman Act. The modifications in practices we have indicated will relieve conditions that have grown up through the years. Indeed the practices are defended on the ground that business convenience and long usage ought to sanction them. But, in spite of their long continuance, we cannot escape the conclusion that in various ways the system stifles competition and violates the law and that business convenience and loyalty to former customers afford a lame excuse for depriving others of rights to compete and for perpetuating unreasonable restrictions. The remedy we are giving against the infractions is certainly no more drastic in effect than the one the Supreme Court granted in Interstate Circuit v. United States, 306 U. S. 208, nor more severe than the one it imposed in United States v. Crescent Amusement Co., 323 U. S. 173. The defendants have built up great business enterprises in a very popular field. Yet they have carried on practices we have found unduly restrictive of interstate commerce and even though we do not suggest that they any more than "those eighteen upon whom the tower in Siloam fell" have been "sinners above all men", yet measures should be taken to restore the moving picture business to a condition of competition that will benefit both competitors and the general public and to abate practices that are unlawful.

It is argued that the steps we have proposed would involve an interference with commercial practices that are generally acceptable and a hazardous attempt on the part of judges—unfamiliar with the details of business—to remodel its delicate adjustments which have hitherto provided the public with what is a new and great art. But we see nothing ruinous in the remedies proposed. Disputes which may arise under the bidding system are likely to relate to questions whether the bidder has a theatre adequate for the run for which he bids, whether the clearance requested is reasonable as regards his own theatre and those of others, and similar matters generally involved in comparing bids. If the defendants will consent to an arbitration system for the determination of such disputes the kind that has worked so well under the consent decree, they will facilitate the adjustment of most of the differences that are likely to occur, with a large saving of time and money as compared with separate court actions.

A suit in the district court for violation of the Sherman Act is doubtless an awkward way to cure such ills as have arisen, but it is perhaps the best remedy now available to the government. There surely are evils in the existing system, and the Sherman Act provides a mode of correction which is lawfully invoked. At all events, that which is written is written, and is controlling on us.

It does not follow from the foregoing that we should wholly break up the exhibition business of each of the major defendants even though a "root and branch" decree might be legally possible. Such total divestiture would be injurious to the corporations concerned, and, if we are right in our analysis of the situation, we should still have to give relief against price-fixing, systems of clearance, formula deals, master agreements and franchises, block-booking, pooling agreements, and other agreements we have held invalid. The relief proposed we believe should suffice, while total divestiture would be damaging to the public as well as to the defendants and not accomplish any useful purpose at the present time.

---

[11] In so far as information could accurately be obtained from RKO's Exhibit 11, the numbers of theatres jointly owned by the defendants are approximately as follows:

THEATRES JOINTLY OWNED WITH INDEPENDENTS:	
Paramount	993
Warner	20
Fox	66
RKO	187
Loew's	21
THEATRES JOINTLY OWNED BY TWO DEFENDANTS:	
Paramount-Fox	6
Paramount-Loew's	14
Paramount-Warner	25
Paramount-RKO	150
Loew's-RKO	3
Loew's-Warner	5
Fox-RKO	1
Warner-RKO	10
Total	1,501 Theatres

Of the above theatres jointly owned with independents, the following numbers will not be affected by the decree, since the defendant or co-owning independent owns less than a 5% interest:

Paramount	177
RKO	32
Total	209 Theatres
Total affected by the decree according to RKO's Exhibit 11	1,292 Theatres

THE NEWS DIGEST

(Continued from Page 26)

any independent theatre owner who signs up for the service. A fee will be charged to the exhibitor and the service is expected to be separated from other activities performed by Allied for its members to whom the booking service will be optional.

The advisability of a buying combine was under discussion by independent theatremen in this area for some time and was finally crystallized by Allied's action.

Detailed plans were being readied with members to be advised as soon as they are completed, Sidney E. Samuelson, general chairman of the local Allied group, disclosed. The use of the buying service will not interfere with the other services that Allied now offers its members.

* * *

ATA SETS BUDGET

A budget of $200,000 for the year ending March 31, 1947 was set officially for American Theatres Association with payments assessed to the various regions in which there is membership on a state-wide pro-rata basis. It was revealed that some of these payments have already come in to executive headquarters in New York.

According to S. H. Fabian, president, there are no set assessment fees for any theatre joining ATA, but rather upon each state based on population. Additional funds needed by state groups to finance operations will be raised by the local organizations in any manner they desire, Fabian said.

ATA revealed that it would take no action concerning the decision in the New York equity case, in line with its avowed policy of not interfering in any intra-industry trade practices.

In Philadelphia, formation of an ATA unit was deemed "inadvisable" at present by a committee of local exhibitors named to study the matter. Allied's stand on ATA affiliation was apparently the deciding factor in the decision, the group adding that it would welcome ATA membership if Allied and ATA could agree on affiliation.

* * *

GOLDMAN ASKS CLOSE TO MILLION

William Goldman, Philadelphia circuit operator, asked triple damages amounting to $982,704 plus counsel fees and interest, in a brief filed in U. S. District Court on damages in his successful anti-trust suit against the Stanley-Warner chain and the major distributors.

The figure was thrice the amount estimated by Goldman on behalf of his Erlanger Theatre and covered the period from December 1, 1941 to December 8, 1942. It was allegedly computed on the basis of a year's earnings by a Warner theatre in comparable circumstances.

The defendants' brief has not yet been submitted as instructed by the court following last month's hearings on damages.

* * *

RAFTERY SEARS RE-ELECTED

Edward C. Raftery was re-elected president of United Artists at a board meeting held at the New York home office June 13. Also re-elected were: Gradwell L. Sears and George Bagnall, vice presidents; Lloyd Wright, secretary; Harry J. Muller, treasurer; Paul D. O'Brien, Harry J. Muller, Harry D. Buckley and Charles E. Millikan, ass't. secretaries and Herbert E. Weimer, ass't. treasurer.

Raftery reported UA's position in the industry as being the most favorable in the company's 27-year history. He revealed that 10 features have been completed for the 1946-47 season and fifteen others either shooting or in preparation. He declared that UA will be able to furnish exhibitors with a "steady flow of entertaining pictures at regular intervals."

* * *

SALARIES REVEALED

Industry incomes over $75,000 for 1944, on a partial list released by the Treasury Department last week, reached some astronomical figures with Paramount, Warners and 20th Century-Fox personnel hitting record figures.

Leo McCarey, producer of Paramount's "Going My Way" took the lead with $1,113 035, constituting a challenge to M-G-M's longtime champ earner, Louis B. Mayer. Metro was one of the companies not yet reported. McCarey's $75,000 salary was augmented by $1,038,035 in royalties, bonuses and other compensation.

Among others thus far listed, Charles Skouras was next with $263,000 from National Theatres; Darryl F. Zanuck with $260,833 and Spyros P. Skouras with $255,907, both of 20th-Fox, followed the NTS chief.

Ray Milland's $243,333 was tops among actors with William Bendix $234,204 a close second.

* * *

UNIVERSAL PROFIT UP

Universal Pictures Company, Inc., announced consolidated net profits of the company for the 26 weeks ended May 4, 1946, aggregated $2,576,405 after all charges including Federal taxes. This compares with $2,064,175 for the corresponding period of the preceding fiscal year.

Monogram Pictures Corporation and its subsidiaries, in its report for the 39 weeks ended March 30, 1946, showed consolidated net profits of $513 510 after all charges but before provision for Federal income and excess profits taxes, almost double the $294,589 for the corresponding period the previous year. After taxes, the net came to $254,510 as compared with $121,089 for the similar period the year before.

For the 44-week period ended May 4, 1946, Monogram showed a consolidated net of $648,174 after all charges but before provision for federal income and excess profits taxes, compared with $375,590 for the same period the previous year. After provision for Federal taxes, the net settled down to $318,824, compared with $154,405 for the comparable period the previous year.

* * *

PEOPLE

J. Edward Shugrue was appointed public relations director for American Theatres Association with headquarters in New York.

Alfred F. Corwin, William F. Laffan and **Irving M. Eckstein** joined the Motion Picture Export Association. Corwin handles the advertising-publicity department, Laffan will be controller in charge of accounting and Eckstein will be in charge of sales control.

E. J. Smith, Jr., rejoined RKO Radio as assistant treasurer and assistant secretary, following his release from the Army, where he served with the rank of Major.

Herbert F. Jacoby was elected to the United Artists board of directors, replacing **Sidney Chaplin.**

Sid Alexander assumed his post last week as eastern advertising, publicity and exploitation director for Vanguard Films and Selznick enterprises.

Grover Parsons was named South-Southwestern divisional sales manager of PRC Pictures. He was formerly Atlanta manager for Paramount. **Sam Milner,** PRC exchange manager in Dallas, was promoted to district manager for Dallas and Oklahoma City.

Charles B. Moss, New York exhibitor and son of theatre owner **B. S. Moss,** last week announced formation of Moss Productions, with plans to make three features, at a total of $4,000,000 during the next two years.

Earle W. Sweigert, recently appointed Paramount district manager, is being honored by Philadelphia exhibitors at a testimonial dinner June 24.

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"Tense Melodrama"
Hollywood Reporter

"Novel Plot"
Motion Picture Herald

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N. Y. Daily News

"A Murder Thriller . . . Suspenseful Script"
N. Y. Post



A REPUBLIC PICTURE

Film BULLETIN

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'PERILOUS HOLIDAY' ROUTINE COMIC-MELLER

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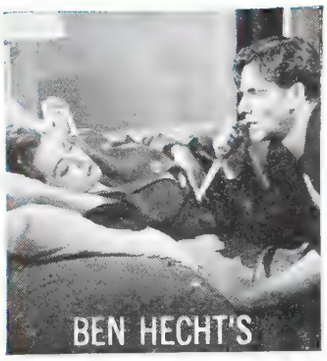
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THE FRENCH KEY
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EDITORIALS

THE COURT MUFFS THE MAIN ISSUE

The three judges of the statutory Federal court in New York labored like giants for six months with the mass of testimony and documentary evidence in the movie monopoly case and finally came forth with a legal squeak.

The eminent doctors of the law expounded at great length on the ills of our industry, touched many of the sore spots, then prescribed a pitifully inadequate and impractical remedy.

Reading the earlier portions of the opinion written by Judge Hand, one gathered the impression that the Court had fully grasped the complex problems of the business. Many of the majors' practices were condemned. Minimum admission prices; uniform runs and clearances; unreasonable clearance and clearances between non - competitive theatres; compulsory block booking and blind selling; master contracts, franchises and formula deals — these and other policies employed by the defendants were denounced as being in violation of the anti-trust laws.

If one had not seen the headlines announcing the verdict on the main point of theatre divestiture, it must have come as a shock to read, back on page 52 of the opinion: "We cannot accede to the prayer of the plaintiff that the major defendants should be divested of their theatres in order that no distributor of motion pictures shall be an exhibitor." So much fault in the majors' methods of doing business having been pointed out, it seemed inevitable that the cure recommended by the Court would have to be basic.

But, when it came down to a decision on this crucial and fundamental issue, the Court went off on an illogical tangent that belies the eminence and experience of the three jurists.

Government counsel had argued that the Big Five exercised monopolistic power over the distribution of film product through their control of so many of the country's first-run film houses and that the close alignment of these theatres restrained prospective competition in violation of the Sherman Act.

The Court turned a deaf ear to these arguments and was seemingly blind to the voluminous documents presented by the Department of Justice in substantiation of its contention that the strategic position of their first-run affiliated theatres gave the principal defendants inordinate power over the affairs of the motion picture industry.

Instead, the Court toyed with percentages, how many theatres each of the Big Five operated compared to the total of over 18,000 in the country—Paramount, 7.72%; Fox, 3.52%, etc. Ignored were the decisions of other courts in the Schine and the Crescent and the Goldman cases.

And, then, this conclusion: "It would seem unlikely that theatre owners having aggregate interests of little more than one-sixth of all the theatres in the United States are exercising such a monopoly of the motion picture business that they should be subjected to the drastic remedy of complete divestiture in order to effect a proper degree of free competition."

Free competition. The trouble with our industry is that there is plenty of competition, in the main, among the buyers, but not enough among the sellers.

The Court's chief aim should have been to restore a greater degree of competition in film distribution, to encourage the production of more and better product, and to enable the buyers to stand on level competitive ground in dealing with the sellers. And while it is true that some people in the industry deny that theatre divorcement will open the gates to allow a freer flow of product, nothing as adequate has been recommended by them or by this Court.

The decision fails utterly to accomplish the objective of establishing freer enterprise in our industry. We have no doubt that the Supreme Court will reject it.

MO WAX

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HOLLYWOOD EDITORIAL

ROOM FOR INDEPENDENTS

Discussion of the independent production scene has centered in recent months on the great amount of activity that is taking place in the upper brackets. That is to say, the news has been concerned chiefly with the formation of companies such as Liberty, Enterprise and the like—firms committed to the making of high-budgeted pictures exclusively.

Within the year, though, we can expect to begin hearing of an expansion in the minor independent league. And why not?

The market is wide open for product that can be made inexpensively by small firms and showwise independent production men. The major studios are producing fewer B pictures, from the viewpoint of cost if not of quality.

Monogram and Republic steadily have increased the number of A pictures on their schedule with no commensurate rise in the quota of program shows. Universal, apparently, is determined to compete with the big five. Columbia, for the last five years, in both the program and A divisions, has offered a supply of product that is about as helpful to the exhibitor as a smallpox epidemic.

This leaves PRC as the only outfit doing business in the "quickie" field. You can make book that there will be plenty of competition within the year.

Just now the factors are not favorable to a revival of two-bit independent production. The studio space isn't available, materials are lacking, transportation is still a problem and the talent situation hasn't levelled off.

Once these handicaps are overcome, lesser indie operators can come out of hiding and set up shop with much more assurance than was possible in the old days of poverty row. They may not be able to shoot a western in five days for $4,000—or an action picture for $8,000 in a week. But the boys who know the angles will be able to operate somewhere between $18,000 and $35,000. And the capital will be available to them, providing they are smart enough to reorganize the business along sounder lines than in the pre-war era.

The first essential is an independent distribution set-up—one geared physically and psychologically to peddle low budget film. An exchange manager stolen from MGM isn't worth a hill of beans when it comes to selling an exploitation movie called "The Roadhouse Terror" and a shiny, streamlined office doesn't impress an exhibitor who is out hunting bargains.

No, the postwar "quickie" will need all its flash on film—where it counts. It will have to be geared to the exploitation market. Names won't come as freely as they used to and the producers will be compelled to depend on ideas and showmanship.

Those with the resourcefulness and imagination to comprehend the requirements of the field will walk into a ready-made market. For, as the rest of Hollywood becomes more grandiose, the exhibitor will turn to those companies selling a reasonable line of product at reasonable prices, with elements able to command boxoffice attention.

The lightweight independent can never delude himself into believing that's the white hope of the industry. But as a competitive force he can make himself felt in the immediate postwar years.

LACK FLACKS

Today, when the time between a picture's completion and its release date, stretches from five months to a year, it behooves the newly formed companies to take stock of themselves and realize what an inferior job of publicity they're doing.

Whereas the major companies are able to keep news of their finished pictures alive, the independents enjoy a splurge while they are in production and then the whole project peters out. And the fault is not that of the publicity boys.

In the two years that the major independent production field has begun to take form, some of the finest publicity men in Hollywood have left good positions to take part in this commendable program of decentralization. Like the producers and directors who wearied of assembly line methods, the flacks have enjoyed the opportunity to work on their own initiative and without the brow beating they encounter at the larger film factories.

But most of them are doing one man jobs. The lucky ones get an assistant and a unit man. The latter comes in a week or so before a picture starts and usually disappears after the set party celebrating the last day of shooting.

By this time the publicity head and his aide are so burdened with other assignments that they have little time and less disposition to venture into any post-production publicity.

The details are of no consequence in this space—only the fact that none of the important film men who are venturing into the indie field has a publicity department to match his own stature and importance in the industry.

It is false economy to expect a publicity department composed of two or three men to function efficiently in an organization that is making million dollar movies. There are too many avenues to be covered. The complex machinery of exploitation requires not so much jack-of-all trades, but specialists in particular phases.

The major lots have these specialists. The independents had better get hold of them. The smart ones will enlarge their publicity departments just as quickly as they can. They will want them to compete in every respect: size, talent and results.

A good publicity campaign is boxoffice insurance. And when the chips are down, it's one of the cheapest forms of insurance. A department can be bought at just about the salary paid to some of the stooge executives who clutter up all movie companies, independents and majors alike.

DAVID HANNA

WARNER BROS. . . . 1 July Release

'OF HUMAN BONDAGE' MAUGHAM'S TALE STILL EFFECTIVE DRAMA

Rates ● ● ● — generally

Warner Bros.

105 minutes

Paul Henreid, Eleanor Parker, Alexis Smith, Edmund Gwenn, Janis Paige, Patric Knowles, Henry Stephenson, Isobel Elsom, Marten Lamont, Una O'Connor, Eva Moore, Richard Nugent, Doris Lloyd.

Directed by Edmund Goulding.

This is an interest-holding, intensely melodramatic remake of W. Somerset Maugham's sordid romance which brought fame to Bette Davis when released by RKO in 1934. The picture does not compare favorably with the earlier version, but the tale is universally popular and a first-rate cast, headed by Paul Henreid, Eleanor Parker and Alexis Smith insure good grosses generally. Miss Parker's portrayal of the Cockney waitress, Mildred, cannot compare to Miss Davis' superb performance and the picture occasionally seems pedestrian in pace and as dated as an old-fashioned dime novel. Despite these faults, Maugham's tale is fascinating as a depiction of the love of a sensitive painter for a common gutter-snipe and the girl's vile behavior and raging tantrums are still dramatically effective. It's strictly adult fare. Edmund Goulding strives hard to point up the story's human side and while audiences may not understand the painter's hopeless love for the girl, they will sympathize with him at all times and the women are bound to shed tears over the many tragic moments. The lighter touches are few and, therefore, are doubly welcome and the settings and costumes of 19th Century London are authentically drab and unattractive. Erich Wolfgang Korngold's musical score deserves special mention.

Realizing that he will never become a fine artist, Paul Henreid gives up his studies in Paris and returns to London to study medicine in compliance with his uncle's wishes. In a cheap restaurant, Henreid, who is hypersensitive of his club foot, strikes up an acquaintance with Eleanor Parker, a waitress who is quite rude to him. Inexplicably drawn to her, Henreid takes her out several times until she suddenly runs off with another patron of the restaurant. Henreid finds solace in the company of Alexis Smith, a novelist he met in Paris but, when Miss Parker returns to announce that she was deserted before marriage and is expecting a baby, he again devotes himself to her. Later, when he learns that she is having an affair with his best friend, Patric Knowles, she abuses him with every vile word at her command. He again takes her in after she has become a streetwalker and cares for her and her baby but, when he finally proves able to resist her cheap advances, she again abuses him and destroys his belongings. Heinreid contracts pneumonia and, after he learns that Miss Parker and her baby have died, he finds comfort in the love of Janis Paige, young daughter of his long-time friend, Edmund Gwenn.

Paul Henreid gives a sensitive portrayal as the unhappy, club-footed Philip Carey which is probably the equal of the late Leslie Howard's notable portrayal. While Miss Parker tries to submerge her attractive personality, she fails to get under the skin of the degenerate, vicious Mildred. Edmund Gwenn is a delight as a philosophical middle-aged family man and Patric Knowles, Marten Lamont and Henry Stephenson also do well. Janis Paige is good as the adoring Sally, but Alexis Smith is forced to struggle with some of the picture's most unreal dialogue.

LEYENDECKER

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'THE FRENCH KEY' MILDLY ENTERTAINING COMEDY-MYSTERY

Rates ● ● — as supporting dualler generally

Republic

67 minutes

Albert Dekker, Evelyn Ankers, Mike Mazurki, John Eldredge, Frank Fenton, Selmer Jackson, Byron Foulger, Marjorie Manners, Joe DeRita, David Gorcey, Sammy Stein, Walter Soderling, Emmett Vogan, Alan Ward, Michael Branden.

Directed by Walter Colmes.

The accent is on comedy rather than suspense in "The French Key," a mildly entertaining, if implausible, mystery programmer. Based on the Frank Gruber novel about Johnny Fletcher, the vagabond detective, the picture will attract the who-dun-it fans who devour this type of fiction, but its weak name value and short running time will relegate it to supporting spot on duallers. An amusing opening establishes the devil-may-care character of Fletcher and of his strong-arm side-kick, Sam Cragg, but when the pair start to track down a murderer, the plot becomes too involved with the underworld, the police, coin collectors, society millionaires and even the three (bronze) bears. The pace is swift and there are several exciting sequences, but the proceedings require strict attention from the audience and often become too confusing to make any sense. Much of the breezy dialogue is laugh-provoking just as some of it—such as Fletcher's reference to a "dick" followed by an extraneous shot of Richard Arlen—is merely smart-alecky. Albert Dekker gets a change of pace from his villainous roles and does a smooth acting job as Johnny Fletcher and Mike Mazurki is ideally cast as his dim-witted strong-arm buddy. Evelyn Ankers furnishes a touch of romance as a helpful cabaret singer and John Eldredge and Frank Fenton also do good work.

When Albert Dekker, vagabond detective, and his strong-arm buddy, Mike Mazurki, are unable to pay their rent, they are locked out of their hotel room by a French Key inserted by the management. Using a passkey to enter the adjoining apartment and then go through the window to their room, they find a dead man on the bed, clutching a gold coin of 1822 vintage. Afraid they will be blamed for the murder, Dekker and Mazurki crawl back into the next apartment where the furious Evelyn Ankers, a night-club singer, confronts them. After they win her over and get her to help them, they start tracking down Frank Fenton, a coin collector known to be interested in the rare 1822 coin. Selmer Jackson, a wealthy industrialist, offers to buy the coin but Dekker refuses to sell. After Jackson is murdered and several attempts are made on Dekker's life, the trail leads to an abandoned gold mine where Fenton had been hiding a hoard of valuable gold coins. Dekker finally learns that Jackson had been engaged in melting down illegal gold coins into bullion and then leading U. S. Government officials to believe the gold was being mined.

DENLEY

BOX OFFICE RATING: ● Poor ●● Average ●●● Good ●●●● Excellent

'PERILOUS HOLIDAY' ROUTINE PROGRAMMER MIXES COMEDY, MELODRAMA

Rates ● ● as supporting dualler in naborhoods

Columbia

89 minutes

Pat O'Brien, Ruth Warrick, Edgar Buchanan, Alan Hale, Audrey Long, Willard Robertson, Minna Gombell, Eduardo Ciannelli, Martin Garralaga, Jay Novello, Pedro Regas, George J. Lewis, Al Hill, Eddie LeBaron and His Continental Orchestra.

Directed by Edward H. Griffith.

With more talk than action, more production flash than thrills, "Perilous Holiday" fails to hit the mark at which it was aimed — the action houses. However, Pat O'Brien (who is miscast as a Lothario being pursued by two lovely girls) presents enough marquee value to make this suitable for the average dualler. Based on Robert Carson's Colliers' Magazine serial about South-of-the-Border intrigue, the film wastes far too much time on romancing and comedy repartee before getting into the melodramatic situations of its involved and improbable plot. The final ten minutes are both suspenseful and exciting, but the rest stresses Latin music, local color and lovemaking — just so much padding for patrons looking for the hard-hitting footage expected in a Pat O'Brien vehicle. The two-fisted star sings a catchy ditty, "An Irishman's Idea of Love" in pleasing style, but he is becoming a bit too paunchy for lovemaking with a pretty young blonde like Audrey Long. Miss Long is no more than adequate as a giddy man-chaser, while Ruth Warrick is extremely attractive, poised and convincing as a sophisticated columnist from the U. S. A. on the trail of a big-time racketeer. Alan Hale, Edgar Buchanan and Eduardo Ciannelli also do good work and Minna Gombell contributes an amusing comedy bit. Eddie LeBaron and His Continental Orchestra may attract rhumba and record enthusiasts.

In Mexico City, Pat O'Brien is assigned by Willard Robertson, an undercover agent, to watch Ruth Warrick, a newspaper columnist who has just arrived from the U. S. on a secret mission. But first O'Brien becomes entangled with Audrey Long, a giddy young blonde who follows him about even after he starts to escort Miss Warrick. During a long evening of nightclubbing, Miss Warrick tells O'Brien that she is determined to expose Alan Hale, who now runs a local club, but who had been responsible for her father's death. When Hale attempts to bribe O'Brien to leave town, Miss Warrick accuses him of working for the racketeer. Later, when O'Brien and Miss Warrick work together and get positive proof that Hale is a counterfeiter, he walks in on them and tells them he has them marked for death. Miss Long, who has been following O'Brien, also stumbles in on the "party" and all three are almost killed before the Mexican police arrive to save the day. Miss Long then surrenders O'Brien to Miss Warrick.

LEYENDECKER

'INSIDE JOB' MAUDLIN CRIME YARN FOR LOWER SLOT

Rates ● ● as supporting dualler only

Universal

65 minutes

Preston Foster, Alan Curtis, Ann Rutherford, Joe Sawyer, Joan Fulton, Milburn Stone, Samuel S. Hinds, Jimmie Moss, Howard Freeman, John Berkes, Harry Brown, Cy Kendall, Joe Kirk, Vera Marshe, Chester Clute.

Directed by Jean Yarbrough.

Large doses of sentimentality bog up the action of "Inside Job" — a familiar crook melodrama. With three good marquee names — Preston Foster, Alan Curtis and Ann Rutherford — contributing better portrayals than this low-budget programmer deserves, it will satisfy as a supporting dualler generally, but its cops-and-robbers yarn is too mild for action houses. Although the romantic leads are pictured as a likable, easily-influenced young married couple, the "Crime Doesn't Pay" formula is followed through to the bitter (five to fifteen years prison term) end, as a result, the film is more like a sermon than entertainment. While the early scenes manage to hold the spectator's interest well enough, the story goes very maudlin after a neighboring youngster visits the heroine and appeals to her motherly instincts while she and her husband are hiding from the police. Young Jimmie Moss, who plays the overly-precocious child, will win the hearts of many feminine fans. Preston Foster is excellent as a ruthless racketeer and Ann Rutherford gives a sympathetic portrayal of the unhappy heroine, but Alan Curtis often seems floored by a slip-shod script. Such Universal regulars as Samuel S. Hinds and Milburn Stone are wasted in bit roles.

Attempting to go straight after taking the rap for his partner-in-crime, Preston Foster, years before, Alan Curtis gets a Christmas job in a big department store. His wife, Ann Rutherford, who also goes to work in the store, keeps Curtis on the straight-and-narrow until Foster shows up and threatens to expose his prison record unless he participates in a deal to rob the place. Aided by his unwilling wife, Curtis robs the store without Foster's knowledge and they escape with a huge amount of cash. Hiding in an obscure apartment, Miss Rutherford strikes up a friendship with Jimmie Moss, son of a policeman. When Foster learns of the hideout, he arrives on the scene just as Jimmie's father, Joe Sawyer, is leaving. Foster shoots Sawyer but the officer fires back and wounds him mortally. Curtis and Miss Rutherford are about to flee when they discover Sawyer has a chance to live. Sacrificing their chance for freedom, they call a doctor and, when the police arrive, they surrender. With their sentences minimized because of their aid to Sawyer, Curtis and Miss Rutherford start their prison terms.

LEYENDECKER

'VALLEY OF THE ZOMBIES' RIDICULOUS HORROR QUICKIE

Rates ● ● as dualler in minor action houses; n. g. elsewhere

Republic

56 minutes

Robert Livingston, Adrian Booth, Ian Keith, Thomas Jackson, Charles Trowbridge, Earl Hodgins, William Haade, Wilton Graff, LeRoy Mason, Charles Cane, Russ Clark.

Directed by Philip Ford.

This silly horror quickie contains some of the hammiest melodramatic acting since the "ten-twenty-thirty" days. In its efforts to be horrifying and thrilling, "Valley of the Zombies" succeeds only in being unbelievably ridiculous. However, it probably will get by for fair grosses in the minor action houses. While the living-dead man of the title, who is made up to resemble a black-robed villain of the "Curse you, Jack Dalton" school of acting, commits a half-dozen cold-blooded murders during the picture's 56 minutes, the plot is too ludicrous to frighten anyone but the youngsters. In an attempt to lighten the heavy-handed proceedings, Director Philip Ford has permitted the romantic couple involved in the story to act as if they were kidding the entire affair. And, the result destroys any suspense the shuddery doings might whip up. Ian Keith, ordinarily a capable performer, can scarcely be blamed for scowling and raging through his Dracula-like role. Robert Livingston and Adrian Booth make an attractive couple — but that's all, and only Charles Trowbridge, who is killed off early (lucky guy!) in the action, maintains a high acting standard.

Shortly after Charles Trowbridge, a brain specialist, reports to a young doctor, Robert Livingston, and his nurse, Adrian Booth, the theft of ten pints of blood from his laboratory, he is visited by Ian Keith, an insane man whom he had pronounced dead years previously. Keith is now an example of living death which requires periodic transfusions of blood and he soon kills Trowbridge after making him his unwilling blood donor. When Keith's brother, Earl Hodgins, who has been working in the laboratory to supply him with blood, discovers the crime, he, too, is killed. Thomas Jackson, a detective, visits the doctor's office to investigate the crime and becomes suspicious of both Livingston and Miss Booth. Determined to clear their names, the two go to Keith's family mausoleum where they find his casket empty. They then enter Keith's abandoned home where they find an embalming room with another corpse — that of a garage attendant. When Keith confronts them, he tells them of the voodoo potions which have kept him alive despite the fact that he was declared dead. Keith then kidnaps Miss Booth and hypnotizes her into accompanying him to the laboratory to give him another transfusion. However, Livingston and the police arrive in time to save her and Keith is shot and killed after a chase over the roof-tops.

YORK


When Claudette boards a train
WITHOUT RESERVATIONS
And John starts his romancing
WITHOUT RESERVATIONS
You'll know you're playing a
box-office sensation
WITHOUT
RESERVATIONS

THE HILARIOUS HISTORY O

JESSE L. LASKY and WALTER MacEWEN

Present

CLAUDETTE COLBERT
JOHN WAYNE

in MERVYN LeROY'S production of

Without Reservations



with DON DeFORE

ANNE TRIOLA and Miss LOUELLA PARSONS

Produced by JESSE L. LASKY

Screen Play by ANDREW SOLT

RKO RADIO PICTURES

F A WAYWARD IMPULSE!



— and the warmest romantic comedy ever to delight record crowds! The startling adventures of a girl in a Pullman predicament — and of her two-man rescue party, including the handsome stranger of such amazing amatory action!



Ads like these-

IN 28
NATIONAL
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TOTALING
46,161,076
CIRCULATION



SCHEDULE		
Life	Feb. - Apr. - June	2-color
Woman's Home Companion	Mar. - Apr. - May	2-color
Collier's	May	2-color
Good Housekeeping	May	2-color
True Stories	May	B+W
Look	May	2-color
Redbook	May	2-color
Liberty	May	2-color
Fan Magazines	May - June	B+W
Canadian Magazines	May - June	B+W

RKO RADIO PICTURES

'FREDDIE STEPS OUT' LIVELY PROGRAMMER FOR YOUNGER FANS

Rates ● ● in naborhood and rural houses; less elsewhere

Monogram

75 minutes

Freddie Stewart, June Preisser, Warren Mills, Ann Rooney, Jackie Moran, Noel Neill, Frankie Darro, Milton Kibbee, Edythe Elliott, Murray Davis, Claire James, Douglas Fowley, Emmett Vogan, Belle Mitchell, Terry Lee Carlson, Chuy Reyes, Charlie Barnet and His Orchestra.

Directed by Arthur Dreifuss.

The second in Sam Katzman's "Teen Agers" series for Monogram release, "Freddie Steps Out," is another lively programmer with a scatterbrained plot about high school doings. With Charlie Barnet and His Orchestra and the sweet-singing Freddie Stewart as marquee draw, this is made to order for naborhood spots where the younger, jive-hungry fans abound. Although laughter was long and loud at a New York family house showing during the strictly juvenile efforts to hide a baby from the high school faculty, many grown-up patrons will soon weary of the seemingly endless hepcat talk. The best way to enjoy this is to ignore the silly plot and sit back and listen to the Latin music of Chuy Reyes, such standard tunes as "Don't Blame Me" and "Sing Low, Sweet Chariot" and a popular number, "Patience and Fortitude," warbled by Freddie Stewart and the entire cast in a typical musical comedy finale. Stewart is an appealing, high-voiced singer who still has a lot to learn about acting; June Preisser, as the noisy blonde heroine, gets in her customary acrobatic dancing and Noel Neill and Anne Rooney make cute campus girls. Warren Mills, Jackie Moran and Frankie Darro are other regulars.

Milton Kibbee, principal of Whitney High School, misunderstands why one of his students, June Preisser, is sent away for a year "because of her condition." In the meantime, Freddie Stewart, a popular radio crooner, becomes disgusted at being mauled by his fans and he quits his sardine radio program to go to a rest home. When his agent offers a reward for the singer's return, Frankie Darro and Jackie Moran see a chance to get a fellow-student (Freddie Stewart's double) into trouble by having his best friend, Warren Mills, claim the reward by saying the singer is incognito at the high school. The agent arrives at the school with the singer's wife and baby and, in a comedy of errors, the infant turns up in various students' dormitories. Of course, this leads to various sweethearts becoming estranged and, when Kibbee finds the baby in Miss Preisser's room, he suspects the worst. When the real father arrives on the scene after reading that he has been found in a high school, the entire matter is cleared up and he does his broadcast from the school with his double singing a duet with him.

DENLEY

'ONE EXCITING WEEK' HOKUM & SLAPSTICK FOR FAMILY TRADE

Rates ● ● as supporting dualler in naborhood and rural houses

69 minutes

Republic

Al Pearce, Pinky Lee, Jerome Cowan, Arleen Harris, Shemp Howard, Mary Treen, Will Wright, Lorraine Krueger, Arthur Loft, Maury Dexter, Chester Clute, LeRoy Mason.

Directed by William Beaudine.

To the rural (chiefly) and naborhood patrons who make up the greater part of the listening audience for Al Pearce and his radio gang, "One Exciting Week" will be an entertaining mixture of hokum and slapstick. It should prove to be a good supporting feature in family spots, but is far too corny for sophisticated audiences. This time the mild-mannered Pearce is content to play a straight role and to let Shemp Howard and Pinky Lee take care of the usual slap-dash comedy and frantic-antics in the nonsensical plot. Several of the mix-ups that result when a returning war hero gets amnesia just before being welcomed at his home town celebration are laugh provoking, but the continual noise and confusion soon becomes wearisome to the average beholder. While Jerome Cowan and Mary Treen contribute sustained characterizations, Arleen Harris' chattering columnist can only be taken in small doses and may prove as annoying to audiences as she does to the people on the screen. A few musical numbers played and sung by The Teen-Agers, a band from Hoagy Carmichael's radio show, will please the jitterbugs.

Al Pearce, a Merchant Marine war hero just returned to the U. S. A., is on his way to his home town of Midburg, where preparations are being made to give him a gala "welcome home" party and a fund of $10,000. Before taking the train, the shy Pearce goes to a small bar where he falls into the hands of three con-men, Jerome Cowan, Pinky Lee and Shemp Howard, who try to fleece him of his bankroll. In a fight, Pearce is knocked out and, when he awakens with a fine case of amnesia Cowan persuades him he is "Public Enemy No. 1" and talks him into impersonating the war hero — not knowing that he actually is. Pearce and the three crooks arrive in Midburg intent on collecting the $10,000 which they plan to split four ways. While Pearce is being feted by the townsfolk and pursued by a man-chasing columnist, Arleen Harris, his real sweetheart, Mary Treen, arrives. Cowan and his two pals steal the $10,000 during the ball held in Pearce's honor and, when they make a get-away, the hero goes in pursuit. Another fight and another blow on the head restores Pearce's memory and he finally realizes he actually is the war hero. After the crooks are captured, Miss Treen takes Pearce into custody — for life.

YORK

'BLONDIE'S LUCKY DAY' ANOTHER ROUTINE ENTRY IN SERIES

Rates ● ● in naborhood and rural houses only

Columbia

69 minutes

Penny Singleton, Arthur Lake, Larry Simms, Marjorie Kent, Robert Stanton, Angelyn Orr, Jonathan Hale, Paul Harvey, Jack Rice, Charles Arnt, Bobby Larson, Frank Orth, Margie Liszt, Frank Jenks, Daisy, the Dog.

Directed by Abby Berlin.

Practically a carbon copy of previous entries in this popular series, "Blondie's Lucky Day" has the customary broad comedy antics and nonsensical domestic complications that still seem hilarious to family audiences. After sixteen Blondie programmers based on Chic Young's famous comic strip, the humor is certainly starting to wear thin and the slapstick situations have lost their laugh value through endless repetition. As an example, Dagwood's frantic breakfast rush when he discovers he is late and his dash through the front door, only to collide with the arriving postman, have been employed in every recent "Blondie" picture — but they still get laughs. Except for a romantic sub-plot, nicely handled by Robert Stanton and Angelyn Orr, the story follows a long-familiar pattern which has Lake mugging to his heart's content as the blundering Dagwood and Miss Singleton giving a more natural comedy performance as his loyal, but exasperated, wife, Blondie. Jonathan Hale repeats his usual capable portrayal of Mr. Dithers and Larry Simms and Marjorie Kent are the Bumpstead youngsters.

Left in charge of the construction office while his boss, Mr. Dithers (Jonathan Hale), is out of town, Dagwood (Arthur Lake) is persuaded by the town's public-spirited citizens to take on a returned veteran as an architect. Although the veteran turns out to be a discharged WAC, Angelyn Orr, his wife, Blondie (Penny Singleton), makes her one of the Bumpstead family and escorts her to work the next day just as Hale returns to his office. When the infuriated Hale fires both Lake and Miss Orr, they decide to form their own construction company. In the hopes of getting the Butler Theatre account before Hale can sew it up, Lake wines and dines Robert Stanton only to discover that he is the son and that his father, Paul Harvey, is boss of the company. However, Stanton, who has fallen in love with Miss Orr, gets Lake in to see Harvey, who is impressed with his construction plans. Harvey promises Lake the job and, when Hale arrives and learns his former employe is almost broke, he agrees to patch up all differences so that they can work together on the theatre construction job.

LEYENDECKER

What The Newspaper Critics Say

HIGHLIGHTS FROM REVIEWS OF NEW PICTURES BY FOREMOST CRITICS

'CLUNY BROWN' LUBITSCH DIRECTION HIGHLY PRAISED

(FOX)

"...**Ernst Lubitsch** has come up with a delectable and sprightly lampoon...Among the year's most delightful film comedies...The laughter which is distilled is not abdominal, it is continuous... Bare plot lines, however, are meager and unrewarding...Apart from the landed gentry and the plumbing fraternity, whose stuffiness kids 'Cluny Brown' is gentle ribbing which should be enjoyed by most persons." A. W., N. Y. TIMES.

"...**The movie** version of Margery Sharp's novel is as random as the original. Definitely not dramatically consecutive. But it has a rich fund of humor and a wealth of superior cinematic detail... Delightful entertainment .Mostly straight spoofing, but it has the acting and execution to make most of it highly amusing." BARNES, N. Y. HERALD TRIBUNE.

"...**From Miss Jones** and the whole cast, the wise directorial hand of Ernst Lubitsch has drawn performances that are exactly right. Charles Boyer is even more effusively amorous than usual." COOK, N. Y. WORLD TELEGRAM.

"...**Good-plus**...**Despite** a general hewing to the line of plot and character, there have been such startling shifts in casting that the effect is quite different...The picture is a distinctly pleasant and original experience...It is a good picture, taken from a better book." WINSTEN, N. Y. POST.

'WITHOUT RESERVATIONS' BRISK AND DIPPY COMEDY—WORLD TELEGRAM

(RKO)

"...**Brisk and** dippy comedy...You needn't be in much suspense on what happens but there are a lot of amusing episodes before the ending is neatly tied up in cupid ribbons...These episodes come in such good measure, they become a bit repititious toward the finish...Offers light hearted, gay diversion for a relaxed hour or two." COOK, N. Y. WORLD TELEGRAM.

"...**More than** the mere coincidence of Claudette Colbert in the cast to suggest that 'Without Reservations' is imitative of 'It Happened One Night.'...In spite of its repetitive nature and some painfully contrived sequences, there is a great deal that is glib and engaging fun...The lightly accelerated romance which is carefully contrived between the two is the cement which keeps this flightly comedy from falling completely apart...Credit Miss Colbert and Mr. Wayne with pleasant performances." CROWTHER, N. Y. TIMES.

"...**A fluffy** comedy...Keeps going long after the best points have been made...Rigid editing would have helped...This sort of light drawing-car comedy is a perfect background for Miss Colbert's talents. Wayne and DeFore make a marvelous light-comedy team. When they descend to burlesque, they're not so good...Fine summer entertainment." PIHODNA, N. Y. HERALD TRIBUNE.

"...**A cross-country** romance...Transcontinental mess of plottage, some of it amusing and all of it trying to be...Good." WINSTEN, N. Y. POST.

'JANIE GETS MARRIED' ALL AGREE ITS NOISIER THAN FUNNY

(WARNER)

"...**About as uncomfortably** noisy as some one else's family quarrel ..More tiresome than amusing...Surrounds some trumped-up domestic troubles with enough idle conversation to make one's ear-drums ache, together with a few beribboned morals about marriage, until the only sympathetic character remaining is a crusty old tyrant who walks out on the whole irritating situation ...Script contained lively, snappy farce material, so that the staging runs wild with no substance to carry...A precious bore." GUERNSEY, N. Y. HERALD TRIBUNE.

"...**Contains everything** but the kitchen sink...Merry madhouse of married life...Events are all so trivial, so episodic, and so lacking to sustained dramatic interest that I never want to see Janie again until she's old and gray." MORRIS, PHILADELPHIA RECORD.

"...**The original** 'Janie' film was one of the loudest comedies ever to hit town and it had its occasionally funny moments, too. The sequel, 'Janie Gets Married,' is a trifle less loud but only because it has fewer people in the company...This review is stressing the volume of sound because that seems to be the main point its producers had in mind...Some of the material in this picture is hardly worth shouting about...Screamingly unfunny." COOK, N. Y. WORLD TELEGRAM.

"...**Few genuinely** amusing scenes...Noisy study of life." MARTIN, PHILADELPHIA INQUIRER.

"...**As childish and** bromidic as was the first reckless juvenile farce...Soggy farce ..Possibly 'Janie Gets Married' will please the juveniles — but not sufficiently, we hope, to warrant a sequel. We shudder to think what that would be." CROWTHER. N. Y. TIMES.

Broadway Newsreel

The vacationing school kids crowding into many of the first-run spots offset the usual early July hot weather slump along the Main Stem and helped to bring near-record grosses to two newly-opened 20th Century-Fox pictures at the two world's largest theatres. The first day of the second week of "Anna and the King of Siam," coupled with the usual spectacular stage program at Radio City Music Hall, even topped the opening day of the initial week, which broke all non-holiday records for an opening stanza at this house. Another $140,000 gross is expected and the picture will play into August before RKO Radio's "Notorious" comes in ..."Smoky," with Donald O'Connor on the Roxy stage — a natural combination for the youngsters — took in close to $100,000 for its opening week following two satisfactory weeks for "Somewhere in the Night" and Desi Arnaz and His Orchestra which totaled approximately $160,000. "Centennial Summer" is due here, probably late in July.

Still leading the other stage-screen houses is the Capitol where "Two Sisters from Boston" and the Ritz Bros. on the stage is still doing smash business in its fourth week after garnering more than $300,000 for its three initial stanzas. The combination will remain for a fifth week before "Easy to Wed" comes in.

Andy Russell, favorite of the bobby-sox fans, who is on the stage of the Paramount Theatre with Raymond Scott's Orchestra, is more of a draw than "The Searching Wind" and was mainly responsible for the fair business during the program's opening week. The combination is now in its second stanza and will play a third before "The Strange Love of Martha Ivers" and Dinah Shore in person comes in.

Trailing the other stage-screen shows is "Janie Gets Married" and Erskine Hawkins and His Orchestra, which completed three mild weeks at the Strand on July 4th. "Of Human Bondage" opened on July 5th.

The sole other important opening of the holiday week was Monogram's "Suspense," which opened on July 4th at the Victoria following four highly-profitable and one mild week for RKO Radio's "Badman's Territory."

Except for "Henry V," which had a capacity second week which even exceeded the opening stanza's gross at the two-a-day N. Y. City Center, most of the others are down to just average or mild business. The U. A. Technicolor feature, which is protected by an advance sale of close to $75,000, is set for at least six more weeks.

The two long-run films on Broadway, "The Kid from Brooklyn" at the Astor and "Stolen Life" at the Hollywood, are faring better than most with the former still profitable in its 11th week and the Warner picture doing well enough in its tenth week. The latter will be succeeded on July 25th by the Warner Anniversary picture, "Night and Day."

Also showing a profit is "O.S.S.," now in its sixth week at the small-seater Gotham where another Paramount film, "Our Hearts Were Growing Up," will come in before the end of the month.

Dropping off considerably, despite favorable reviews and popular stars in the cast, are "Cluny Brown," now in its fifth week at the Rivoli, and "Without Reservations," in its fourth week at the Palace. The latter will be succeeded on July 10th by another RKO Radio release, "The Stranger," but no date has been set for "Two Years Before the Mast," which comes into the Rivoli.

"Diary of a Chambermaid" dropped off after a good opening week at the Globe but the picture will remain until later this month when another U. A. release, "Breakfast in Hollywood," comes in..."The Hoodlum Saint," now in its second week at the Criterion, is doing mild business as did Universal's "Lover Come Back" in its one-week engagement at the same theatre...Another Universal release, "Dead of Night," got good reviews, but its British cast is unable to lure customers into the Winter Garden which has been doing weak business for the past month. "Caesar and Cleopatra" is not expected into the Winter Garden until mid-August.

PEOPLE IN PICTURES







SPARK CONVENTION...Monogram's recent 15 annual sales convention in Chicago had, as its featured speakers, Steve Broidy, (left), president; W. Ray Johnson, (center), chairman of the board and Trem Carr, (right), executive director.



SALES CHIEF...E. T. Gomersall was named general sales manager of Enterprise Productions, leaving his post as assistant sales chief at Universal.



N. J. CONVENTIONEERS...Smiling faces at Allied Theatre Owners of New Jersey convention in Atlantic City include: Standing, l. to r., Ralph Wilken, George Gold, E. Thornton Kelly, convention manager, Dave Snaper, Sy Meyers, Henry (Doc) Brown, Leon J. Bamberger, RKO Sales Promotion head, H. Block and L. Weitzman. Seated are Harry Lowenstein, retiring president and E. I. Lachman, new prexy of N. J. Allied.



HEADS UJA...Barney Balaban will head the motion picture division of the $100,000,000 United Jewish Appeal campaign.



PRODUCT PALAVER...Recently signed as general sales manager of Liberty Films, E. K. (Ted) O'Shea, left, discusses product with RKO Radio executives Ned E. Depinet (standing) and Robert Mochrie (right) and Liberty vice-president Samuel J. Briskin.



TOUGH GOING...Gabriel Pascal, producer of "Caesar and Cleopatra", tells of trials in completing film during England's blitz.





AWARD...Maj. Albert Warner, left, receives Parents' Institute award from E. Philip Wilcox in commemoration of the 20th Anniversary of talking pictures.



PREEM CELEBS...Laurence Olivier, producer-director-star of British-made "Henry V", attends premiere of film with wife Vivian Leigh. At right, Gradwell L. Sears, vice-president of UA, distributors of the film, poses outside City Center Theatre in New York.

THE NEWS DIGEST

A Bi-Weekly Review of the Trade's Events

STUDIO STRIKE SETTLED

A short-lived studio strike which began Monday morning (1st) was settled by the next night with an interim agreement between 10 studios involved and the unions. The agreement, which has no time limit, is to allow producers to negotiate contracts with all the unions involved.

There were conflicting reports about the cause of the strike. Byron Price, West coast head of the Motion Picture Association, claimed that it was purely a jurisdictional conflict, while Herbert K. Sorrell, head of the Conference of Studio Unions, stated that the walkout was due to the refusal of the studios to sign a contract for wage increases for a short term. The producers had been holding out for a contract to run until the end of 1947 while Sorrell was holding for termination at the end of the current year. He based his refusal to agree to the longer term because of the possibility of a sharp increase in the cost of living.

Production was halted at only two studios during the two-day strike, at Metro-Goldwyn-Mayer and Warner Bros., where most of the pickets were concentrated. There were a few cases of violence reported, but no flareups of the intensity of those during last fall's stoppage.

* * *

NO DECREE BEFORE OCTOBER

There will be no decree entered in the New York anti-trust case until after October 7, it developed following filing of the Government's decree proposals and recommendations. The defendant companies were granted a postponement from July 1 to September 15 in which to submit their proposals for a new decree to the Department of Justice and until October 7 for their version of a decree to reach the three-judge statutory court. Company attorneys will confer with Government counsel, headed by Robert L. Wright, periodically during the summer in an effort to iron out all non-controversial subjects and will submit their final proposals by the October deadline. The court will then take the proposals under advisement in the light of its own findings and will formulate the final decree.

No appeal to the Supreme Court was contemplated, it was indicated by assistant Attorney General Wendell Berge, until the final decree is handed down.

Big Five to Conform

In a conference held in the judges' chambers at which the extension was granted, the Big Five distributor defendants professed their willingness to abide by the findings of the court and to put into effect, as quickly as possible, certain trade practices ordered in the decision. Among these were single picture selling at auction, dissolution of pools, elimination of formula agreements and halting of franchises. Counsel for the Little Three—Universal, United Artists and Columbia—refused to commit themselves at that time.

The decree proposals submitted by the Government, along with a letter of recommendations, to the court, was indicated as tentative. Department of Justice attorneys indicated that they would not object to exhibitor associations submitting recommendations, although the court has consistently denied what it termed "outside" parties to intervene. However, it has permitted exhibitor representatives to be heard during the action.

Asks 25% Cancellation

Government proposals included termination of pooling and franchise agreements, institution of a revised arbitration system, a minimum figure of 25 per cent cancellation be granted an exhibitor where he buys a group of pictures before tradeshowing and wishes to cancel after tradeshowing. It also asked that a time period following entry of a final decree be set for compliance by distributor defendants to its terms.

CIEA Drafts Decree Committee

The Conference of Independent Exhibitors Associations remobilized its committee on the Consent Decree to cooperate with Government and to make suggestions reflecting the views of independent exhibitors for the final decree. The committee includes original members Col. H. A. Cole, A. F. Myers, Robert Poole and Jesse Stern in addition to new members Nathan Yamins and L. O. Lukan. North-Central Allied also will be invited to send a representative. Stern said that the committee would evolve a set of recommendations reflecting the views of "truly independent exhibitors" at a meeting to be called shortly.

MPTOA's executive committee, at a special meeting, declared that the organization would draft recommendations for a final decree and present its suggestions to the Federal Court, the D of J and the defendants. The committee took a strong position against the "auction" method of selling, which, it contended, may force long-established exhibitors out of business. Herman Levy, MPTOA general counsel, was directed to prepare the draft of the organizations suggestions.

* * *

RKO UNVEILS STRONG 1946-47 SCHEDULE

The strongest program in the history of RKO Radio was promised for 1946-47 by Ned E. Depinet, executive vice-president, as he announced a total of at least 36 features for the forthcoming season at the company's fifteenth annual sales meeting at the Waldorf-Astoria in New York last week. There will also be 18 Walt Disney Technicolor short subjects, 13 "This Is America" releases, six each of the Edgar Kennedy and Leon Errol two-reelers, a new series of four two-reel miniature musicals, four two-reel Ray Whitley musical westerns, the Sportscopes series and the Flicker Flashbacks group and 104 issues of Pathe News. At least seven of the features will be in Technicolor.

In addition to the features produced at the company's own studios, there will be releases forthcoming from Samuel Goldwyn, Walt Disney, Liberty Films, Rainbow Productions (Leo McCarey), Jesse L. Lasky-Walter MacEwen, Robert Riskin Productions, International Pictures and Sol Lesser Productions.

"Top Entertainment"

"Never before in the company's history has there been offered such a fine balance of name stars, name producers, and name properties," Depinet told the meeting. "The combination of all three elements guarantees top entertainment. We have powerful Hollywood names behind the cameras as well as in front. The stories have already proved their appeal in big-figure-circulation magazines and as best sellers."

Among the major productions already completed and ready for early release are Alfred Hitchcock's "Notorious," co-starring Cary Grant and Ingrid Bergman, slated for Radio City Music Hall; "Sister Kenny," starring Rosalind Russell and Alexander Knox; the Technicolor "Sinbad the Sailor" with Douglas Fairbanks, Jr., Maureen O'Hara and Walter Slezak; "Till the End of Time" teaming Dorothy McGuire, Guy Madison, Robert Mitchum and Bill Williams; "It's a Wonderful Life" first of the Liberty films, a Frank Capra Production, starring James Stewart and Donna Reed; International's "The Stranger" directed by Orson Welles, with Edward G. Robinson, Loretta Young and Welles co-starred.

"Kid" and "Music" Ready

Also, "Woman on the Beach" starring Joan Bennett; "Honeymoon," the Shirley Temple-Franchot Tone-Guy Madison starrer; "The Locket" starring Laraine Day, Brian Aherne, Robert Mitchum and Gene Raymond. "The Kid from Brooklyn" Samuel Goldwyn Technicolor Production starring Danny Kaye and Walt Disney's "Make Mine Music" in Technicolor have already scored on Broadway and are now ready for national distribution.

Another Liberty Films production, George Stevens' "One Big Happy Family," a second Rainbow Production to be produced and directed by Leo McCarey; "A Time to Kill" starring Henry Fonda; "Intermission" first of three productions from Lasky-MacEwen; Walt Disney's "Song of the South" and "Fun and Fancy Free" are all being readied for production, while at the Goldwyn studios, cameras are grinding on "The Best Years of Our Lives," and "The Secret Life of Walter Mitty" a Danny Kaye starrer. Two more Goldwyn productions are planned.

Big Names

Plans call for several more with big names including such stars as Cary Grant, James Stewart, Rosalind Russell, Dorothy McGuire, Shirley Temple, Edward G. Robinson, Joan Fontaine, Robert Young, George Raft, Joseph Cotten, Joan Bennett, Robert Cummings, Dana Andrews, Fredric March and many more.

N. Peter Rathvon, president and board chairman, in Charge of Production, Robert Mochrie, vice president and general sales manager, and Phil Reisman vice president in charge of Foreign operations, also addressed the 400 delegates which included home office executives, district and branch managers, salesmen and field exploiteers.

(Continued on Page 27)

STUDIO SIZE-UPS

BEHIND THE SCENES IN HOLLYWOOD'S STUDIOS

COLUMBIA

The two-day strike had little effect on production at this studio. As a matter of fact, only Warners and Metro suffered a shutdown during the 48-hour strike period from last Sunday night to Tuesday night.

In accordance with the currently popular trend among other major studios to align independent producers on production and release deals, Columbia now has four separate outfits functioning besides the company proper. First deal set was the Edward Small independent production of "The Return of Monte Cristo," starring Louis Hayward and Barbara Britton.

This film, now in production, was followed up by the formation of a new company called Venture Pictures, headed by Lou Appleton, Jr. and Bernard Small, son of Edward Small. "Bulldog Drummond at Bay" is the initial effort of Venture for Columbia release and will roll at the studio probably the start of next month.

Mr. D. A.

Slated for July 15 is Sam Bischoff's independent production, "Mr. District Attorney," starring free lancers Adolphe Menjou and Dennis O'Keefe and Columbia property Marguerite Chapman. Bischoff is now in New York making arrangements with the radio show's interests for exploitation tie-up.

Kay Pictures is the title of the fourth independent unit headed by Sam Katzman, formerly a Monogram producer. Jon Hall, on loan out from Samuel Goldwyn, and Michael O'Shea, who is under personal contract to Katzman, will co-star in James Fenimore Cooper's adventure classic, "The Last of the Mohicans," first in a projected series of outdoor dramas planned by the new outfit. Starting date is not set.

On Columbia's own current schedule are "Dead Reckoning," which started as soon as Lizabeth Scott returned from a trip to England and joined co-star Humphrey Bogart. John Cromwell directs the melodrama, with Morris Carnovsky featured as the "heavy."

Powell Thriller

Another detective thriller gets underway in a few days with Dick Powell and Evelyn Keyes sharing stellar honors in "Johnny O'Clock," directed and scripted by Robert Rosson. Winding up at the studio is the Rita Hayworth-Larry Parks "Down to Earth," while "Thrill of Brazil" and "The Gloved Hand" have finished.

Waiting the starting gun are "My Empty Heart," with Melvyn Douglas joining Rosalind Russell as soon as he finishes in "Sea of Grass" at Metro, and also Judy Canova's second fof Columbia, "Ghost Town."

Columbia plans to make a real departure from its usual product, largely romantic comedies, crime thrillers and super-westerns or, at most, popular biographical dramas, by bringing the Ibsen classic, "An Enemy of the People" to the screen. Starred as the socially enlightened doctor will be Alexander Knox, excellent actor of "Wilson" and "Sister Kenny." No starting date has been announced for the Shepard Traube production, which will mark Hollywood's first Ibsen drama since the advent of sound.

EAGLE-LION

Despite this new combine not actually getting before the cameras until the end of the month, the fast growing company's elaborate plans continue to make news. The scheduled starting date for "It's A Joke, Son," the Senator Claghorne epic, is July 29 and although some Hollywood prophets are already implying the joke may be on Eagle-Lion, studio spokesmen seem in deadly earnest about their first feature and others slated to follow.

Robert Kent has been assigned to script the Kenny Delmar comedy, which will be directed by Ben Stoloff, while Marion Parsonette got an early start last week on the production reins of "Repeat Performance." Set to roll the first part of September, this comedy-drama will star Franchot Tone, with Tom Conway in a featured role.

Signing Talent

"Sweet Adeline," an original by Robert B. Churchill, will be the first musical bearing the Eagle-Lion trademark and is also scheduled for September start. The studio is still soliciting talent among writers, producers, directors and players from other companies and all available sources. Signed to a long term contract was Albert J. Cohen, formerly with Columbia and Republic. Cohen's first assignment on his new deal will be "Mattewan," story based on the New York mental institution.

Eagle-Lion vice-prexy Foy's return from New York confab with Pathe Industries' heads is expected to net some important news shortly in regard to forthcoming production plans and player contracts.

ENTERPRISE

Affiliation with Universal for distribution purposes has not in the slightest dampened the spirits of the aggressive new company appropriately known as Enterprise. In addition to rapid development of their own physical facilities, the former California Studio, and maintaining a lively publicity department of its own, Enterprise proceeds with its extensive production plans, its first venture, Harry Sherman's super western, "Ramrod," is nearing completion.

It was no surprise to most trade observers when Charlie Einfeld, astute head of the organization, sailed into the recent Universal sales convention in New York and told his audience that film production overhead had got too heavy in recent years beyond its right proportion to theater grosses.

Pledging a $30,000,000 gross for the six pictures his firm plans to produce in its first year, Einfeld stated that production values and superior exploitation programs would assure such a high gross.

High Budgets

It is obvious that the Einfeld-Lewis company has no idea of skimping on production costs. Even the Sherman western will carry a high budget because of an extensive location trip to Utah's Zion National Park. Its second production, "Arch of Triumph," a $3,000,000 investment has been announced.

Ready to go before the cameras in a few days, the Remarque drama will require an all-time high of 96 sets and several units working at the same time. With such high priced personnel as stars Ingrid Bergman, Charles Boyer and director Lewis Milestone, the film will undoubtedly come close to the announced cost. An idea of the production's slated opulence may be garnered in the announcement that "executive assistant director" Nate Watt will have four assistants of his own!

The balance of Enterprise's first year product, listed in the preceding issue of Film Bulletin, also boast budgets of at least $2,000,000. This is the figure quoted for the company's third production, "The Other Love," adapted from the yet unpublished novel also by Remarque. Starring Barbara Stanwyck, the film will probably roll on September 1, with a junket to Switzerland and the French Riviera planned in August to obtain background footage and montage.

METRO-GOLDWYN-MAYER

This plant appeared due for a lot of trouble if the strike had continued. Production was shut down for the two days of the strike, but now, happily, has resumed.

News for the past two weeks out of Leo's lair has been quite diversified, centering around the return of Gene Kelly, an overture to the British market, speed up of the short program — with emphasis of atomic Bikini — and the stormy question of which

actor would portray the late President Roosevelt in "Beginning or the End."

Kelly Build-up

Returning to the studio from his Naval service, 1945 Academy Award nominee Kelly boosted Metro's star roll to 30. This is reportedly the largest line-up of stellar personalities ever under contract to M-G-M and the greatest number now under contract to any one studio. In Kelly, Mr. Mayer and staff rightly figure they have another boxoffice potential equal to Rooney, Gable, Johnson, Garson and Williams.

On the international front, Metro's parent body, Loew's International Corp. has added Sam Eckman, Jr., to its board. In the words of president Arthur M. Loew, "Eckman has long been one of the most prominent figures in British film circles and his appointment is a true indication of his importance, and the importance of the British market."

Chairman and managing director of M-G-M Pictures Ltd. in England, Eckman visited the Culver City plant while in California and expressed his pleasure at the growing popularity of such British films as "The Seventh Veil" in this country. He also commented favorably on the future of 16 mm in the British and continental market. Significance of the Eckman "promotion" and of his several releases to the press is that M-G-M is fully girding to maintain and expand its activities in England despite any effort at near-monopoly by the multitudinous J. Arthur Rank interests.

Shorts Back

Metro's long time pride and joy, a profitable one, is slated to come into its own once again with return to pre-war production volume of the studio's short subjects. For the coming release season, M-G-M will turn out more than one short per week for a total quota of 54 features. Included are four two-reel specials, 16 cartoons, 10 Pete Smith items, six John Nesbitt Passing Parades, 12 Fitzpatrick Travel-talks and six other single reel features.

The big demand for timely, important shorts is shown by requests pouring in from all cities for prints of "Bikini, the Atom Island," which was written and narrated by Carey Wilson. Metro's plan is to capitalize on topics of current interest in the production of short subjects that may prove far better exploitation features for exhibitors than a weak dualler.

FDR Casting Problem

"Beginning or the End," the full sized atomic bomb drama, raised an unusually delicate question of casting recently, when Eleanor Roosevelt objected to the studio's announcement of Lionel Barrymore for the role of her late husband. Although Barrymore denied the inference that he had ever cast any slurs upon the great President, Metro chose to respect Mrs. Roosevelt's protest and has finally cast Geoffrey Tearle for the part. Walter Houston had been the second choice, but it was found too difficult to fit him into the characterization. Tearle, a native American but English stage veteran, is said to resemble F. D. R. in appearance and voice.

Less trouble was encountered in casting President Truman, with the role going to expert character actor Roman Bohnen.

New starter at Metro is "Summer Holiday," musical version of Eugene O'Neill's "Ah, Wilderness," while still in production are "Sea of Grass," "The Secret Heart," "High Barbaree," "Lady in the Lake," "Beginning or the End" and "Sacred and Profane," new title for Greer Garson's "A Woman of My Own." In preparation are "The Arnelle Affair," "The Kissing Bandit," "This Time for Keeps" and "Daddy Is a Wolf."

MISC. INDEPENDENTS

At present there are more than a half dozen new companies forming and jockeying around for position whose product, if and when turned out, may be distributed through some independent channel. Most of these units, however, quickly align themselves for distribution and exploitation with either United Artists or one of the other majors. The exceptions to date of companies actually in production are Hal Roach and Screen Guild Productions and its affiliated Golden Gate Productions.

Roach is now engaged on his second film since return of the studio by the Army. Titled "Here Comes Trouble," with William Tracy and Joe Sawyer topping the cast, the Cinecolor comedy follows "Curley." As announced previously, Roach's plan is to produce a third film before he decides on his distribution set-up. Meanwhile, studio spokesmen report that several of the majors have been dickering with him for the deal. In the past, Hal Roach has done business with both M-G-M and United Artists, although it is quite likely that his new arrangement may be with another firm.

Screen Guild Plans

Apparently Screen Guild and Golden Gate Productions have a distribution advantage over most indies, inasmuch as the company is composed of 1800 theater owners in this country and Canada. Headed by Joe Blumenfield, San Francisco and Los Angeles independent theater magnate, the company has bolstered its production plans up to 38 features for 1947 release, at least 26 earmarked as new product and the remainder reissues of the Hopalong Cassidy series, rights to which were bought by Screen Guild from the former Harry Sherman-Bill Boyd combine. Budgets on the new films has been upped from a minimum $60,000 to $250,000.

Expected to join former PRC producer Jack Schwarz in the Screen Guild production alignment are Alexander and Stern and Sig Neufeld, who have wound up at PRC.

MONOGRAM

Headline news for this studio came from its first international sales convention in Chicago, with president Steve Broidy announcing 48 features for 1946-47 distribution. Included in this array are two $1,000,000 specials, 32 regular features and 14 westerns. The pair of super-budget films are to be sold separately from Monogram's regular program.

The Roy Del Ruth million dollar baby, "It Happened on Fifth Avenue," is expected to roll in the near future, with the addition of newcomer Cathy Carter to a cast headed by Ann Harding and Victor Moore. The second million dollar film will be the King Bros. "The Hunted," with Belita and Barry Sullivan.

Other A's

Other Class A films slated for production are producer Jeffrey Bernerd's "Black Gold," "Sweetheart of Sigma Chi," "The Maze' and "Wife Wanted," with star Kay Francis as co-producer; Walter Mirisch's "In the Fog" and "One-Way Street," Scott Dunlap's "Trail to Alaska," Louis Appleton's "High Conquest."

Other product in the group will be highlighted by Barney Gerard's "Bringing Up Father," Hal Chester's "Gentleman Joe Palooka" and Lindsley Parsons' "Ginger."

Monogram appears set to outdo itself with the top budgeted "High Conquest," producer Appleton and famed mountain climber Harry Hayes Morgan leaving soon for Switzerland's Matterhorn to film background footage for the Alpine drama. Based upon the book by James Ramsey Ullman, the film will probably boast some important cast names when shooting begins at the studio after the "location" trip.

"Sweetheart of Sigma Chi," college musical, gets underway today with Phil Regan, Phil Brito and Bonita Granville starred. Still shooting are "Bringing Up Father" and "Wife Wanted," while finished are "Hot Money," "Trigger Finger" and "Gentleman Joe Palooka."

PARAMOUNT

This studio, like all the other majors, has revealed its increasing interest in the returning foreign market. The occasion was the recent semi-annual meeting of company domestic and foreign executives, held at the Hollywood studio and keynoted by Barney Balaban, who has since been re-elected by the board of directors as president for another year.

In conference at the studio for three days, the confab was attended by all of Paramount's tops, including theater man Balaban, chairman of the board Adolph Zukor, studio chief Henry Ginsberg, Y. Frank Freeman, Charles Reagan, Paramount International prexy George Weltner and David Rose, Managing Director for Great Britain.

OK Ginsberg Policies

After viewing the company's completed product for the 1946-47 season, the visiting execs expressed their satisfaction with the films and consequently of Henry Ginsberg's studio operation. Among other subjects discussed was gearing production in regard to foreign sales possibilities.

Leading off Paramount's greater bid for the world-wide market, particularly in England and its dominions, tentative plans for the erection of a new studio near London were submitted by Rose. Also announced was the return to England shortly of Freeman in connection with this enterprise.

Discussions also included the recent court decision and its possible influence on studio production and sales. Paramount spokesmen also revealed agreement by studio toppers for extensive studio expansion as soon as building materials become available.

In the meantime, the studio backlog is still plentiful and although a large number of firms are being readied for production, at present only one is shooting, Bing Crosby's "Emperor Waltz." Bob Hope's "My Favorite Brunette" and the Ray Milland-Marlene Dietrich starrer "Golden Earrings" will start soon.

PRC

It may be somewhat premature to sound the death knell for this little organization, but it has become obvious that either Producers' Releasing Corporation will soon cease to exist as a production outfit, unless its remnants should buy out from the status of stepchild to Pathe Industries-Eagle Lion set-up and affiliate with some other organization. Even if this were done, it would probably spell finish to PRC as a name.

Despite the imminence of its demise, PRC is still planning a sales convention for Atlantic City on August 7-8-9 and setting a fifteen-city premiere in Missouri for its relatively lavish "Down Missouri Way" on August 1. At the same time, there is no pro-

duction under the PRC banner at present and disintegration of the company's several independent production units is rapidly taking place.

Winding Up

Sig Neufeld Productions and Alexander-Stern Productions, both producers of some of PRC's best boxoffice product, have received checks winding up their relations with the Pathe Industries' organization. The payments were supposedly in full for respective minimum of four pictures to go under their contracts. It is expected that both of these production units may affiliate with Screen Guild Productions (see Misc. Independents).

REPUBLIC

Production plans for this studio hit a new high, with twelve pictures slated to be before the cameras this month, five carrying over from June and seven more rolling in July.

First of the new ones to go will be "The Magnificent Rogue," a July 6 starter. Two are scheduled to take off today (July 8) in "Calendar Girl" and "Along the Mohawk Trail," first in the studio's new series of Trucolor westerns for 1946-47. Both "The Magnificent Rogue," a romantic comedy, and the period musical, "Calendar Girl," are designated as top budgeters.

"Homesteaders of Paradise Valley," a Red Ryder western, starts July 10. Roy Rogers' "Heldorado" will go July 22, while Gene Autry's second film since return to the studio will start a day later and is as yet untitled. On July 25, Donald Barry will assume the title role of "Slippy McGee."

5 More Going

The five other films continuing in production during the first week of this month were "The Angel and the Outlaw," "That Brennan Girl," "Home in Oklahoma," "Zorro Strikes Again" and "Rio Grande Raiders."

Of major importance is Republic's advent into the short subject cartoon field. A deal has been set between the Yates organization and the newly formed Bob Clampett Productions for the latter to turn out a series of six Trucolor cartoons during 1947. Clampett, with Warner Bros. for 16 years and originator of "Bugs Bunny," also plans to handle straight single reelers and possibly some novelty sequences in feature films for Republic. The deal has been brewing for some time and was consummated upon the completion of added facilities at Consolidated Laboratories for film processing.

"Will Tomorrow Ever Come" is the title of the original Rudolph Friml operetta in which Nelson Eddy and Jeanette MacDonald will team for Republic, starting probably at the end of September.

RKO-RADIO

RKO's 15th sales convention at New York's Waldorf Astoria, furnished some interesting news concerning this fast-moving company's product for the new year and also in regard to the distribution set-up as affected by the recent court decision. The 1946-47 program (see News Digest) is one of the most promising in RKO's history and should nudge the company still further up the ladder toward major leadership.

Production, meanwhile, is in full blast at RKO, with the parent studio boasting three shooting, Samuel Goldwyn working on two, Liberty Films' with one and Robert Riskin Productions ready to start its first, "The Magic City," in mid-August. James Stewart will star in this film as soon as he finishes work in Liberty's "It's a Wonderful Life." Riskin is now readying "Girl from Bogardus," scripted by Waldo Salt, as second for his unit.

Two for Tierney

"Honeymoon," the Guy Madison, Shirley Temple, Franchot Tone starrer, has finished, as has Frances Langford's "Beat the Band." Still shooting are RKO's "Katie for Congress" (Loretta Young-Joseph Cotton); "Riffraff," (Pat O'Brien-Walter Slezak), while "The Devil Thumbs a Ride" (Lawrence Tierney) is a new starter.

"Trail Street" is scheduled to go on July 12, with bad boy Tierney again starred, proving studio executives' faith in his boxoffice appeal. Sharing top honors will be Randolph Scott, Barbara Hale, George "Gabby" Hayes (borrowed from Roy Rogers and Republic) and Robert Ryan.

At Samuel Goldwyn studio, Danny Kaye's "The Secret Life of Walter Mitty" and "The Best Years of Our Lives" (Fredric March-Myrna Loy) are still shooting.

Henry Fonda and Barbara Bel Geddes are slated to start in "A Time to Kill" on August 1, while Laraine Day's second film for RKO since release from her M-G-M contract will be the screen version of Booth Tarkington's "Alice Adams," marked for a September takeoff.

20th CENTURY-FOX

No, there's nothing more definite on the "Forever Amber" situation. In fact, casting news on the title role has become so slim that local columnists hungering for headlines have whipped up such nifties as that Betty Grable may get the part. Actually, this is not as fantastic an idea as it may seem on first reading Miss Grable's comely charms should well match Amber's and although, the blonde star doesn't fancy herself a great dramatic actress, she's great boxoffice. Don't be too surprised if she should win the role over Gene Tierney, supposedly now Mr. Zanuck's first choice—or second—for the amorous Amber. (Our Editor says he'll be surprised as hell if Grable gets it!)

The British importation Peggy Cummins is definitely out of the running and has finally gone to work in her first American screen role, the feminine lead of "The Late George Apley." John P. Marquand's best seller is now shooting, with Ronald Colman costarring and Richard Ney, Edna Best, Richard Haydn in the cast.

Lull At This Studio

The summer and backlog lull has really hit 20th, usually strong on production and at present there are only three shooting, "The Razor's Edge" and "13 Rue Madeleine" still going in addition to the starting "Apley." Finished are 'Carnival in Costa Rica" and "My Darling Clementine." Because of the light program and heavy tourist trade, visitors have been banned through the middle of July from sound stages—an unusual procedure for this usually hospitable studio.

There are plenty of story properties being readied at 20th, among them "Brooklyn Bride" and "The Bandwagon" for producer George Jessel; "Christmas in Havana," to co-star Vera Ellen and Cesar Romero for William Bacher; "The Ghost and Mrs. Muir," starring Rex Harrison for Fred Kohlmar; "Stranger on the Highway," Sam Engel producing; Walter Morosco drawing "Autumn in Acapulco" and "Ballad of Furnace Creek."

Sol Wurtzel starts his fourth independent production for 20th today at the Morey-Sutherland studio. An adventure drama, "Dangerous Millions," it has Kent Taylor and Donna Drake in its leading roles.

UNITED ARTISTS

Working space seems to be the main problem confronting most of the independent production units who sell their wares through United Artists. Andrew Stone Productions have moved from General Service studios to Hal Roach for the current "Strange Bedfellows" and will probably continue to shoot future films there until more space is available at a handier location.

Already in Culver City at the RKO-Pathe (or Selznick lot) is Sol Lesser's company. Limited stage space has been a problem with Lesser's outfit for some time.

Cagney At Goldwyn

Several of the United Artist companies have been using General Service studios but the recent purchase by William Cagney Productions of a reputed 49 per cent interest in the lot from Benedict Bogeaus may change the situation there. This deal was negotiated for $650,000, allowing the fast coming Bogeaus a neat profit over the $400,000 he paid Western Elecrtic for the property and equipment.

The Cagneys, William and Jimmy, have been housed on the Samuel Goldwyn lot, but recent squabbles between Goldwyn and Mary Pickford over the studios' controlling ownership may have precipitated the Cagney move. Despite this, "The Stray Lamb," starring Jimmy Cagney, is still slated to roll on the Goldwyn lot on September 16.

Some speculation is due the Bogeaus decision to sell, in view of his considerable production activity, including Benedict Bogeaus Productions, just finishing "The Short Happy Life of Francis Macomber;" the Bogeaus-Casey Robinson tie-up for doing "The Life of Anna Pavlowa" and Bogeaus' deal with producer Lewis Rachmil and Bill Boyd for Hopalong Cassidy Productions.

Comet Productions, the Buddy Rogers-Ralph Cohn company, has solved its shooting space problem for the time being by scheduling it next Cinecolor production, "Adventures of Don Coyote," as a strictly location venture. Even the interiors will be shot on location for the film, which rolls next week under Reginald LeBorg's direction. Comet has also been sheltered on the Goldwyn lot, but lack of space there resulted in the company arranging a deal with the Morey and Sutherland rental studios for space during October and December.

Currently Shooting

The current U. A. films shooting are Charlie Chaplin's "Monsieur Verdoux" (changed from "Comedy of Murders"), Nero Productions' "The Chase," Hunt Stromberg's "Dishonored Lady," Loew-Lewin's "Bel Ami," Stone's "Strange Bedfellows." Finished are Hopalong Cassidy Productions' "Fool's Gold" and Sol Lesser's "No Trespassing", while Golden Productions have been assured space for their delayed "Eddie and the Archangel Mike" at General Service with September 2 as starting date.

Very much in the United Artists' family doghouse, and even more so on the naughty-naughty list of the Motion Picture Association is Howard Hughes, whose sexy film, "The Outlaw," has led to litigation. Federal Judge John Bright in New York last week denied Hughes' motion for a stay of judgment granted to the MPA to revoke its production code seal on the Jane Russell haystack drama. Hughes, of course, will appeal to the Circuit Court of Appeals and the MPA has agreed to take no action pending the appeal.

Censure Dinner

Initial objection of the Association was based not on the film

(Continued on Page 24)

PRODUCTION & RELEASE RECORD

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the Running Time in states where there is censorship. All new productions are on 1945-46 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production.

COLUMBIA

1945-46 Features	Completed (47)	In Production (4)
Westerns	Completed (17)	In Production (0)
Serials	Completed (3)	In Production (0)

NEW PRODUCTIONS

THE RETURN OF MONTE CRISTO
Adventure Drama—Started June 29
Cast: Louis Hayward, George Macready, Steven Geray, Barbara Britton.
Director: Henry Levin Producer: Edward Small
Story: Grandnephew of Monte Cristo foils villains' plan to deprive him of inheritance and escapes from Devil's Island.

JOHNNY O'CLOCK
Mystery—Started July 8
Cast: Dick Powell, Evelyn Keyes.
Director: Robert Rosson Producer: Milton Holmes
Story: Dick Powell as rugged, easy going private sleuth who takes his share of hard knuckles before bringing the criminals to justice.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Dead Reckoning	Bogart-L. Scott	6-24			
Down To Earth (T)	Hayworth-Parks	4-15			
COMPLETED — 1945-46 —					
Bandit of Sherwood Forest (T) (87)	Wilde-Louise	4-2	2-21	7004	4-15
Blondie Knows Best	Singleton-Lake	4-1			
Blondie's Lucky Day (69)	Lake-Singleton	10-15	4-4	7020	
Cowboy Blues	Curtis-Donnell	4-29	7-18		
Crime Doctor's Manhunt, The	Baxter-Drew	5-27			
Dangerous Business	Tucker-Merrick	3-18	6-20	7037	
Details under title: Power of Attorney					
Desert Horseman, The	Starrett-Burnette	9-3	7-11		
Details under title: Phantom of the Desert					
Devil's Mask, The (66)	Louise-Bannon	2-18	5-23	7026	
Frontier Gunlaw (59)	Starrett-Taylor	1-31		7204	
Gallant Journey	Ford-Blair	3-18			
Galloping Thunder (54)	Starrett-Burnette	7-9	4-25	7207	
Gentleman Misbehaves, The (74)	Massen-Stanton	11-12	2-28	7034	
Details under title: Lullaby of Broadway					
Gilda (110)	Hayworth-Ford	9-17	4-25	7001	4-1
Gloved Hand, The	Louise-Dunne	6-24			
Gunning for Vengeance	Starrett-Adair	6-25	3-21	7206	
Details under title: Burning the Trail					
Heading West	Starrett-Houck	10-1			
Details under title: Massacre Mesa					
His Face Was Their Fortune	Louise-Duane	5-13			
Hop Harrigan (Serial)	Bakewell-Holt	2-18	3-28	7160	
It's Great To Be Young	Brooks-Stanton	6-10			
Jungle Raiders (Serial)	Richmond-Berg	8-6	9-14	7120	
Jolson Story, The (T)	Parks-Keyes	11-12			
Just Before Dawn (65)	Baxter-Barrie	11-26	3-1	7021	5-13
Kiss and Tell (90)	Temple-Abel	2-5	10-18	7101	
Landrush	Starrett-Burnette	11-26			
Man Who Dared (66)	Brooks-Macready	3-4	5-30	7040	
Details under title: One Life Too Many					
Mysterious Intruder, The (62)	Dix-Blake	12-24	4-11	7025	5-13
Details under title: Murder Is Unpredictable					
Night Editor (67)	Sargan-Carter	1-7	4-18	7023	
Notorious Lone Wolf, The (64)	Mohr-Carter	11-12	2-14	7028	4-15
Details under title: Lone Wolf on Broadway					
Outlaws of the Rockies	Starrett-Harding	4-30	9-18		
Perilous Holiday (89)	O'Brien-Warrick	10-15	3-21	7008	
Phantom Of The Desert	Starrett-Burnette	9-3			
Phantom Thief, The (65)	Morris-Donnell	1-21	5-2	7031	
Details under title: Boston Blackie's Private Ghost					
Prison Ship (60)	Lowery-Foch	8-20	11-15	7036	
Renegades (T) (88)	Keyes-Parker	6-11	6-13	7003	6-10
Details under title: The Kansan					
Return of Rusty, The	Donaldson-Dennis	4-1	6-27		
Roaring Rangers	Starrett-Burnette	6-11	2-14	7205	
Details under title: Powder River					
Sing While You Dance	Drew-Stanton	4-29	7-25		
Singing On The Trail	Curtis-Donnell	5-27			
So Dark the Night	Geray-Cheirel	12-10			
Talk About A Lady (71)	Falkenburg-Tucker	12-24	3-28	7016	
That Texas Jamboree	Curtis-Donnell	12-24	5-16	7222	
Terror Trail	Starrett-Burnette	10-29			
Thrill of Brazil	Keyes-Wynn	4-29			
Details under title: Rio					
Throw a Saddle on a Star (67)	Curtis-Roberts	12-10	3-21	7221	
(Details under title: Smoky River Serenade)					
Two-Fisted Stranger	Starrett-Burnette	3-20	5-30	7208	
Unknown, The	Morley-Bannon	4-1	7-4		
Details under title: The Coffin					
Walls Came Tumbling Down, The (82)	Bowman-Chapman	12-24	6-7	7011	
Who's Guilty? (Serial)	Kent-Ward	10-15	12-13	7140	

MISC. INDEPENDENTS

1946-47 Features	Completed (1)	In Production (1)
Westerns	Completed (1)	In Production (1)

NEW PRODUCTIONS

SCREEN GUILD-AFFILIATED FILMS

ONE MORE CHANCE
Western—Started June 17
Cast: Jean Parker, Russell Hayden, Pamela Blake, Buzz Henry, Raymond Hatton.
Director: William Berke Producer: William Berke

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Here Comes Trouble (Cinecolor)	Tracy-Loyd	6-24		Roach	
COMPLETED					
Curley	Rafferty-Olsen	5-27			
'Neath Canadian Skies	Hayden-Cooper				SG-A

METRO-GOLDWYN-MAYER

1945-46 Features	Completed (44)	In Production (8)

NEW PRODUCTIONS

SEA OF GRASS
Historical Drama—Started May 24
Cast: Spencer Tracy, Katharine Hepburn, Melvyn Douglas, Robert Walker.
Director: Elia Kazan Producer: Pandro Berman
Story: Spencer Tracy leads Kansas cattle barons in feud with homestead farmers, championed by frontier attorney Melvyn Douglas. Hepburn provides romance as St. Louis society belle.

SUMMER HOLIDAY
Musical Drama—Started June 17
Cast: Mickey Rooney, Gloria DeHaven, Walter Houston, Marilyn Maxwell, Frank Morgan.
Director: Rouben Mamoulian Producer: Arthur Freed
Story: With a change of title, Eugene O'Neill's nostalgic, bittersweet drama, "Ah, Wilderness," returns to the screen in a new musical version.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Beginning or The End	Barrymore-Donlevy	5-27			
High Barbaree	Johnson-Allyson	5-27			
Lady in The Lake	Montgomery-Totter	5-27			
Secret Heart, The	Colbert-Pidgeon	6-10			
Sacred and Profane	Garson-Hart	4-1			
Details under title: A Woman of My Own					
Uncle Andy Hardy	Rooney-Granville	5-13			
COMPLETED — 1945-46 —					
BLOCK NO. FIFTEEN					
Letter for Evie, A (89)	Hunt-Carroll	6-11	1-46	614	12-10
Harvey Girls, The (T) (101)	Garland-Hodiak	1-22	1-46	611	1-7
Portrait of Maria (76)	Del Rio-Armendariz	Foreign	1-46	612	1-7
Sailor Takes a Wife (91)	Walker-Allyson	4-2	1-46	615	1-7
Up Goes Maisie (89)	Sothern-Murphy	8-20	1-46	613	1-7
BLOCK NO. SIXTEEN					
Bad Bascomb (112)	Beery-O'Brien	4-46		619	2-18
Hoodlum Saint (91)	Powell-Williams	7-9	4-46	618	2-18
Last Chance, The (105)	Foreign	4-46		621	12-10
Postman Always Rings Twice, The (113)	Turner-Garfield	6-25	4-46	620	3-18
Two Sisters From Boston (112)	Allyson-Lawford	7-9	4-46	622	3-18
BLOCK NO. SEVENTEEN					
Boys' Ranch (88)	Craig-Jenkins	8-6	7-46		5-13
Courage of Lassie (T) (93)	E. Taylor-Lassie	9-18	8-46		5-13
Details under title: Hold High the Torch					
Faithful In My Fashion (81)	Reed-Drake	1-7	8-46		6-24
Three Wise Fools (90)	O'Brien-Barrymore	11-26	8-46		6-24
SPECIALS					
Adventure (129)					
Details under title: This Strange Adventure	Gable-Garson	6-11	3-46	616	12-24
Easy To Wed (T) (117)	Ball-Johnson	2-19			4-15
Green Years, The (127)	Coburn-Drake	9-3			3-18
Weekend at the Waldorf (130)	Turner-Johnson	11-27	10-45	605	7-23
Ziegfeld Follies (T) (110)	Astaire-Ball	5-1	3-46	617	1-21

NOT DESIGNATED

But Not Goodbye	Morgan-Totter	1-7				
Fiesta (T)	Williams-Carroll	12-24				
Gallant Bess (Cinecolor)	Thompson-Tobias	10-29				
Details under title: Star from Heaven						
Great Morgan, The	Morgan-Powell					
Holiday In Mexico (T) (127)	Pidgeon-Massey	9-17				
Little Mr. Jim (92)	Jenkins-Gifford	10-29				6-10
Mighty McGurk, The	Beery-MacMahon	5-13				
My Brother Who Talks To Horses	Lawford-Jenkins	4-1				
No Leave, No Love	Johnson-Kirkwood	10-1				
Show-Off, The	Skelton-Maxwell	3-4				
Tenth Avenue Angel	O'Brien-Murphy	4-1				
Till The Clouds Roll By (T)	Garland-Walker	12-24				
Two Smart People (93)	Ball-Hodiak	10-1				6-10
Undercurrent	Taylor-Hepburn	3-4				
Details under title: You Were There						
Yearling, The (T)	Peck-Jarman	8-20				

MONOGRAM

1945-46 Features	(34)	Completed (29)	In Production (4)
Westerns	(12)	Completed (10)	In Production (0)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Bringing Up Father	Yule-McManus	6-24			
Wife Wanted	Francis-Shayne	6-24			
COMPLETED — 1945-46 —					
Allotment Wives (80)	Francis-Kelly	6-25	12-24	505	12-10
Behind the Mask (67)	Richmond-Reed	10-29	5-11	526	
Details under title: The Shadow's Shadow					
Below The Deadline	Douglas-Ames	4-29			
Details under title: Jumpin' Joe					
Black Market Babies (71)	Richmond-Hayes	3-18	6-1	508	
Border Bandits (57)	Brown-Hatton	8-20	1-12	565	
Bowery Bombshell	Gorcey-Hall	4-15			
Details under title: Hot Money					
Dark Alibi (65)	Toler-Lorring	12-24	5-25	519	
Decoy	Gillie-Norris	5-13			
Don't Gamble With Strangers	Richmond-Hayes	3-18			
Details under title: Charlie Chan at Alcatraz					
Face of Marble, The (72)	Carradine-Drake	10-15	2-2	528	
Fear (68)	Cookson-William	7-23	3-2	507	
Details under title: Suspense					
Freddie Steps Out (75)	Stewart-Preisser	3-18	5-8	515	
Details under title: High School Scandals					
Gentlemen from Texas, The	Brown-Hatton	3-18	6-8		
Details under title: The Fighting Texans					
Gay Cavalier, The (65)	Roland-Ames	12-24	3-30	529	
Gentleman Joe Palooka	Errol-Kirkwood	6-10			
Haunted Mine, The (52)	Brown-Hatton	10-29	3-2	566	
High School Hero	Stewart-Preisser	6-10			
Hot Money	Toler-Young	6-24			
In Fast Company	Gorcey-Hall	2-18	6-22	510	
Details under title: In High Gear					
Joe Palooka, Champ (70)	Kirkwood-Knox	12-24	5-28	502	4-29
Junior Prom (69)	Stewart-Preisser	11-26	5-10	514	5-13
Details under title: High School Kids					
Live Wires (65)	Gorcey-Drake	10-1	1-12	509	
Details under title: Stepping Around					
Lonesome Trail (55)	Wakely-White	9-17	12-8	561	
Details under title: On The Cherokee Trail					
Missing Lady, The	Richmond-Reed	4-29			
Details under title: Jade Lady					
Moon Over Montana	Wakely-Holt	12-10	2-16	572	
Red Dragon, The (64)	Toler-Fong	9-17	2-9	513	4-15
Details under title: Charlie Chan in Mexico					
Shadows On The Range	Brown-Hatton	5-13	7-20	567	
Details under title: Roaring Range					
Shadows Over Chinatown	Toler-Yung	4-1			
Details under title: Corpus Delicti					
South of Monterey	Roland-Riordan	4-15			
Details under title: Romance of the Rancho					
Shadow Returns, The (61)	Richmond-Reed	10-29	2-16		
Spook Busters	Gorcey-Hall	5-27			
Details under title: The Shadow					
Strange Mr. Gregory, The (63)	Lowe-Rogers	6-25	1-2	516	3-18
Details under title: Gregory					
Suspense (101)	Belita-Moore	10-29	6-15	699	4-15
Details under title: Glamour Girl					
Sunbonnet Sue (90)	Regan-Storm	5-14	1-10	501	10-15
Strange Voyage (80)	Albert-Taylor	6-22		521	
Swing Parade of 1946 (75)	Storm-Reagan	8-6	3-16	503	
Trail to Mexico	Wakely-White	4-29	6-29	574	
Trigger Finger	Brown-Hatton	6-24			
Under Arizona Skies	Brown-Hatton	2-4	4-27	561	
Details under title: Code of The Drifter					
West of The Alamo	Wakely-White	2-4	4-20	573	

PARAMOUNT

1945-46 Features		Completed (25)	In Production (0)
1946-47 Features		Completed (20)	In Production (1)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Emperor Waltz, The (T)	Crosby-Fontaine	6-24			
— 1946-47 —					
NOT DESIGNATED					
Calcutta	Ladd-Russell	7-9			
California (T)	Stanwyck-Milland	12-10			
Danger Street	Lowery-Withers				
Easy Come, Easy Go	Tufts-Fitzgerald	10-29			
Details under title: Third Avenue					
Fear In The Night	Kelly-York	4-29			
I Cover Big Town	Reed-Brooke	6-10			
Imperfect Lady, The	Wright-Milland	10-1			
Details under title: Take This Woman					
Jungle Flight	Lowery-Savage	6-24			
Ladies' Man	Bracken-Welles	11-26			
Perils of Pauline (T)	Hutton-Lund	3-18			
Seven Were Saved	Denning-Craig	4-1			
Suddenly It's Spring	MacMurray-Goddard	3-18			
Trouble With Women, The	Milland-Wright	6-11			
Welcome Stranger	Crosby-Caulfield	3-18			
Where There's Life	Hope-Hasso	4-15			
BLOCK NO. ONE					
Big Town	Reed-Brooke	12-24			
Blue Skies (T)	Crosby-Astaire	8-6			
Cross My Heart	Hutton-Tufts	1-8			
Details under title: Too Good To Be True					
Perfect Marriage, The	Young-Niven	1-21			
Two Years Before the Mast	Ladd-Donlevy	5-1			
COMPLETED — 1945-46 —					
BLOCK NO. THREE					
Masquerade In Mexico (96)	Lamour-Cordova	1-8	2-22	4512	12-10
Miss Susie Slagle's (87)	Tufts-Lake	9-18	3-8	4513	12-10
Tokyo Rose (66)	Barr-Massen	2-8		4511	12-10
BLOCK NO. FOUR					
Blue Dahlia, The (99)	Ladd-Lake	4-2	4-19	4518	2-18
They Made Me A Killer (65)	Lowery-Britton	7-9	5-3	4517	2-18
Virginian, The (T) (90)	McCrea-Britton	11-13	4-5	4516	2-18
Well-Groomed Bride, The (75)	Milland-deHavilland	2-19	5-17	4519	2-18
BLOCK NO. FIVE					
Bride Wore Boots, The (82)	Stanwyck-Cummings	8-6	5-31	4521	4-1
Hot Cargo (57)	Rogers-Reed	6-28		4523	3-18
Our Hearts Were Growing Up (122)	Donlevy-Russell	3-5	6-14	4522	4-1
To Each His Own (122)	deHavilland-Lund	7-9	7-5	4524	3-18
BLOCK NO. SIX					
O. S. S. (107)	Ladd-Fitzgerald	2-18	7-26	4526	5-13
Searching Wind, The (108)	Young-Sidney	1-21	8-9	4527	5-13
Strange Love of Martha Ivers (116)	Stanwyck-Heflin	10-15	9-13	4528	5-13
Details under title: Love Lies Bleeding					
Swamp Fire (70)	Weissmuller-Grey	11-12	9-6	529	5-13
SPECIALS					
Monsieur Beaucaire (T) (93)	Hope-Caulfield	9-17	8-30	4532	5-27
Road to Utopia, The (90)	Crosby-Hope-Lamour	12-13	3-22	4531	12-10

PRC

1945-46 Features		Completed (19)	In Production (0)
Westerns		Completed (15)	In Production (0)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED — 1945-46 —					
Ambush Trail (58)	Steele-Saylor	2-17			
Avalanche (68)	Cabot-Borg	3-4	6-20		5-21
Blonde For A Day	Beaumont-Walker	5-3	8-22		
Details under title: Blondes On the Loose					
Buster Crabbe No. 8	Crabbe-St. John	6-24			
Caravan Trail, The (Cinecolor) (65)	Dean-Carlin	10-1	4-20		4-29
Club Havana (62)	Lindsay-Neal	5-28	10-23		11-26
Colorado Serenade (68)	Dean-Ates	6-30			
Danny Boy (66)	Henry-Johnson	8-6	1-8		
Detour (69)	Savage-Neal	6-25	11-30		12-24
Devil Bat's Daughter	LaPlanche-James	1-21	4-15		
Down Missouri Way	O'Driscoll-Wright	4-29	8-15		
Details under title: Missouri Hayride					
Enchanted Forest, The (Cinecolor) (80)	Lowe-Joyce	1-22	12-8		10-1
Flying Serpent, The (60)	Lewis-Kramer	9-3	2-20		2-18
Gentlemen with Guns	Crabbe-St. John	1-21	3-27		
Ghost of Hidden Valley	Crabbe-St. John	4-29	6-3		
Gun Smoke	Steele-Saylor	12-10			
How Do You Do? (83)	Gordon-Windsor	8-6	12-24		11-26
I Ring Doorbells (67)	Shayne-Gwynne	10-2	2-25		
Larceny In Her Heart	Beaumont-Walker	3-18	7-10		6-10
Details under title: Crime in The Night					
Lightning Raiders (61)	Crabbe-St. John	10-15	1-7		
Mask of Diljon (73)	Von Stroheim-Bates	11-26	4-9		
Melody Round-Up (C)	Dean-Ates	5-27			
Murder Is My Business (65)	Beaumont-Walker	12-26	4-10		5-13
Navajo Kid (59)	Steele-Saylor	10-15	11-21		
Her Sister's Secret	Coleman-Reed	10-29			
Prairie Badmen	Crabbe-St. John	4-29	7-17		
Details under title: Dangerous Men					
Prairie Rustlers (55)	Crabbe-St. John	9-17	11-7		
Details under title: Buster Crabbe No. 1					
Queen of Burlesque	Ankers-Young	4-1	7-24		
Romance of the West (60)	Dean-Barton	8-6	3-20		
Six Gun Man (60)	Steele-Carlin	10-29	2-1		
Details under title: Six-Gun For Hire					
Song of Old Wyoming (Cinecolor) (65)	Dean-Padden	5-14	11-12		10-29
Strangler of The Swamp (60)	LaPlanche-Edwards	9-3	1-1		
Terrors On Horseback	Crabbe - St. John	1-21	5-1		
Thunder Town (57)	Steele-Saylor	4-10			
Wife of Monte Cristo, The (81)	Loder-Aubert	8-6	4-23		4-1

REPUBLIC

1945-46 Features	(40)	Completed (42)	In Production (2)
Westerns	(16)	Completed (22)	In Production (0)
Serials	(4)	Completed (4)	In Production (0)

NEW PRODUCTIONS

THE MAGNIFICENT ROGUE

Comedy—Started July 6

Cast: Lynn Roberts, Warren Douglas, Stephanie Bachelor, Adele Mara.

Director: Al Rogell — Producer: William O'Sullivan

Story: Wife takes over G. I. husband's advertising business and refuses to leave post until she lands big contract with wolf. He retaliates by going after cosmetic siren.

CALENDAR GIRL
Costume Musical—Started July 8
Cast: Jane Frazee, Gail Patrick, William Marshall, James Ellison.
Director: Allan Dwan Producer: Allan Dwan
Story: Darling of the fire station has to decide between struggling young composer and banker's son — against a musical period background.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Home in Oklahoma	Rogers-Evans	6-24			
Sioux City Sue	Autry-Roberts	6-24			
COMPLETED —— 1945-46 ——					
Angel and the Outlaw	Wayne-Russell	4-29			
Alias Billy The Kid (56)	Carson-Stewart	12-24	4-17	555	
California Gold Rush (56)	Elliott-Fleming	4-30	2-4	565	
Cat Man of Paris, The (55)	Esmond-Aubert	10-1	4-20	514	
Conquest of Cheyenne	Elliott-Fleming	10-29	7-22	568	
Crime of the Century (56)	Bachelor-Browne	10-29	2-28	511	6-24
Crimson Ghost, The	Stirling-Quigley	4-15			
Earl Carroll's Sketchbook	Moore-Marshall	3-18			
El Paso Kid	Carson-Harmon	5-22		556	
Daughter of Don Q (Serial)	Booth-Allen	1-21			
Days of Buffalo Bill (56)	Carson-Stewart	10-1	2-8	554	
Fabulous Suzanne, The	Britton-Vallee	3-18			
French Key, The (67)	Dekker-Ankers	10-29	5-18	519	
Gay Blades (67)	Ashley-Rogers	12-10	1-25	509	4-29
G. I. War Brides	Ellison-Lee	4-29			
Guy Could Change, A (65)	Lane-Frazee	6-25	1-27	508	2-4
Glass Alibi, The (68)	Wrixon-Fowley	12-24	4-27	516	5-27
Home On the Range (55)	Hale-Booth	11-26	4-18	5501	4-29
Details under title: West of God's Country					
In Old Sacramento (89)	Moore-Elliott	12-10	5-31	517	5-13
I've Always Loved You (T)	McLeod-Dorn	8-20			
Details under title: Concerto					
Invisible Informer	Stirling-Henry	2-18			
Inner Circle, The	Douglas-Roberts	2-18			
King of the Forest Rangers (Serial)	Thompson-Talbot	10-15			
Last Crooked Mile, The	Barry-Savage	12-10			
Lonely Hearts Club	Withers-Withers	1-21			
Madonna's Secret, The (79)	Lederer-Patrick	10-1	2-16	510	3-18
Man from Rainbow Valley (M) (57)	Hale-Booth	2-18	6-14	5502	
Murder in the Music Hall (84)	Ralston-Marshall	10-29	4-10	512	3-4
My Pal Trigger	Rogers-Evans	3-4			
Mysterious Mr. Valentine	Stirling-Henry	6-10			
Night Train to Memphis	Acuff-Mara	11-12	7-12	523	
One Exciting Week (69)	Pearce-Harris	12-24	6-8	521	
Out California Way (M)	Hale-Booth	4-29			
Passkey to Danger	Bachelor-Mara	5-11		518	
Pilgrim Lady, The	Mara-Douglas	3-18			
Details under title: The Inner Circle					
Phantom Rider, The (Serial)	Kent-Stewart	8-6			
Plainsman and The Lady	Elliott-Ralston	4-29			
Rainbow Over Texas (65)	Rogers-Evans	4-1	5-9	448	6-10
Red River Renegades	Carson-Stewart	4-1	7-25	557	
Rendezvous With Annie	Albert-Marlowe	3-18			
Rough Riders of Cheyenne (56)	Carson-Stewart	5-14	11-1	552	
Santa Fe Uprising	Lane-Wentworth	3-18			
Scotland Yard Investigator (68)	VonSt'heim-Bachelor	2-19	9-30	501	
Sheriff of Redwood Valley (56)	Elliott-Fleming	7-23	3-29	566	
Shine On Texas Moon	Rogers-Evans	5-13			
Snow Cinderella	Roberts-Drake	5-13			
Song of Arizona (68)	Rogers-Evans	12-24	3-9	447	4-15
Song of Mexico (57)	Mara-Barrier	12-28		506	
Spectre of the Rose (90)	Kurov-Essen	11-26			6-10
Strange Impersonation, A (68)	Marshall-Gargan	8-6	3-16	513	4-1
Sun Valley Cyclone (55)	Elliott-Fleming	9-17	5-10	567	
That Brennan Girl	Dunn-Freeman	5-13			
Valley of the Zombie, The (56)	Booth-Livingston	9-17	5-24	520	
Traffic In Crime	Richmond-Mara	4-1	6-28	522	
Undercover Woman	Bachelor-Livingston	11-26	4-15	511	
Details under title: Passkey to Danger					
Under Nevada Skies	Rogers-Evans	4-15			
Vigilantes of Boom Town	Lane-Blake	5-27			
Wagon Wheels Westward (56)	Elliott-Fleming	4-16	12-21	564	
Woman Who Came Back, The (68)	Kelly-Loder	4-30	12-13	507	1-21
Details under title: The Web					

RKO RADIO

1945-46 Features	Completed (39)	In Production (0)
1946-47 Features	Completed (19)	In Production (6)

NEW PRODUCTIONS

THE DEVIL THUMBS A RIDE
Mystery—Started June 24
Cast: Lawrence Tierney, Nan Leslie, Ted North, Betty Lawford.
Director: Felix Feist Producer: Herman Schlom
Story: Murderer bums a ride, tries to swap identity with driver and leads couple on long chase.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Best Years of Our Lives, The	Loy-March	4-29			
It's A Wonderful Life	Stewart-Reed	4-29			
Katie For Congress	Young-Cotten	5-27			
Riffraff	O'Brien-Slezak	6-24			
Secret Life of Walter Mitty (T)	Kaye-Mayo	4-29			
COMPLETED —— 1945-46 ——					
BLOCK NO. THREE					
Cornered (102)	Powell-Chelrel	7-9		612	12-24
Hotel Reserve (79)	Mason-Mannheim	Foreign		615	12-24
Dick Tracy (61)	Conway-Jeffreys	6-11		613	12-24
Sing Your Way Home (72)	Haley-Jeffries	12-11		614	12-24
Spiral Staircase, The (83)	McGuire-Brent	9-3		611	1-7
Details under title: Some Must Watch					
BLOCK NO. FOUR					
Deadline at Dawn (83)	Hayward-Williams	5-28		617	3-4
From This Day Forward	Fontaine-Stevens	9-3		616	3-4
Details under title: All Brides are Beautiful					
Game of Death (70)	Loder-Long	2-19		619	12-10
Details under title: The Most Dangerous					
Riverboat Rhythm (64)	Errol-Newton	7-9		620	3-4
Tarzan and the Leopard Woman (72)	Weismuller-Joyce	8-10		618	2-18
BLOCK NO. FIVE					
Badman's Territory (98)	Scott-Richards	10-1		622	4-29
Ding Dong Williams (62)	Vernon-McGuire	5-14		623	4-29
Partners in Time (76)	Goff-Lauck			625	4-29
Truth About Murder, The (63)	Granville-Conway	7-23		624	4-29
Details under title: The Lie Detector					
Without Reservations (107)	Colbert-Wayne	10-29		621	5-13
Details under title: Thanks God, I'll Take It From Here)					
BLOCK NO. SIX					
Bamboo Blonde (68)	Langford-Wade	9-17		630	6-24
Bedlam (79)	Karloff-Lee	8-6		628	5-13
Details under title: A Tale of Bedlam					
Crack-Up (93)	O'Brien-Trevor	1-21		627	6-24
Falcon's Alibi, The (62)	Conway-Corday	8-20		629	5-13
Till the End of Time (105)	McGuire-Madison	10-29	6-24	626	
Details under title: The Dream of Home					
SPECIALS					
Along Came Jones (90)	Cooper-Young	11-27		681	6-25
Bells of St. Mary's, The (125)	Crosby-Bergman	3-5		661	11-26
Heartbeat (102)	Rogers-Aumont	8-20		662	4-29
Kid From Brooklyn, The (T) (114)	Kaye-Mayo	6-25		652	4-1
Make Mine Music (75)	Disney Cartoon Feature			692	4-29
Stranger, The (95)	Robinson-Young	10-29		683	5-27
Tomorrow Is Forever (105)	Colbert-Welles	4-2		682	1-21
Wonder Man (T) (98)	Kaye-Mayo	7-24		651	4-30
REISSUE					
Pinocchio (T)	Disney Cartoon Feature			691	
NOT DESIGNATED					
Beat the Band	Langford-Krupa	6-24			
Child of Divorce	Moffett-Toomey	3-4			
Criminal Court	Conway-O'Driscoll	3-18			
Deadlier Than The Male	Trevor-Tierney	5-27			
Dick Tracy vs. Cueball	Conway-Jeffreys	4-1			
Falcon's Adventure, The	Conway-Meredith	4-29			
Genius At Work	Carney-Brown	9-3			
Honeymoon	Temple-Madison	4-1			
Lady Luck	Young-Hale	10-29			
Likely Story, A	Williams-Hale	2-4			
Details under title: Master Minds					
Locket, The	Day-Aherne	4-1			
Nocturne	Raft-Barl	5-13			
Notorious	Bergman-Grant	10-29			
Details under title: Follow Your Heart					
Sinbad The Sailor (T)	Fairbanks-O'Hara	3-4			
Sister Kenny	Russell-Knox	11-12			
Step By Step	Tierney-Jeffreys	1-21			
Sunset Pass	Warren-Leslie	12-10			
Vacation in Reno	Haley-Jeffreys	2-4			
Woman on The Beach	Bennett-Ryan	2-4			
Details under title: Desirable Woman					

20th CENTURY FOX

1945-46 Features	Completed (35)	In Production (0)
1946-47 Features	Completed (11)	In Production (4)

NEW PRODUCTIONS

THE LATE GEORGE APLEY
Whimsical Drama—Started June 24
Cast: Ronald Colman, Peggy Cummins, Richard Ney, Edna Best.
Director: Joseph Mankiewicz Producer: Fred Kohlmar
Story: John P. Marquand's best-selling novel on aristocratic Boston family.

DANGEROUS MILLIONS
Adventure Drama—Started July 8
Cast: Kent Taylor, Donna Drake, Konstantin Shayne, Tala Birell.
Director: James Tinling Producer: Sol Wurtzel
Story: Eight heirs pursue wealth and danger against backdrop of international intrigue in China.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Razor's Edge, The	Power-Tierney	4-15			
13 Rue Madeleine	Cagney-Annabella	6-10			
—— 1946-47 ——					
Black Beauty	Freeman-Denning	12-10	Sept.		
Carnival in Costa Rica (T)	Haymes-Holm	4-29			
Claudia and David	McGuire-Young	3-18	Sept.		
Flight To Paradise	Kelly-Massen	5-27			
Home Sweet Homicide	Bari-Scott	3-18			
If I'm Lucky	Blaine-James	4-29			
Details under title: That's for Me					
Margie (T)	Craine-Young	2-18			
My Darling Clementine (T)	Fonda-Darnell	4-29			
Shocking Miss Pilgrim, The (T)	Grable-Haymes	12-10			
Three Little Girls in Blue (T)	Haver-Matore	11-26			
Wake Up and Dream (T)	Payne-Haver	5-14			
COMPLETED —— 1945-46 ——					
NOT DESIGNATED					
Anna and The King of Siam (128)	Dunne-Harrison	12-10	Aug.	634	6-10
Behind Green Lights (64)	Landis-Gargan	10-1	Feb.	620	2-4
Details under title: Precinct 33					
Bell for Adano, A (103)	Hodiak-Tierney	11-13	Aug.	601	7-9
Centennial Summer (T) (102)	Crain-Wilde	9-17	Aug.	633	6-10
Cluny Brown (100)	Jones-Boyer	12-24	June	628	5-27
Colonel Effingham's Raid (70)	Bennett-Eythe	12-25	Feb.	610	10-15
Dark Corner, The (99)	Ball-Stevens	12-10	May	625	4-15
Deadline For Murder (65)	Kelly-Ryan	3-18	Aug.	635	6-24
Do You Love Me? (91)	O'Hara-Haymes	4-30	May	626	4-29
Doll Face (80)	Miranda-O'Keefe	8-20	Jan.	617	12-24
Dragonwyck (103)	Tierney-Price	3-5	Apr.	623	3-18
Fallen Angel (97)	Faye-Andrews	5-14	Dec.	612	10-29
Jesse James (106)	Power-Fonda	Reissue	Feb.	618	
Junior Miss (94)	Garner-Joslyn	2-19	Aug.	603	6-25
It Shouldn't Happen To A Dog (70)	Landis-Joslyn	2-4	July	632	5-27
Johnny Comes Flying Home (65)	Stewart-Crane	11-26	Apr.	624	4-1

Leave Her To Heaven (T) (110)	Tierney-Wilde	5-28	Jan.	614	12-24
Rendezvous 24 (70)	Gargan-Palmer	1-21	May	627	5-13
Return of Frank James (92)	Fonda-Tierney	Reissue	Feb.	619	
Shock (70)	Price-Bari	10-15	Feb.	615	1-21
Somewhere in the Night	Hodiak-Gulld	12-10	June	629	5-13
Smoky (T) (87)	MacMurray-Baxter	7-23	July	631	6-24
Strange Triangle (65)	Hasso-Shepperd	1-7	June	630	5-27
Sentimental Journey (94)	Payne-O'Hara	10-1	Mar.	621	2-18
Walk in the Sun (117)	Andrews-Conte	8-11	Mar.	616	12-24
Details under UA Release Chart					
Yank in London, A (106)	Neagle-Harrison	Foreign	Mar.	622	3-4

UNITED ARTISTS

1945-46 Features Completed (34) In Production (5)

KEY TO PRODUCERS

Small (Sml); Rogers (Rgs); Vanguard (Van); Crosby (Cby); Bill Boyd (BB); Pressburger (Psb); Ripley-Monter (RM); Bogeaus (Bog); Stromberg (Smg); Levey (Lev); Cowan (Cow); Stone (Stn); Selznick (Szk); Nebenzahl (Neb); Lesser (Les); Loew-Lewin (LL); Eagle-Lion (GFD); Cagney (Cgy); Bronston (Brn); California (Cal); Chaplin (Chn).

NEW PRODUCTIONS

STRANGE BEDFELLOWS

Comedy—Started June 22

Cast: Eddie Bracken, Priscilla Lane, Arthur Treacher, Tom Conway.

Director: Andrew Stone Producer: Andrew Stone

Story: Boy and girl wake up on beach strangers and penniless, team up and promote wealthy vacationers for fortune within 24 hours.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Bel Ami	Sanders-Lansbury	5-13		Low	
Chase, The	Cummings-Mofgan	6-24		Neb	
Comedy of Murders	Chaplin-Raye	6-24		Chn	
Dishonored Lady	Lamarr-O'Keefe	5-27		Smg	
COMPLETED — 1945-46 —					
Abie's Irish Rose	Dru-Chekhov	4-29		Cby	
Abilene Town (89)	Scott-Dvorak	8-6	1-11	Lev	1-21
Details under title: Abilene					
Angel On My Shoulder	Muni-Baxter	1-21	9-20	Rgs	
Details under title: Me and Mr. Satan					
Bachelor's Daughters, The	Russell-List	4-1	9-6	Stn	
Blithe Spirit (T) (94)	Cummings-Harrison	Foreign	12-14	GFD	10-1
Breakfast in Hollywood (93)	Breneman-Granville	8-20	2-22	Gldn	1-21
Caesar and Cleopatra (T)	Olivier-Leigh	Foreign	8-16	GFD	
Captain Kidd (89)	Laughton-Britton	2-5	10-19	Bog	8-20
Devil's Playground, The	Boyd-Clyde	5-27		B.B	
Diary of A Chambermaid (87)	Goddard-Hatfield	7-23	2-15	Bog-Mer	2-18
Duel In the Sun (T)	Jones-Cotten	3-19		Szk	
Getting Gertie's Garter (72)	O'Keefe-McDonald	6-25	11-30	Sml	12-10
Fanny by Gaslight	Mason-Calvert	Foreign		GFD	
Fool's Gold	Boyd-Clyde	6-24		B.B	
Henry V (T) (134)	Olivier-Newton	Foreign		GFD	4-29
Johnny In the Clouds (88)	Montgomery-Mills	Foreign	3-15	GFD	12-10
Little Iodine	Marlowe-Cramer	4-29		R.C	
Miss Television	Bruce-Caldwell	5-27		R.C	
Mr. Ace	Raft-Sidney	3-4	8-2	Bog	
Details under title: Mr. Ace and the Queen					
Night in Casablanca, A (89)	Marx Brothers	10-15	5-10	LL	5-13
No Trespassing	Robinson-McCallister	5-13		Lsr	
Outlaw, The (114)	Russell-Huston		2-8	Hug	4-1
Paris—Underground (97)	Bennett-Fields	1-22	9-14	Bnt	10-29
Rebecca (130)	Fontaine-Olivier	Reissue	4-26	Szk	
Scandal In Paris, A	Sanders-Hasso	10-29	7-19	Psb	
Short, Happy Life of Francis Macomber, The	Peck-Bennett	4-29		Bog	
Sin of Harold Diddlebock, The	Lloyd-Walburn	10-1		Stg	
Spellbound (113)	Bergman-Peck	7-24	12-28	Szk	11-12
Details under title: House of Dr. Edwardes					
Strange Woman, The	Lamarr-Sanders	12-24		Smg	
This Happy Breed (T)	Newton-Johnson	Foreign		GFD	
2000 Women	Robson-Calvert	Foreign		GFD	
Young Widow (98)	Russell-Hayward	3-5	3-1	Smg	3-4
Whistle Stop (85)	Raft-Gardner	7-23	1-25	Neb	1-21

UNITED WORLD PICTURES

1946-47 Features Completed (4) In Production (0)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED					
Bella Donna	Oberon-Brent	4-29			
Dark Mirror, The	deHavilland-Ayres	4-1		Jnsn	
London Town (T)	Field-Kendall	Foreign			
Stairway to Heaven (T)	Massey-Niven	Foreign			

UNIVERSAL

1945-46 Features	**(48)**	**Completed (48)**	**In Production (6)**
Westerns	**(7)**	**Completed (7)**	**In Production (0)**
Serials	**(4)**	**Completed (4)**	**In Production (0)**
1946-47 Features		**Completed (9)**	**In Production (6)**
Westerns		**Completed (1)**	**In Production (1)**
Serials		**Completed (0)**	**In Production (0)**

NEW PRODUCTIONS

WHITE TIE AND TAILS

Comedy-Drama—Started June 10

Cast: Dan Duryea, Ella Raines, William Bendix, Clarence Kolb.

Director: Charles Barton Producer: Howard Benedict

Story: Duryea departs from his homicidal villainy to portray a know-it-all butler who pulls his society employers out of a hole.

RUSTLERS' ROUNDUP

Western—Started June 20

Cast: Kirby Grant, Fuzzy Knight, Jane Adams.

Director: Wallace Fox Producer: Wallace Fox

Story: Pair of U. S. marshals straighten out corrupt government of frontier town and return stolen property to heroine.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Magnificent Doll	Rogers-Niven	6-24			
Pirates of Monterey (T)	Montez-Cameron	5-13			
Ramrod	McCrea-Lake	6-24			
Smash-Up					
Swell Guy	Tufts-Blyth	6-24			
— 1946-47 —					
Brief Encounter	Johnson-Howard	Foreign			
Dead of the Night	Redgrave-Withers	Foreign			
Little Miss Big	Holden-Simmons	3-4			
Michigan Kid, The (C)	Hall-Johnson	4-29			
Murder Mansion	Goodwin-Grey	10-1			
Mysterious Mr. M	Martin-Blake	6-10			
Notorious Gentleman	Harrison-Palmer	Foreign			
Schahrazad (T)	DeCarlo-Donlevy	1-21			
COMPLETED — 1945-46 —					
Blondie Alibi (62)	Neal-O'Driscoll	1-21	4-12	527	4-15
Details under title: Design for Death					
Because of Him (87)	Durbin-Tone	9-3	1-18	516	2-4
Black Angel, The	Duryea-Vincent	4-29	8-2	543	
Details under title: Lesson in Love					
Brute Man, The	Hatton-Adams	11-26	8-23	547	
Cat Creeps, The (57)	Collier-Brady	1-21	5-17	532	6-10
Canyon Passage (T)	Andrews-Hayward	9-3	7-26	541	
Danger Woman	Joyce-Porter	4-15	7-12	539	
Details under title: Claudia's Wife					
Cuban Pete	Arnaz-Smith	4-29	7-26	542	
Dark Horse	Terry-Savage	4-1	7-19	540	
Dressed To Kill (72)	Rathbone-Bruce	2-4	6-7	534	6-24
Details under title: Prelude to Murder					
Girl On the Spot (75)	Barker-Collier	3-19	1-11	515	2-18
Details under title: Serenade for Murder					
Gun Town (53)	Grant-Knight	9-3	1-18	1104	
Her Adventurous Night (65)	O'Keefe-Walker	4-29	7-5	538	
Details under title: He Meant No Harm					
House of Horrors (66)	Lowery-Grey	3-29		525	4-1
Idea Girl (64)	Barker-Bishop	12-24	2-8	518	3-4
Inside Job (65)	Foster-Rutherford	3-18	6-28	537	
Details under title: Kelly Is My Name					
Killers, The	Lancaster-Gardner	5-13	8-30	548	
Little Giant (91)	Abbott-Costello	11-12	2-22	520	3-18
(Details under title: On The Carpet)					
Lover Come Back (90)	Brent-Hall	3-18	6-21	536	6-24
Lost City of the Jungle (Serial)	Adams-Haydn	2-18	4-23	1881	
Madonna of the Seven Moons (88)	Calvert-Granger	Foreign	4-5	526	6-10
Man in Gray (92)	Lockwood-Mason	Foreign	3-15	523	12-24
Night in Paradise (T) (84)	Oberon-Bey	1-8	5-3	529	4-29
Slightly Scandalous	Ryan-Brady	5-13	8-2	544	
Outlaws of Twin Forks	Grant-Adams	8-20			
Royal Mounted Rides Again (Serial)	Kennedy-Kennedy	7-23	10-23	1681	
Run-Around, The (88)	Cameron-Raines	4-1	5-14	535	6-24
Scarlet Horseman, The (Serial)	Cookson-Shaw	11-12	1-22	1781	
Seventh Veil, The (94)	Mason-Todd	Foreign	2-15	519	1-21
She Wolf of London, The (61)	Haden-Harvey	12-24	5-17	531	4-29
Details under title: Alibi in Ermine					
She Wrote the Book (75)	Davis-Oakie	2-4	5-31	533	5-27
Details under title: Love Takes A Holiday	Hayward-Bowman	6-10			
Smooth as Silk (65)	Taylor-Grey	1-7	3-1	521	3-18
Details under title: Notorious Gentlemen					
So Goes My Love (88)	Loy-Ameche	11-22	4-19	528	4-15
Details under title: Genius in the Family					
Spider Woman Strikes Back, The (59)	Sondergaard-Grant	10-15	3-22	524	4-15
Strange Conquest (63)	Wyatt-Cookson	2-4	5-10	530	5-13
Tangier (76)	Montez-Sabu	10-1	3-8	522	3-18
Terror By Night (60)	Rathbone-Bruce	10-29	3-1	517	2-18
Time of Their Lives, The	Abbott-Costello	3-18	8-16	546	
Vigilante's Return (Cinecolor)	Hall-Lindsay				
Wild Beauty	Porter-Collier	6-10	8-9	545	

WARNER BROTHERS

1945-46 Features Completed (22) In Production (0)
1946-47 Features Completed (13) In Production (4)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Possessed	Crawford-Heflin	6-24			
Details under title: The Secret					
Cry Wolf	Flynn-Stanwyck	5-27			
Deception	Davis-Henreid	5-13			
Life With Father (T)	Dunne-Powell	4-15			
— 1946-47 —					
Cloak and Dagger	Cooper-Palmer	4-1			
Stallion Road	Reagan-Smith	4-15			
Beast With Five Fingers, The	Alda-King	12-10			
Big Sleep, The	Bogart-Bacall	10-31			
Cheyenne	Morgan-Wyman	4-1			
Escape Me Never	Flynn-Lupino	11-26			
Never Say Goodbye	Flynn-Parker	8-6			
Nobody Lives Forever	Garfield-Fitzgerald	9-18			

Nora Prentiss	Sheridan-Smith	1-21						
Details under title: The Sentence								
Shadow of A Woman	King-Prince	2-19						
That Way with Women	Greenstreet-Vickers	2-18						
Details under title: A Very Rich Man								
Time, The Place and The Girl, The (T)	Morgan-Paige	4-2						
Two Mrs. Carrolls, The	Bogart-Stanwyck	5-14						
COMPLETED — 1945-46 —								
Burma Victory (63)	Documentary	2-16	512					
Cinderella Jones (88)	Leslie-Aldo	12-13	3-9	512	2-18			
Devotion (107)	deHavilland-Lupino	11-16	4-20	517	4-15			
Her Kind of Man (78)	Scott-Paige	8-20	5-11	518	4-29			
Janie Gets Married (89)	Leslie-Hutton	4-16	6-22	520	6-10			
My Reputation (94)	Stanwyck-Brent	11-29	1-26	510	1-21			
Night and Day (T) (128)	Grant-Smith	6-25	8-3	523				
Of Human Bondage (107)	Henreid-Parker	7-24	7-20	522				
One More Tomorrow (87)	Sheridan-Moran	11-1	6-1	519	5-27			
Saratoga Trunk (135)	Cooper-Bergman	3-8	3-30	514	12-10			
Stolen Life, A (107)	Davis-Ford	2-19	7-6	521	5-27			
Three Strangers (93)	Fitzgerald-Greenstreet	1-22	2-16	511	2-4			
Two Guys From Milwaukee	Morgan-Leslie	12-24	8-17	524				
REISSUES								
City for Conquest	Cagney-Sheridan	4-13	515					
No Time for Comedy	Russell-Stewart	4-13	516					

STUDIO SIZE-UPS

(Continued from Page 19)

so much as the colorfully lusty advertising billboards of the buxom star and such ad lines as "How would you like to tussle with Russell?" The MPA is so concerned about the effect of such exploitation tactics on churches, educators and other censor groups that president Eric Johnson called a special dinner meeting of top names in the industry to register their support of the screen's self regulation and to imply censure of Hughes.

Louis Pollack's fast-selling comedy book on the trial and tribulations of an expectant father, "Stork Bites Man," has been purchased by the Buddy Rogers-Ralph Cohn-Comet unit for early production. Pollock, one of the trade's crack advertising executives (he was former director of advertising and publicity for United Artists), penned the book from his personal experiences as an anxious pater-to-be. Eddie Albert is being sought for the leading role.

UNITED WORLD

Top news from this company was the addition of Douglas Fairbanks, Jr. to its ranks of production units. Announced at a special luncheon for the press, formation of the Douglas Fairbanks Company has been in process for the past few months. Coincident with his winding up production in RKO's "Sindad the Sailor," Fairbanks is now ready to start work on his first independent venture, "The Exile."

Associated with Fairbanks in the new company is Clarence Ericksen, who had been with Douglas Fairbanks, Sr. for many years. A budget of $2,000,000 has been set for the Cosmo Hamilton adventure drama, which will go before the cameras at International Pictures' shooting facilities on the Universal lot sometime in October. Fairbanks will play the male lead and a feminine star is being sought to play opposite him.

'Terry & Pirates'

Second on the Fairbanks' agenda is an adaptation of Milton Caniff's popular strip, "Terry and the Pirates," in which Fairbanks does not plan to appear. John McClain, associate of Caniff, has been assigned to prepare the screenplay for "Terry," which Caniff reportedly has refused to sell to several major studios in the past despite some high bids. Third on the list will probably be "The Happy Go Lucky," a story based on old legend and still in the public domain.

Other United World product slated for early production are "The Egg and I;" the Somerset Maugham espionage drama, "Ashenden," with a camera unit slated to make the trip to Aleppo near the Syrian Turkish border for authentic locale; the Sam Wood production, "The Story of Ivy."

Also slated by International for later starts are "For the Love of Mary" and "Delusion," both to be produced by S. P. Eagle of "The Stranger" fame.

UNIVERSAL

With six pictures now shooting, including Enterprise's "Ramrod," production on the Universal lot is at peak, while also loaded are the studio's cutting rooms, where a record number of 11 films has required the Universal editorial staff to take on extra help. A high mark for this studio is its present line-up of 35 producers, producer-directors, producer-actors and producer-writers.

Now before the cameras are Skirball-Manning's "The Magnificent Doll," Mark Hellinger's "Swell Guy," Walter Wanger's "Smash Up," Universal's own "Priates of Monterey" and "White Tie and Tails." The western, "Rustlers' Roundup," and Hellinger's "The Killers" wound up production last week.

7 In Cutting Rooms

In the cutting rooms are International's "Bella Donna" and these Universal productions: "The Time of Our Lives," Abbott and Costello's formerly titled "The Ghost Steps Out;" "Slightly Scandalous," changed from "Oh, Say Can You Sing;" "Wild Beauty" and the serial, "The Mysterious Cerf," in addition to "The Killers" and "Rustlers' Roundup."

One of the most elaborate, large scale premiere junkets since pre-war days will be staged by Universal for Walter Wanger's "Canyon Passage" on July 13, when two plane loads of stars, studio execs and press correspondents will attend the world premiere of the film in Portland, Oregon. Leaving Los Angeles on July 12, the guests will be royally hosted in a three day celebration of Oregon's centennial, which was utilized as a timely exploitation tie-up for the northwest drama.

Another top budget outdoor drama slated by Universal for early start is "Black Bart—Highwayman," which will be produced by Howard Welsch. Being readied is an original; it will co-star Yvonne De Carlo and Ann Blyth.

WARNER BROS.

This studio, scene of the strongest picket activity during the 48-hour strike last week, shut down for the two days, but is back to normal.

Recent speed up in release of the studio's backlog is fast bringing production at the Burbank studio up to a near pre-war level. An average of five topline productions has been maintained for the past month and a substantial increase in films shooting is contemplated in the near future.

Recent producer assignments by studio head Jack Warner cover 31 story properties, all slated to get working before the end of the year. In order maintain this schedule, studio spokesmen assert that seven films will have to be shooting continuously.

Best sellers and yet unpublished novels form 13 of the forthcoming productions, the balance consisting of 10 orginal screen stories, stage plays and short story adaptations. Five of the films are classed as musicals.

Blanke Gets Novels

Producer Henry Blanke drew a shelf full of novels, "The Woman in White," Wilkie Collins mystery; "The Iron Gates," by Margaret Millar; "Deep Valley" by Dan Totheroh "Ethan Frome" by Edith Wharton; "Treasure of Sierra Madre" by B. Traven.

Assigned to William Jacobs are an original comedy by Eugene Conrad, "Love and Learn;" the Dennis Morgan starrer, "My Wild Irish Rose," based on Chauncey Olcott's life; "Whiplash," Kenneth Earl original designed for Dane Clark.

Jules Furthman will supervise the screening of Dorothy Baker's "Young Man with a Horn;" "Dark Eyes," by Elema Miramova and Eugenie Leontovitch; "Winter Kill," from a novel by Steve Fisher.

Producer Charles Hoffman is already preparing Gosta Larsson's "Ships in the River," as debut vehicle for the new Swedish import, Viveca Lindfors. Hoffman's other assignments are "A Kiss in the Dark," based on the Victor Herbert song, and "The Unsuspected," from Charlotte Armstrong's novel.

Gottlieb Line-up

To Alex Gottlieb go "wallflower," from the Mary Orr and Reginald Denham play with Robert Hutton, Jane Wyman and Janis Paige starred; "The Glass Room," original mystery drama by Lester Fuller and Edwin Rolfe; "Howdy Stranger" original slated for Dennis Morgan and Jack Carson; Louis Sobol's screen story "Bill's Gay 90's" based on the New York night club, and "Honeymoon Freight," by Donald Keyhoe.

Robert Buckner has been assigned the C. W. Forester novel, 'Captain Horatio Hornblower," probably starring Errol Flynn. This will be followed by "The Apple Orchard," a new novel by John Kafka.

Producer Owen Crump's list consists of "Man of Our Town," based on stories by Bellamy Partridge; "Night unto Night," from Philip Wylie's popular novel; W. R. Burnett's "Tomorrow Is Another Day" and James Webb's "Thunder Valley."

Wald Has Crawford

Jerry Wald already has his first, "Possessed," before the cameras, with Joan Crawford, Van Heflin and Raymond Massey starred. Following the Rita Weiman magazine story will come James M. Cain's "Serenade," scheduled for Ann Sheridan and Dennis Morgan. Others are Bill Morrow's script of the Jack Benny biography, "Always Leave Them Laughing;" "Silver Lining," based on the life of dancer Marilyn Miller; "Calamity Jane," from the Ethel Hueston novel; "Mr. Broadway," the story of Sime Silverman by Abel Greene and Jack Lait.

Currently shooting on the Warner lot are "Possessed," "Cry Wolf" and "Deception." United States Pictures' first production, "Cloak and Dagger," and Warners' "Stallion Road" are finished. U. S. second film, "Pursued" and Warners' "Wallflower" are slated to start within a few days.







"THE RUNAROUND"... Double Cross-Country Chase for Laughs!

The shenanigans pictured above occur in Universal's highly laughable minor league version of It Happened One Night. Not that The Runaround is in the class of that Capra comedy classic, but the story is cut from the same pattern and it makes some good fun in a less subtle, less inspired style. The scene of the kissing couple falling into the pond is an outstanding ballyhoo item, the Universal publicists claiming that it is "real," an accident that happened while the cameras were grinding. This merry comedy romance is particularly saleable merchandise for the summer months. It's frothy, diverting, relaxing. Say so.

(Continued on Next Page)

EXPLOITATION PICTURE

(Continued from Preceding Page)

"THE RUNAROUND"

CREDITS

A Universal Picture. Directed by Charles Lamont. Produced by Joe Gershenson. Cast: Rod Cameron, Ella Raines, Broderick Crawford, Frank McHugh, Samuel S. Hinds, Joan Fulton, George Cleveland, Nana Bryant. Screenplay by Arthur T. Horman and Sam Hellman. Original Story by Arthur T. Horman and Walter Wise. Director of Photography, George Robinson, A.S.C.



1. Private detectives Prentiss (Broderick Crawford) and Kildane (Rod Cameron), deadly rivals, are engaged by the wealthy Mr. Hampton (Samuel S. Hinds) to find and fetch his runaway daughter back home, with her picture as the only clue and a $15,000 reward as incentive.



2. Learning that the girl, Penelope (Ella Raines) is on her way to marry a deck-hand in Hawaii, Kildane out-distances Prentiss and locates her in San Francisco. Using a ruse that he represents her fiancee, Kildane tricks her into going with him, ostensibly to another rendezvous in Mexico!



3. Meanwhile, Prentiss has caught up with them and attempts to hijack Penelope away from Kildane, but the latter eludes him by first having him arrested by the local gendarmerie, then when Prentiss tries to get rough, Kildane unloosens a flock of belligerent taxi drivers at him.



4. Although Penelope is furious at Kildane for tricking her, she is forced to make the trip back to New York in an old jalopy. In a driving rain, they pick up a honeymooning couple (Joan Fulton and Dave Willock) and both couples register as man and wife at a hick hotel.



5. With Prentiss still hot on their trail, they are forced to make a quick departure and meet with an accident. Although Penelope has an opportunity to escape, she refuses to leave Kildane and they resume their trip by train.



6. The relentless Prentiss finally catches up with them on the train, but Kildane bilks him once again by claiming that he and the missing heiress are married and Penelope upholds him.



7. When he delivers the truant heiress to her father, Kildane learns that the girl he dragged clear across the country is not Hampton's daughter, but his secretary and Penelope's best friend. Hampton, explains that he hired Kildane only to satisfy Mrs. Hampton, but gives him the check since he delivered the girl on the picture. Kildane's final clinch with "Penelope" ends up in the swimming pool.

THE NEWS DIGEST

(Continued from Page 16)

UNIVERSAL ANNOUNCES 45 FOR 1946-47

Universal will distribute 45 features, of which five will come from Enterprise Productions and six from other outside producers, during the 1946-47 season, it was disclosed by sales chief W. A. Scully at the company's annual sales convention in New York. There will also be three J. Arthur Rank productions to be distributed by Universal, under a separate selling arrangement, a series of seven westerns, 104 issues of Universal Newsreel, four serials and 44 short subjects.

Outside productions will come from the Jack H. Skirball-Bruce Manning production unit (3) Walter Wanger, Michael Todd and Diana Productions. Universal will finance another independent production by Mark Hellinger.

It was announced that six of the features would be made in Technicolor and two in Cinecolor.

Sales Policy "Flexible"

Concurrently with the announcement of the new season's product, Scully also disclosed that the company's sales policy as affected by the recent film monopoly decision would "remain flexible" until a decree is signed by the court.

The appointment of E. T. Gomersall, assistant general sales manager for Universal, to the post of general sales manager of Enterprise Productions was announced simultaneously by S. Charles Einfeld, Enterprise president, and Scully, at the close of the convention.

Record Ad Budget

An advertising budget of $4,000,000, an all-time high, for promotion of the new season's product was announced by John Joseph, national director of advertising and publicity, and Maurice Bergman, Eastern ad-publicity director. The budget would be concentrated in newspapers and trade papers, it was said. Another feature would be concentration on point of sale with day-and-date bookings.

J. Cheever Cowdin, chairman of the board, announced that Universal's domestic business during the 10 years under the present management headed by Nate J. Blumberg, president, and Scully, has been increased from 7500 to 12,000 accounts, while weekly billings and inventories have gone up 300 per cent. Comparable results were achieved in the foreign department, Cowdin added.

Over 250, including company executives, salesmen and bookers were in attendance for the company's first national meeting since 1942.

* * *

MONOGRAM HAS 2 MILLION-$ SPECIALS

There will be 32 features, 14 westerns and two million-dollar specials on Monogram's 1946-47 program, it was announced by Steve Broidy, president, at the company's 15th annual convention in Chicago over the final June week-end. The big-budget specials will be sold separately from the rest of the program. One will come from Roy DelRuth "It Happened on Fifth Avenue" and the other will be produced by the King Bros. unit, "The Hunted," with each costing over $1,000,000, Broidy declared.

Next in importance are a group of "A" pictures, it was said, with two to be in color, thus marking Monogram's plunge into the tint field. They are "Black Gold" produced by Jeffrey Bernerd, and "Trail to Alaska," a Scott R. Dunlap production. Other high-budget productions include Walter Mirisch's "In the Fog," "Sweetheart of Sigma Chi," starring Phil Regan and Bonita Granville, "High Conquest," with Louis D. Appleton as producer and director; Jeffrey Bernerd's "The Maze" and "Wife Wanted" starring Kay Francis who is also co-producer, and several others.

Six Series

Among the series will be four "Cisco Kid" outdoor dramas; four "Bowery Boys" comedy-dramas; three "Charlie Chan" thrillers; and four "Teen-Agers" high-school musicals. In the western field, the program will include eight starring Johnny Mack Brown, four of which will be specials, produced by Scott R. Dunlap and six musical westerns starring Jimmy Wakely and Lee "Lasses" White.

Speakers included Ray Johnston, chairman of the board; Trem Carr, executive director; George Burrows, vice-president and treasurer; Louis Lifton, advertising and publicity director; Maurice Goldstein, general sales manager; L. J. Schlaifer, director of sales; John S. Harrington and Seymour Borus.

* * *

SCHINE MOTIONS DENIED

Two motions by Schine Chain Theatres, Inc., of Buffalo, were denied by Federal Judge John Knight in U. S. District Court in an effort by the court to effect early disposition of the case. The Schine motions were for a stay of all proceedings concerning dissolution of the chain pending determination of an appeal to the Supreme Court and for the appointment of a special master to take testimony on the circuit's operations in the light of present day conditions.

* * *

O'SHEA HEADS LIBERTY SALES

E. K. (Ted) O'Shea, left his post as Eastern sales manager for Metro-Goldwyn-Mayer to become general sales manager in charge of world-wide distribution for Liberty Films, the Briskin-Capra-Wyler production company which will release through RKO Radio. O'Shea will headquarter in New York and work closely with RKO sales executives.

O'Shea's appointment became effective last week, when he was introduced to the RKO Radio national sales convention which opened in New York on Monday (1).

The new Liberty sales chief had been with M-G-M for 26 years, beginning as a salesman and rising through district managerships to his last M-G-M post as Eastern sales head. His first duties will be in connection with Frank Capra's "It's a Wonderful Life," starring Jimmy Stewart.

* * *

PEOPLE

Barney Balaban, president of Paramount, accepted the national chairmanship of the motion picture division of the United Jewish Appeal for Refugees, Overseas Needs and Palestine. The campaign is for $100,000,000.

Norman Ayers was promoted to the post of Southern division sales manager of Warner Bros. in the realignment announced by **Ben Kalmenson,** WB vice president and general sales manager. He is succeeded as Eastern district manager by **Sam Lefkowitz.**

Jack Kirby, Paramount's southern district manager, resigned that post effective July 15. Kirby has been with Paramount since 1925.

Lawrence A. Audrain was named a vice-president and director of advertising and public relations of Prestige Pictures, Inc., J. Arthur Rank distributing company.

Sidney Lieb was appointed New York home office service manager of the Motion Picture Export Association and **Jean Birkhahn** was named manager for Bulgaria.

.. **William S. Hart,** outstanding western star of yesteryear, died Sunday, June 24, after a three-week illness.

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Film BULLETIN

Vol. 14, No. 15 July 22, 1946

REMAKES
A BAD POLICY

HOLLYWOOD EDITORIAL by HANNA

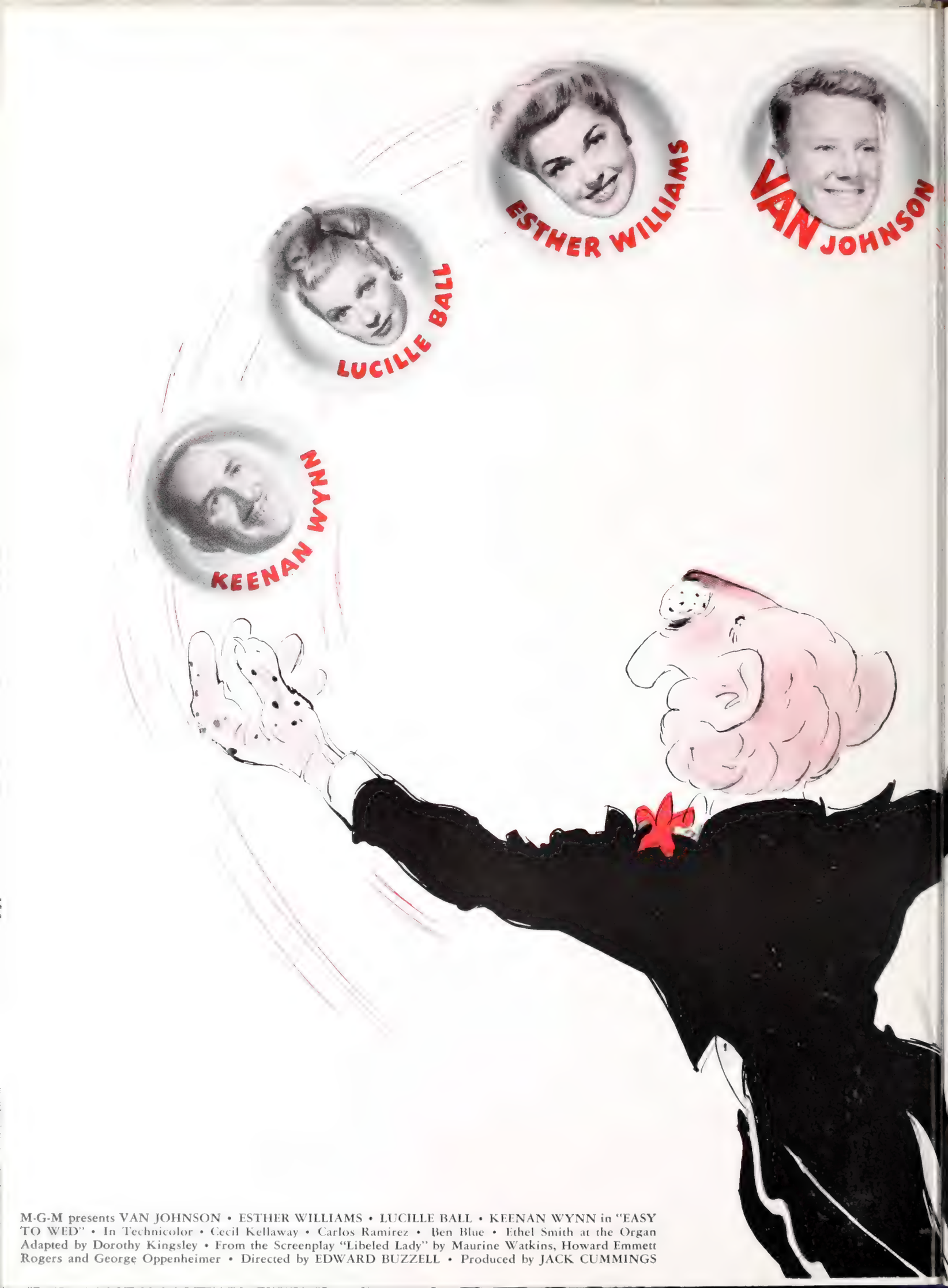
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'NIGHT AND DAY' MUSICAL WILL CLICK BIG
'CENTENNIAL SUMMER' PLEASING COLORFUL MUSICAL
'SISTER KENNY' SERIOUS, SLOW-MOVING, TEPID B.O.
'THE COCKEYED MIRACLE' AMUSING COMI-FANTASY
'LADY LUCK' MILD COMEDY ABOUT GAMBLING URGE
'DEAD OF NIGHT' ONE OF THE BEST BRITISH IMPORTS
And Others, Pages 8, 9, 10, 11, 12

THE INDEPENDENT MOTION PICTURE TRADE JOURNAL



M-G-M presents VAN JOHNSON • ESTHER WILLIAMS • LUCILLE BALL • KEENAN WYNN in "EASY TO WED" • In Technicolor • Cecil Kellaway • Carlos Ramirez • Ben Blue • Ethel Smith at the Organ Adapted by Dorothy Kingsley • From the Screenplay "Libeled Lady" by Maurine Watkins, Howard Emmett Rogers and George Oppenheimer • Directed by EDWARD BUZZELL • Produced by JACK CUMMINGS

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"EASY TO WED"
(TECHNICOLOR)



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Paramount's GREA

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Mr. Henry Ginsberg
Paramount Studios
Hollywood, California

My dear Henry:

It is with great pride that as National Chief Barker of the Variety Clubs of America, I am privileged to advise you that Paramount Pictures has been granted sole and exclusive rights to the exciting and heart-warming story behind the Variety Clubs, for your motion picture to be known as "Variety Girl".

The Variety Clubs are the largest organization in the show world anywhere. They are composed of twenty-seven Tents in every large city in the United States, and several in Canada and Mexico. They have a membership of 6000 exhibitors representing 16,500 theatres in the United States.

What is more vital and impressive than these figures are their outstanding and humanitarian accomplishments. "Sweet Charity" in this case are not mere words, but an unending multiplication of good deeds.

I know something of your planning and thinking in connection with the production of "Variety Girl". It promises to be one of the truly big-showmanship screen entertainments.

We in turn promise you the complete cooperation of the Variety Clubs of America and their memberships, to help make "Variety Girl" one of the all-time greats when it reaches the screens of our theatres.

With best wishes,

Cordially

R. J. O'Donnell

Paramount Pictures

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OFFICE OF
HENRY GINSBERG

Mr. R. J. O'Donnell
Variety Clubs of America
Majestic Theatre Building
Dallas, Texas

My dear Bob:

Permit me to thank you for your letter and your gracious offer of cooperation in connection with "Variety Girl".

I can assure you that we are not unaware of the high purposes and outstanding achievements of the Variety Clubs of America. You will be pleased to know that these are serving as an inspiration to the Paramount personnel concerned with the production, writing and casting of "Variety Girl".

It may be of particular interest to you and your membership to know something of Paramount's plans which encompass this as one of its most important productions.

We plan to assemble one of the all-time biggest cast of stars for "Variety Girl". We are hopeful of including Bing Crosby, Bob Hope, Ray Milland, Betty Hutton, Alan Ladd, Dorothy Lamour, Paulette Goddard, Barry Fitzgerald, Joan Caulfield, Veronica Lake, Bill Bendix, Sterling Hayden, Mary Hatcher, Diana Lynn, Sonny Tufts, William Holden, Gail Russell, and many more, too numerous to mention.

I am particularly enthusiastic about the way the story of this highly romantic musical comedy is shaping up.

George Marshall, who did an outstanding job on "Star Spangled Rhythm", has been assigned to direct "Variety Girl". Danny Dare will be the producer. We intend to start shooting early in August.

Enthusiasm for "Variety Girl" is running very high at the studio and this is bound to be reflected in the completed picture. I am certain that we will all have cause to be proud of this Paramount production.

With kindest regards,

Cordially

Henry Ginsberg

N CLEVELAND



THEY'RE SEEING Double!

DOING EXACTLY TWICE THE NORMA

GROSS WITH BETTE DAVIS

IN HER DOUBLE ROLE!



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WITH

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WALTER BRENNAN · CHARLIE RUGGLES

Directed by

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DITTO IN 3rd MONTH IN N. Y.

TWENTIETH ANNIVERSARY

Warner

OF T IRES

HOLLYWOOD EDITORIAL

Vol. 14. No. 15 JULY 22, 1946

REMAKES A BAD POLICY

If there is any production policy with more than three strikes against it, it is that of remakes.

Yet in the face of the consistent failure of old hits to repeat their original success, Hollywood periodically bursts out with a rash of remakes. Exhibitors swallow them with some grumbling, the public is disappointed and the critics invariably compare the new version unfavorably with the old. But there's never a real outcry against the practice.

The reason is simple enough. It's merely a matter of psychological salesmanship. The theater owner, recalling the figures on "Love in the Mill" produced in 1926, somehow deludes himself into believing that its 1946 counterpart will approximate the original gross. Diehard movie fans will lend reasonable support to a rehash of an old favorite just as an exercise in nostalgia. The reviewer secretly welcomes such efforts for they afford him an opportunity to show his erudition by recalling all the good points of the initial masterpiece.

Today, the cycle of remakes is in full swing. Characteristically, Warners has been the chief offender. In recent months the Burbank studio has turned out new versions of three great hits of a decade or so ago — "Petrified Forest," "The Animal Kingdom" and "Of Human Bondage."

The least said about the first two the better. "Of Human Bondage" appears to have some merit but to quote an FB review "it does not compare favorably with the earlier version." Thus we are lead to the obvious conclusion that once the curiosity seekers have appraised the Somerset Maugham story, it will have played out its audience. Surely, the Paul Henreid - Eleanor Parker vehicle is not possessed of the same artistic or boxoffice magic of the Leslie Howard - Bette Davis combination some years back.

Metro's "Easy to Wed" is a remake of "Libelled Lady" and is doing quite well at the boxoffice, thanks mainly to the extraordinary appeal of Van Johnson. However, there is no hiding the fact that the young actor's devotees are frankly disappointed by the feeble entertainment values afforded by "Easy to Wed." How much wiser it would have been to tailor a fresh and modern vehicle for the phenomenal star!

Then, there are those oldies that sneak into the production roster without anyone detecting their vintage. A columnist with the memory to recall the work of playwrights or novelists is able to expose such works for what they really are — warmed over plots that already have been brewed too much.

There is no defense of the remake. It isn't good entertainment. It isn't good boxoffice. It isn't good policy. It isn't good for the studio.

It's lazy filmmaking.

We have only to recall the pre-war recession and its devastating effect on the motion picture industry to emphasize the defects of the remake system and its accompanying ills — series, sequels, formulas and the like. Remember, gentlemen, that theaters stayed in business not because film studios had discovered a magic formula for picture production, but because exhibitors cajoled patrons into attendance with bank night, bingo, bango and giveaways.

That was a sorry era in the annals of American show business. The standardization of product brought it about. The run of bad pictures was the determining factor.

And history, you know, has a way of repeating itself.

THE L.A. EXPERIMENT

With 24 first run theaters operating regularly in Los Angeles and another half dozen opened up from time to time as display houses, the booking and exhibition set-up of the west coast city may well portend the nation-wide practice of the future.

The unusually large number of first run houses has been created all within the last 18 months. It has been accomplished by grouping three and four theaters in the far flung Los Angeles area as showcases for day and date bookings.

Independents which in the past have been compelled to exist on the crumbs left over when Fox West Coast milked a picture dry found an unexpected ally in United Artists. The company, weary of having its pictures pushed around in Los Angeles, encouraged the formation of the Music Halls bloc — a group of four theaters, independently owned, which plays UA exclusively.

Now comes word that another independent combine has been achieved to play reissues with all the trappings of a deluxe engagement. The first group of pictures has been drawn from Paramount and does not seem very interesting. Nevertheless the idea is sound, particularly in this community where the picture people create an audience for revivals.

With downtown business and theatrical areas in all U. S. communities suffering from traffic congestion and in view of the predicted withdrawal of population from crowded sectors to suburban areas, the case for the multiple first run is strong.

The weakness, from the independent exhibitors' viewpoint, is that the long runs of such engagements milk a show before it gets into the secondary bracket. Divorcement may take care of that.

But divorcement will not eliminate the combine. The smart independent showman therefore will watch the situation in Los Angeles.

The Music Halls already are a success. They've borrowed an idea from a controlling chain and played it to the hilt. The revival set-up has only started.

Other projects, involving conversion to first runs are on the agenda — the product to come from independent and foreign sources.

They will test the Los Angeles experiment.

DAVID HANNA

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WARNER BROS. . . . August (Anniversary) Release

'NIGHT AND DAY' LAVISH, ENTERTAINING MUSICAL SHOW WILL CLICK BIG

Rates ● ● ● + generally.

Warner Bros.
128 minutes

Cary Grant, Alexis Smith, Monty Woolley, Ginny Simms, Jane Wyman, Donald Woods Eve Arden, Alan Hale, Mary Martin, Carlos Ramirez, Dorothy Malone, Henry Stephenson, Selena Royle, Paul Cavanagh, Sig Ruman, Milada Mladova, George Zoritch, John Alvin, Joyce Compton, Howard Freeman Clarence Muse, Estelle Sloan, Herman Bing Victor Francen, Tom D'Andrea, Bobby Watson, Jayne & Adam Di Gatano.
no.

Directed by Michael Curtiz.

Warner Bros. widely-heralded 20th Anniversary production, "Night and Day" is a brilliant blending of the songs and biographical story of Cole Porter and a tremendously tuneful and entertaining film. With Cary Grant giving a fine portrayal of one of America's leading popular composers and a cast studded with name players and outstanding specialty artists, the picture will be on everybody's "must" list and undoubtedly will wind up among the top box office attractions of the 1946-47 season. Avoiding the fault of "Rhapsody in Blue"—which went overboard on story—this concentrates more on the musical features. It has an even more lavish production, is photographed in glittering Technicolor, and its array of song hits is even more memorable and far more in the popular vein.

The title song is reprised several times as the romantic theme number; "Begin the Beguine" has been given a magnificent vocal and dancing presentation; "I've Got You Under My Skin," "Just One of Those Things" and "I Get a Kick Out of You" are smoothly warbled by Ginny Simms; Jane Wyman puts over "Let's Do It" and Mary Martin recreates the song and the situation that boosted her from the chorus to fame singing "My Heart Belongs to Daddy." There's even a flash of Porter watching a film of Roy Rogers singing "Don't Fence Me In" and excerpts from dozens of his other hit tunes of the past three decades—a record that even Gershwin didn't beat.

Although Porter's life, from his college days just before the First World War to the present, actually has had few dramatic highlights, Director Michael Curtiz has kept interest alive by accenting the romantic angle and playing up the composer's leg injury during the climactic scenes. The song numbers are never dragged in and are almost always tied in with an important event in Porter's career. In addition to Miss Martin, Monty Woolley also plays himself and injects much-needed comedy relief between the elaborate song sequences. The Technicolor camera work is among the best to date.

While studying law at Yale in 1914, as per the wishes of his wealthy grandfather (Henry Stephenson), Cole Porter (Cary Grant) takes far more interest in writing songs, in which desire he is aided by Professor Monty Woolley. During the Christmas holiday, Porter decides to try his hand at show business instead of returning to Yale, to his grandfather's intense disappointment. Porter writes the music for "See America First," which stars Jane Wyman with Woolley as director, but the news of the Lusitania's sinking ruins the show's opening night. Porter then enlists in the French Army and, after a leg injury, he is treated by Alexis Smith, a Red Cross nurse who he had first met at his grandfather's home. After the war, Porter's "Fifty Million Frenchmen" and "The New Yorkers" are tremendous hits and he marries Miss Smith. But, as he writes the music for a long line of successes, his wife drifts into the background of his life and she finally leaves him. Soon after his grandfather's death in Indiana, Porter is thrown from a frightened horse and his leg is seriously injured. He goes through countless operations without permitting his friends to inform his wife. But, when he attends a Yale reunion on crutches, Porter is finally reunited with his wife.

Although Cary Grant looks too old for the college scenes, he plays his sympathetic role quietly and effectively and Alexis Smith gives an appealing portrayal of Mrs Porter. Monty Woolley's acidulous characterization is excellent and Jane Wyman stands out as a pert soubrette. Of the others, only Ginny Simms, whose part resembles the career of Ethel Merman, has extensive footage, but Eve Arden scores in her French chanteuse bit and Henry Stephenson does one of his fine acting jobs as Porter's wealthy grandfather. Estelle Sloan's tap routine is a standout specialty.

LEYENDECKER

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20th CENTURY-FOX . . . 1 August Release (Total 2)

'CENTENNIAL SUMMER' PLEASING TECHNICOLOR MUSICAL IN 'STATE FAIR' PATTERN

Rates ● ● ● — generally; less in action houses

20th Century-Fox
102 minutes

Jeanne Crain, Cornel Wilde, Linda Darnell, William Eythe, Walter Brennan, Constance Bennett, Dorothy Gish, Larry Stevens, Barbara Whiting, Kathleen Howard, Buddy Swan, Charles Dingle, Gavin Gordon, Avon Long, Eddie Dunn, Lois Austin, Harry Strang, Frances Morris, Reginald Sheffield.

Produced and directed by Otto Preminger.

Fortified by a lilting, if undistinguished, musical score from the pen of the late Jerome Kern and gorgeous Technicolor photography most advantageously employed, "Centennial Summer" follows the musical pattern set by the same company's "State Fair," but fails to measure up to its high entertainment-standard and will not achieve the box office success of that musical. There are, however, enough good tunes, colorful incident and homey, pleasant story to raise this well above the average both in entertainment and boxoffice merit. Mr. Kern had written better music, but this is not bad. "All Through the Day" is already well up on the Hit Parade list, while such other tunes as "Up With the Lark," "In Love in Vain" and "The Right Romance" are hummy and engaging. In addition, "The Railroad Song" and "Cinderella Sue," the latter sung and danced by Avon Long, are catchy ditties. Lyrics are supplied by Leo Robin, Oscar Hammerstein II and E. Y. Harburg.

The story, based on Albert E. Idell's novel and screen-scripted by Michael Kanin, is unassumingly simple, in direct contrast to the gaudy trappings and high-budget production lavished on it by 20th-Fox. Set in Philadelphia during the Centennial Exposition of 1876, it is concerned with a family headed by Walter Brennan, bewhiskered railroad foreman who has job difficulty because he spends so much time inventing a "round-the-world" clock and with his daughters' romantic problems when a dashing Frenchman, in the person of Cornel Wilde sporting a Charles Boyer accent, comes upon the scene to manage the French pavilion in the Exposition. Both have their hearts set on the handsome Wilde; Jeanne Crain attempts the honorable method of being sweet and pure, while sister Linda Darnell uses all the wiles in her well-rounded repertoire. Miss Darnell's boy friend, William Eythe, just stands around, confused and unhappy, until the lovely Linda relinquishes the Frenchman to her sister. Constance Bennett, as wife Dorothy Gish's worldly sister from Paris, has some bright moments as she adds sparkle to the film and gives both Brennan and his wife some anxious moments with her sophistication.

Producer-director Otto Preminger has employed a leisurely pace in which the songs seem to fit right into their respective niches along the story thread. The tunes never get into the way; rather, songs and story complement each other. As in "State Fair," nearly everyone sings, and, if voices were dubbed in for certain of the players, it has been done skilfully and unobtrusively.

BARN

RKO RADIO . . . 5 in First 1946-47 Block

'SISTER KENNY' SERIOUS, SLOW-MOVING BIOGRAPHY, TEPID B. O.

Rates ● ● + generally; more in class spots; less in action houses.

RKO Radio

116 minutes

Rosalind Russell, Alexander Knox, Dean Jagger, Beulah Bondi, Philip Merivale, Charles Dingle, John Litel, Dorothy Peterson, Charles Kemper, Fay Helm, Regis Toomey, Doreen McKann, Frank Reicher, Gloria Holden, Ray Walker, Charles Halton, Lumsden Hare, Virginia Brissac, Paul Stanton, Mary Gordon.

Directed by Dudley Nichols.

Although a serious and an inspiring picturization of a great woman's fight to have her treatment for infantile paralysis recognized, "Sister Kenny" unfortunately lacks many of the attributes of a popular success. Rosalind Russell, who gives a splendid and carefully-thought-out portrayal of the real-life Australian heroine, gives the picture marquee power, but the romantic interest is slight, the lighter touches are few and the pace during the many clinical scenes and explanations of the symptoms and treatment of polio is pedestrian. Director Dudley Nichols has inserted several human touches and romanticized parts of Elizabeth Kenny's life, yet it all seems more documentary than dramatic. While the women will sympathize with annd shed a few tears over the brave nurse's long struggle against almost insuperable odds, their male escorts are more likely to find it dull going. Best returns will be garnered in class houses. It will be weakest in action spots.

When Elizabeth Kenny (Rosalind Russell) graduates as a nurse from an Australian hospital in 1909, her friend Dr. McDonnell (Alexander Knox) offers her a staff job at his hospital but she elects to become a "bush nurse." After six months of hard work, Liz, as she is known to everyone, returns home to find her childhood sweetheart, Dean Dagger, back from the Army and ready with a proposal of marriage. They agree to wait for a while and Liz goes back to the bush where she accidently discovers a treatment to restore muscular activity to a child stricken with infantile paralysis. Knowing nothing of the orthodox treatment, Liz uses her own methods on six other stricken children with wonderful results. Knox, who believes in her implicitly, takes her to see Philip Merivale, the hospital's orthodox pedic specialist, who condemns her treatment and refuses to let her use it on regular patients. Liz postpones her wedding in order to treat hopeless cases but, as soon as she opens a new clinic, it is closed by order of organized medical authorities. In World War I, she goes to France as an Army nurse and, from 1919 to 1929, she continues her fight for polio-stricken Australian children but opposition remains strong and both a British Commission and, later, an American committee condemn her methods. After World War II, she leaves for America to take up her work at the Kenny Institute in Minneapolis and here, on her 59th birthday, hundreds of children she has aided to walk come to do homage to a great lady.

During the early scenes, Rosalind Russell is permitted to look her usual attractive self—later the resemblance to photos of the middle-aged Sister Kenny and the latter's brusque, matronly mannerisms is startling enough to bring forth audible comment from audiences. Alexander Knox offers a convincing portrayal as the Scottish doctor who champions Sister Kenny and Dean Jagger makes the most of his shadowy romantic role but it is the late Philip Merivale, as Dr. Brack who opposed her treatment, who gives a really notable and outstanding performance in his last screen part. Beulah Bondi and Fay Helm also contribute sterling character bits.

LEYENDECKER

'LADY LUCK' MILD COMEDY ABOUT GAMBLING URGE

Rates ● ● + as dualler if exploited; less in first-runs and action spots

RKO Radio

97 minutes

Robert Young, Barbara Hale, Frank Morgan, James Gleason, Harry Davenport, Teddy Hart, Don Rice, Lloyd Corrigan, Joseph Vitale, Douglas Morrow, Jack Norton, Mary Field.

Directed by Edwin L. Marin.

Containing story material for an amusing hour-long programmer, "Lady Luck" has been padded by 30 minutes of repetitious comedy to become a rambling, moderately-entertaining film. Name values are mild, but the gambling theme is exploitable and should serve as a fair-plus dualler. It will be weak in both first-runs and action houses. The introduction and opening scenes gives promise of a gay, light-hearted farce about the gambling urge, but the pace becomes pedestrian and the situations lose their spontaneity before the film is half over. Except for Frank Morgan's delightful old rogue, the characters' actions are neither rational nor believable and audiences will be able to anticipate almost every turn of the plot. Robert Young does well enough as the handsome big-time gambler and Barbara Hale gives an appealing portrayal until forced to act like the sophisticated proprietress of a gambling establishment. Such expert character comedians as Harry Davenport, James Gleason and Lloyd Corrigan make the most of their roles as meddlesome pals of the hero and Teddy Hart contributes a broadly played bit which keeps audiences howling. Production values are excellent.

Barbara Hale, whose ancestors have lost their shirts through ill-advised betting, keeps a sharp eye on her poker-playing grandfather, Frank Morgan. When the latter accepts a bet from Robert Young and is unable to pay off, he tries to run away, but Young brings him back to Miss Hale. A romance develops and, after Young convinces Miss Hale that he has given up gambling, they go to Las Vegas and are married. But Miss Hale thinks he has broken his pledge and applies for a divorce. Trying to patch up the quarrel, Young's cronies induce her to try her hand at roulette hoping she will acquire the gambling fever. The family trait crops up and, in a long winning streak, Miss Hale winds up with a fortune and her own club. Young tries, without success, to win her back and, in desperation, he asks James Gleason to play against Miss Hale's new professional poker-player and clean him out. The professional turns out to be Morgan and, when the latter decides Miss Hale needs a jolt, he deliberately throws away a sure hand and loses the club to Gleason. When Miss Hale learns the truth about Young's broken promise, they are re-united and both agree to give up gambling for good.

DENLEY

'STEP BY STEP' SPY THRILLER HAS AMPLE ACTION

Rates ● ● + for action spots; good supporting dualler elsewhere

RKO Radio

62 minutes

Lawrence Tierney, Anne Jeffrys, Lowell Gilmore, George Cleveland, Jason Robards, Myrna Dell, Harry Harvey, Addison Richards, Ray Walker, John Hamilton.

Directed by Phil Rosen.

While this routine spy thriller stretches the imagination, it is well-stocked with actionful moments, and will serve as a satisfactory entry for the dual bills, particularly in action houses. Employing a far-fetched story wherein a group of fugitive Nazis impersonate a U. S. Senator and his staff to gain an incriminating list, then try to pin ensuing murders on a newly discharged Marine, director Phil Rosen has concentrated on well-worn angles indigenous to this type of drama, such as hairbreadth escapes, fistic encounters and the inevitable chases.

The result is bound to give action addicts a run for their money. Lawrence Tierney and Anne Jeffreys, former co-stars of "Dillinger," carry the ball satisfactorily as the pair who become framees of the Nazis. There are few laughs, principally because director Rosen has concentrated on action, but what humor there is comes from the antics of George Cleveland as proprietor of a motel. The rest of the cast is about par for this low-budget production.

Senator Remmy (Harry Harvey) and his new secretary, (Anne Jeffreys) await a Federal agent bearing a post-war list of Nazis active in this country to the Senator's California beach home. Lawrence Tierney, newly-discharged Marine, is attracted to Jeffreys when he meets her in swimming, but when he goes to the beach house, she has disappeared and he finds a new girl bearing her identity. Investigating, he discovers Jeffreys bound, the Senator clipped and the Federal agent dead, victims of Nazis who are determined to retrieve the list. The spies frame Tierney and Jeffreys for the murder and a subsequent killing, but Tierney, with the help of George Cleveland, keeper of a motel and an old-time Marine, succeeds in rounding up the gang while eluding the police.

STINE

'GREAT DAY' WELL MADE BRITISH FILM DOOMED TO DUALLERS

Rates ● ● — as supporting dualler only, more in class spots.

RKO Radio

69 minutes

Flora Robson, Eric Portman, Sheila Sim Philip Friend, Isabel Jeans, Walter Fitzgerald, Marjorie Rhodes, John Laurie, Margaret Withers, Leslie Dwyer, Maire O'Neill Irene Handl, O. B. Clarence, Kathleen Harrison, John McLaren, Jacqueline Clarke.

Directed by Lance Comfort.

A splendid, human tale of English villagers preparing for Eleanor Roosevelt's visit during World War II, "Great Day" will probably seem trifling and dated to the bulk of American patrons. Because Flora Robson is the sole familiar marquee name, this British-made will get scant attention here and be relegated to the supporting spot on the average dualler. However, each member of the large cast (including several character actresses who have no equal in America) contribute superb portraits to make up a heart-warming human document which will get favorable word-of-mouth and do better business in the class spots. Mrs. Roosevelt's visit (she is never actually seen during the action) is only the spark which sets off a chain of events dealing with the loves, hopes and disappointments of a group of England's "little people." The film is packed with delightful homey touches and natural (albeit British) dialogue and its central dramatic plot is intensely moving without becoming maudlin. Eric Portman's sensitive portrayal of an officer of World War I reduced to a tragic misfit during the last conflict is a memorable one and Flora Robson gives a quietly effective performance as his patient, understanding wife. The wholesome-looking Sheila Sim does good work as their daughter and Maire O'Neill, as a sharp-tongued gossip, and Marjorie Rhodes, as a friendly, hard-working pub-keeper, are only two of the half-dozen actresses who contribute character gems. England's picturesque countryside and rural homes have been faithfully photographed throughout.

The small English village of Denley is all agog over the forthcoming visit of Eleanor Roosevelt. With only 24 hours to prepare for the distinguished visitor, all the women work feverishly under the supervision of Flora Robson, whose husband, Eric Portman, is still living on memories of his past glory of World War I. Their daughter, Sheila Sim, helps support the family by working on a farm owned by the middle-aged Walter Fitzgerald, to whom she is secretly engaged although she really loves Philip Friend, a young Army officer. At the Inn, Portman, who has been fraternizing with an American officer and spent his scanty funds, takes a small sum from a girl's handbag but is caught and arrested. Miss Robson realizes all he has been through but Portman heads for the river bank where Miss Sim finds him. Telling Portman that he must face life with the same courage that he faced death in the last war, Miss Sim walks home with him. And, the next day, Portman, his wife and his daughter proudly take their places in the cheering crowd that welcomes Mrs. Roosevelt to Denley.

YORK

'SUNSET PASS' ZANE GREY WESTERN LACKS NAME VALUE

Rates ● ● — as supporter in action spots only.

RKO Radio

60 minutes

James Warren, Nan Leslie, John Laurenz, Jane Greer, Robert Barrat, Harry Woods, Robert Clarke, Steve Brodie, Harry Harvey.

Directed by William Berke.

This well-plotted, old-fashioned western yarn in Zane Grey's familiar style, is solid fare for dyed-in-the-wool cowboy addicts, but, because name value (other than the author's) is nil, this will be a weak draw. This third filming of "Sunset Pass" starts off with the inevitable express company agent arriving in Arizona to stop a series of gold shipment robberies. There's a goodly share of chases, shooting and skullduggery and just a trace of romance during the hour-long running time, as well as some routine comedy relief between the hero's side-kick and a flirtatious dance hall girl. James Warren, a long, lanky cowboy type does good work as the fearless express company agent and Jane Greer puts some life into her dance hall entertainer role. Except for that dependable character actor Robert Barrat, the others are merely adequate. However, the outdoor photography is exceptionally good.

Warren, an express company agent, and his Irish-Mexican side-kick, John Laurenz, are bound for Arizona to stop a series of gold shipment robberies when their train is halted by six bandits who take off a cash shipment and scatter to the hills. Warren is prevented from shooting a masked bandit on a black horse by Nan Leslie, who is returning home from an Eastern school, when she spoils his aim. Warren doesn't know that Miss Leslie recognized her brother, Robert Clarke, and that he and Steve Brodie, employed in the Wagontongue Bank are both members of a gang led by Harry Woods. When Warren's clues point to Clarke, Miss Leslie tries to get him to help her brother. After Clarke saves Warren's life, he determines to break with Brodie and Woods, but the latter refuses. Woods then frames Clarke for the old killing of Robert Barrat's son and an angry mob threatens to lynch the boy. When Laurenz accidentally finds the express company money, Warren saves Clarke from the mob by exposing Woods as the real killer of Barrat's son. With the desperadoes disposed of, Warren is free to marry Miss Leslie.

YORK

M-G-M . . . 1 Not Set

'THE COCKEYED MIRACLE' COMEDY FANTASY SHOULD AMUSE

Rates ● ◑ as dualler generally

M-G-M

81 minutes

Frank Morgan, Keenan Wynn, Cecil Kellaway, Audrey Totter, Richard Quine, Gladys Cooper, Marshall Thompson, Leon Ames, Morris Ankrum, Jane Green, Arthur Space.

Directed by S. Sylvan Simon.

This novel, laugh-provoking treatment of life-after-death is heart-warming entertainment for the family trade. Although Frank Morgan and Keenan offer fair marquee draw, the picture is best suited to the duallers—more likely in the supporting spot. Based on George Seaton's play, "But Not Goodbye," which had only a brief Broadway run, the picture has a fantastic plot which asks audiences to believe that spirits may remain on earth or return in an attempt to straighten out the difficulties of the loved ones they left behind. Showing Frank Morgan, as a recently departed 63-year-old, scheming with his youngish-looking father, Keenan Wynn, who died in his 30's, is a ludicrous idea, but so adroitly handled by Director S. Sylvan Simon that it never proves offensive or irreverent. Except for a few tender dramatic scenes, beautifully played by Gladys Cooper, and a pallid romantic sub-plot, the accent is on horse-play and this pays off in good laugh returns just as the "Topper" films did. In a role tailored to his measure, Frank Morgan gives his usual expert comedy portrayal and his occasional serious moments are equally fine. Keenan Wynn's wise-cracking humor seems odd at first issuing from a costume character, but audiences will soon overlook this while laughing at his farcical antics. Miss Cooper is excellent, as is Cecil Kellaway as Morgan's double-crossing friend, but the younger players, Marshall Thompson, Richard Quine and Audrey Totter, are handicapped by ordinary roles in an out-of-the-ordinary plot. The trick photography is expertly done.

Frank Morgan, an ailing retired shipbuilder, has secretly given his old crony, Cecil Kellaway, the remaining family funds to invest in a doubtful property deal. Just as Kellaway sells the property at a profit, Morgan dies of heart failure but his spirit remains earthbound and meets his father, Keenan Wynn, who died fifty years before in his 30's. Kellaway arrives to give the profit to Morgan's wife, Gladys Cooper, but, when he learns of her bereavement, he realizes that no one now knows about the investment and that he can keep the entire profit. Although Morgan and Wynn are unable to make their presence felt by the living, they try to warn Miss Cooper about Kellaway's duplicity. Finally, Wynn agrees to create a lightning storm, which always has scared Kellaway. When Kellaway returns and speaks to Morgan, the latthat the check made out to Miss Cooper will be found on his person and given to his family.

DENLEY

'MY PAL, TRIGGER' TOPNOTCH ROGERS VEHICLE WILL HAVE WIDE APPEAL

Rates ● ● ● + for action houses; first-rate dualler for family spots.

Republic

79 minutes

Roy Rogers, Dale Evans, George "Gabby" Hayes, Jack Holt, LeRoy Mason, Roy Barcroft, Sam Flint, Ralph Sanford, Francis McDonald, Kenne Duncan, William Haade, Harlan Briggs, Frank Reicher, Paul E. Burns, Alan Bridge, Tom London, Bob Nolan and the Sons of the Pioneers, Trigger.

Directed by Frank McDonald.

Republic comes through with an original story twist in the latest Roy Rogers musical western, "My Pal, Trigger," by having the star play second fiddle to his magnificent Palomino horse. The first of the new Rogers series to sport Republic's new main title, and with veteran Jack Holt added to the popular star's regular support, this should clean up wherever Rogers has been a draw. The story is comparable to "Smoky" and "Black Beauty," concentrating on the life cycle and adventures of a beautiful stallion rather than the humans who own and love him and, as such, it is far above the ordinary cowboy film. This factor makes it a good bet for family houses which usually do not use westerns. However, excitement, such as several fast chases and a bang-up horse race, is not neglected in this modern western tale and the musical interludes are tuneful and pleasant. Best of the latter are "Harriet" and "Ole Faithful," both warbled by Rogers, who also handles his acting chores and narration during the animal sequences in capable fashion. George "Gabby" Hayes subdues his usual irascible portrayal and comes through with an excellent characterization. Jack Holt is good as a suave heavy and Dale Evans also does nicely but does less singing than usual. It's really Trigger's picture and he proves an outstanding equine star.

Roy Rogers visits George "Gabby" Hayes' ranch to suggest to the latter's daughter, Dale Evans, that Rogers' horse and Hayes' prize-winning palomino be mated—but his suggestion is coldly refused. Jack Holt, owner of a neighboring ranch who is also anxious to own a colt sired by Hayes' palomino, has his henchmen steal the horse during the night. However, Hayes' palomino escapes and finds Rogers' horse before Holt's men locate him. Holt shoots and kills the palomino and rides off and Rogers is charged with the stealing and killing—but is released on bail. Months later, Trigger is born to Rogers' horse and, when the latter dies, Rogers offers the colt to Hayes as a gift—but is refused. To pay Rogers' bail debt, Trigger is auctioned off to one of Holt's henchmen who hires Rogers as trainer. Later, Hays is induced to bet his ranch on a race between his horse, ridden by Miss Evans, and Holt's "dark horse." However, Rogers "throws" the race to Miss Evans, proves Holt guilty in the shooting of Hayes' palomino and then receives Trigger as a reward.

LEYENDECKER

'HER ADVENTUROUS NIGHT' HIGHLY AMUSING PROGRAMMER

Rates ● ● + as supporting dualler.

Universal

75 minutes

Dennis O'Keefe, Helen Walker, Tom Powers, Fuzzy Knight, Scotty Beckett, Milburn Stone, Charles Judels, Bennie Bartlett, Betty Compson, Eddie Dunn.

Directed by John Rawlins.

This novel and thoroughly amusing programmer aims only to entertain—and this it is certain to do, especially in naborhood and family spots. While production values are modest and the name value is just average, Dennis O'Keefe, Helen Walker and, particularly, young Scotty Beckett give such ingratiating comedy portrayals that they will immediately find favor with audiences and boost their stock for future films. A light and thoroughly improbable farce about a 14-year-old who lets his imagination run riot, "Her Adventurous Night" is filled with hilarious sequences and even a bit of suspense before its surprise ending. The picture starts off slowly with O'Keefe and Miss Walker as rather youthful-appearing parents of a problem child, but once the latter's flashback telling of his parents' first meeting starts, action speeds up and continues at a swift pace until the end. Audiences are not expectd to believe it, just laugh at the wacky situations. As the agitated young telephone lineman (later the exasperated parent) O'Keefe gives the best of his many fine comedy portrayals and Miss Walker makes a splendid foil as the infuriated girl kho grows to love—and later marry—him. Beckett is just right as the imaginative 12-year-old and Fuzzy Knight and Charles Judels' broadly humorous antics add to the fun.

Dennis O'Keefe and his wife, Helen Walker, have vainly tried to curb the imagination of their 12-year-old son, Scotty Beckett, but when he flourishes his father's pistol at school, he is taken to the poiice. Pressed for an explanation, Beckett weaves a yarn, which he claims he heard from his parents, about how they were innocently involved in an unsolved bank robbery of 13 years ago. The story, described in flashbacks, has Miss Walker, driving to Los Angeles to get mar ried, run into a telephone repair truck and being forced to accept a hitch from the lineman, O'Keefe. To their consternation, the truck is occupied by an armed bank robber (who bears a marked resemblance to Beckett's school principal, Tom Powers) fleeing from the scene of his crime. Powers forces O'Keefe to drive to a winery and makes the pair pose as newlyweds so that they can all get some rest. Both try to outwit Powers during the night and it is Miss Walker who finally uses O'Keefe's test phone to contact poice. Beckett's story ends there, but when police check and find that O'Keefe's gun was actually used in the bank robbery, both he and Miss Walker land in jail. However, when Beckett follows some clues and traps the actual bank robber, his parents forgive him and boast of his exploits.

YORK

'DEAD OF NIGHT' ONE OF THE BEST BRITISH IMPORTS

Rates ● ● generally; ● ● ● in class spots

Universal

79 minutes

Michael Redgrave, Roland Culver, Googie Withers, Mervyn Johns, Frederic Valk, Judy Kelly, Hartley Power, Sally Ann Howes, Anthony Baird, Mary Merrall

Directed by Cavalcanti, Charles Crichton Basil Deardon, Robert Hamer.

"Dead of Night" is one of the most unusual British-made films to reach these shores, a psychological thriller which is engrossing as well as spine-chilling. Although it is extremely well acted and definitely superior entertainment, the cast has no marquee value and the picture needs strong selling to attract American fans. It's a natural for class spots, but, generally, it will probably wind up as a supporting dualler. However, critical and word-of-mouth will build interest and result in many return engagements. The story is composed of three separate and distinct sequences, each related to a central character who finally realize these fantastic experiences were all part of his dreams. With a different director and set of characters for each sequence, the film is, naturally, episodic yet the spectator remains completely fascinated from start to finish. The first tale, wherein a hearse driver saves a man from going to his death, is brief and effective; thte second, which shows a husband developing madness under the spell of an antique mirror, is shuddery; the final sequence of a ventriloquist's dummy who dominates his master's life and drives him to his death, is the most startling of the group. Michael Redgrave's acting as the mad ventriloquist will rate with the best performances of the year while Frederic Valk, as a skeptical psychiatrist, Ralph Michael, as the husband hypnotized by the vision in his mirror, and Googie Withers, as his troubled bride, are also outstanding. Roland Culver will be remembered for his recent featured role in Paramount's "To Each His Own" and the others are excellent, but strictly-British types. Each episode is developed in highly-imaginative fashion by its director and the musical score by the London Philharmonic Orchestra creates an eerie mood throughout.

Summoned to Roland Culver's country farm on business, Mervyn Johns meets a group of people who seem oddly familiar until he realizes that they are all in his constantly - recurring dream. Although Frederic Valk, a psychiatrist, is skeptical, the others are sympathetic toward Johns and each tells of a strange incident in his life. Anthony Baird, who had been convalescing from an auto crash, sees a hearse driver beckoning to him from the street outside the hospital. Later, he sees the same face as he is about to board a bus and he stays out. A block away, the bus crashed over a bridge. Googie Withers tells of giving her husband, Ralph Michael, an antique mirror which had belonged to a murderer.Michael kept seeing the reflection of the murderer's room in the mirror and, when he actually becomes crazed enough to attack his wife, she smashes the glass and breaks the spell. Valk then tells of Michael Redgrave, a ventriloquist whose dummy seemed to assume a stronger personality than his owner. When the dummy wanted to go into partnership with another ventriloquist, Redgrave shoots the latter. Johns becomes so horrorstricken by the stories that he tries to kill Valk and finally he awakens from his dream to answer a phone call summoning him to Culver's farm.

YORK

'MAN FROM RAINBOW VALLEY' SLOW-MOVING JUVENILE OUTDOOR FILM IN COLOR

Rates ● -- as supporting dualler in minor action houses.

Republic

56 minutes

Monte Hale, Adrian Booth, Ferris Taylor, JoAnn Marlowe, Emmett Lynn, Kenne Duncan, Tom London, Bud Geary, Bert Roach, Doye O'Dell, Sagebrush Serenaders.

Directed by Robert Springsteen.

"Man from Rainbow Valley" is written and acted in kindergarten fashion and, while the juvenile plot is ideal for the youngsters at kiddie matinees, it's too syrupy and uneventful for dyed-in-the-wool western fans. The second in Republic's Magnacolor series, this has some pretty picture postcard scenic effects and some splendid shots of Outlaw, the wild horse, and other animals, but these can't compensate for the dearth of action and excitement. And, while the Magnacolor process is a shade sharper and clearer than Cinecolor, it still can't compare to Technicolor. Monte Hale, who warbles in the accepted crooning style, and the attractive Adrian Booth are never any more than a pair of Hollywood actors taking part in a silly romantic plot and Jo Ann Marlowe is extremely precocious as a little girl who idolizes Outlaw. The Sagebrush Serenaders, a road company edition of The Sons of the Pioneers, are also heard singing two cowboy ballads. As a "horse opera" which actually tells the story of a horse, this is yawn-ful fare for all except the kiddies.

Monte Hale, creator of the popular comic strip featuring Outlaw, the wild stallion, is as fond of the real horse as his thousands of fans are of the comic strip animal. When an unscrupulous rodeo promoter, Ferris Taylor, hits on the idea of capturing Outlaw and making him his star attraction, his niece, Adrian Booth, tricks Hale into believing she is a writer commissioned to write an interview with the wild horse. With the aid of two of Ferris' henchmen Miss Booth manages to capture Outlaw, thus leaving his colt, Shadow, and the herd of mares defenseless against wild animals who attack them. Furious at the theft and at being tricked by Miss Booth, who he had admired, Hale goes to Taylor's rodeo and, with the help of his little sister, Jo Ann Marlowe, he regains possession of Outlaw. Miss Booth is finally cured of her loyalty to her rascally uncle and, after she convinces Hale she is actually on his side, they return Outlaw to the freedom of the range.

DENLEY

'COLORADO SERENADE' FORMULA WESTERN IN CINECOLOR

Rates ● ● — in lesser action houses.

PRC Pictures

68 minutes

Eddie Dean, David Sharpe, Roscoe Ates Mary Kenyon, Forrest Taylor, Dennis Moore, Abigail Adams, Warner Richmond, Lee Bennett, Robert McKenzie, Bob Duncan.

Directed by Robert Emmett Tansey.

Another formula western with the pale Cinecolor photography only partially offsetting the film's minor league cast names. "Colorado Serenade" will get by as a supporting dualler in lesser action houses. There's little or no suspense in its re-working of cowboy plot No. 39, which ends with a young outlaw revealed as the long-lost son of an honest circuit judge, but the youngsters will get a kick out of the shooting and endless chases. The Cinecolor process, which is still far below Technicolor's high standard, shows up best in the outdoor long shots, but it frequently blurs the facial outlines in the close-ups. Although Eddie Dean has too colorless a personality for a cowboy hero, he croons "Home on the Range" and similar tunes in pleasing fashion. Much better are David Sharpe, a good-looking, broad-shouldered lad who is handy with his fists, and Dennis Moore, who makes a convincing outlaw. Abigail Adams makes a favorable impression as the dance hall dame and Roscoe Ates supplies his customary stuttering comedy relief.

Eddie Dean and his side-kick, Roscoe Ates, foil an attempted stagecoach hold-up designed to murder Forrest Taylor, a judge bound for Rawhide City to restore law and order. Later, after one of the gunmen is captured, David Sharpe, a stranger on the coach, allows him to escape so that he can follow him to the gangsters' hide-out. Sharpe ingratiates himself with Dennis Moore, the gang leader, and is given the assignment of rubbing out Taylor. Meanwhile, Taylor, who is certain that Moore has been stealing Government gold shipments, asks Dean and Sharpe to accompany him to Warner Richmond's mine where the gang has its headquarters. When Taylor learns that Moore is actually his long-lost son, kidnapped in infancy by Richmond in revenge for having been sent to prison, he goes out to face him carrying no weapons. Moore refuses to believe the story of his paternity but, when Richmond shoots the defenseless judge, he is in turn critically wounded by Moore. Moore finally dies in Taylor's arms and law and order is restored to Rawhide City.

DENLEY

Broadway Newsreel

Two Technicolor musicals, "Centennial Summer" and "Easy to Wed," and a psychological thriller, "The Stranger," have joined "Anna and the King of Siam" in bucking the Summer heat and bringing in smash grosses. "Centennial," aided by Chico Marx, Jane Froman and a strong stage show, opened at the Roxy on July 17th to long waiting lines which held through most of the day. "Easy to Wed," with Hal LeRoy and George Paxton and His Orchestra heading the stage bill, is now in its second big week after an initial stanza which approached the Capitol's record high. Both of these will hold into August when "Claudia and David" comes into the Roxy and "Holiday in Mexico" follows into the Capitol. "The Stranger" broke all existing house records in its first week at the Palace which also set new highs in both money and attendance for the opening day. Meanwhile, "Anna and the King of Siam" started a fifth week at the Radio City Music Hall on July 18th after four weeks each of which exceeded the $140,000 figure to bring the total take to well above $500,000 mark...Business at the two other stage-screen houses, the Paramount and the Strand, has dropped considerably during the final weeks of "The Searching Wind" and "Of Human Bondage." The four weeks of "Wind," supported by the name draw of Andy Russell and Alan Carney in person, has held up well enough but "Bondage," with Spike Jones and His City Slickers on the stage, is mild during its third stanza. "The Strange Love of Martha Ivers" and Dinah Shore and Gil Lamb in person starts at the Paramount on July 24th while "Two Guys from Milwaukee" and Robert Alda in person comes into the Strand on July 26th.

With the exception of "Henry V," which is near-capacity for the fifth week of its two-a-day run at the New York City Center, other films are average or a bit below during the final weeks of long engagements. Best among the other newcomers on Broadway is Monogram's "Suspense" which is holding up well during its second week at the Victoria following a highly-profitable opening stanza..."Renegades" started well at the Criterion but slid to mild business during its second week while "Breakfast in Hollywood" never got started at the Globe and will stay only two weeks with another United Artists release, "Young Widow" set to follow. This will introduce Jane Russell to New Yorkers in her second film instead of in the 1941 "The Outlaw" which still has no definite Broadway booking..."O. S. S." is holding up better in its eighth week at the Gotham than most of the other long-run films and no definite date is set for "Our Hearts Were Growing Up" which follows..."The Kid From Brooklyn" consistently attracts the passers-by in its 14th week at the Astor and no successor has been announced but "Stolen Life," Broadway's other long-run film, is in its 12th and final week at the Hollywood and will be followed by "Night and Day," Warners' Anniversary film which has a gala premiere on July 25th.

With "Night and Day," "Easy to Wed" and "Centennial Summer," Broadway will have three Technicolor musicals playing simultaneously in addition to "The Kid From Brooklyn," "Renegades" and "Henry V" also in Technicolor. And on August 15th, another British-made Technicolor spectacle, "Caesar and Cleopatra," has its long-awaited American premiere at the Winter Garden. Meanwhile, this theatre has been playing Universal's English product, including the current "Dead of Night" which did fairly well for three weeks following laudatory reviews, and "They Were Sisters," which opens on July 23rd...The Rivoli's new tenant, following seven weeks of "Cluny Brown," which started well but tapered off markedly, will be RKO's "Till the End of Time," also opening on July 23rd...The Rialto is in the doldrums with such horror product as PRC's "Avalanche" and Republic's "The Catman of Paris."...After two weeks of "Mother Cabrini," brought in for its timely value, the Ambassador remains in the first-run field with the premiere of "Frenzy," a Four Continents release starring Derrick De Marney. The same firm expects to have another British-made, "Murder in Reverse," on Broadway in August.


the
big
ones
keep
coming
from
RKO
RADIO
PICTURES
...here's

. . . . Till the

Dorothy



RKO's

End of Time

starring

McGuire and Guy Madison

Robert Mitchum · Bill Williams

Tom Tully • William Gargan • Jean Porter
Johnny Sands • Loren Tindall

A Dore Schary Production • Directed by Edward Dmytryk

Screen Play by Allen Rivkin

She had a man to forget...

She had a man to forget—and her own
way of forgetting...until a fighting marine,
back home at last, taught her the meaning of
"I'll love you till the end of time."



**Your own fans "discovered"
these three new stars:**

ROBERT MITCHUM
in "The Story of G. I. Joe"

BILL WILLIAMS
in "Those Endearing Young Charms"

GUY MADISON
the sailor in "Since You Went Away"



IF YOU HAD A DOLLAR FOR EVERY COPY . . . . . of a national magazine carrying an ad on "TILL THE END OF TIME," you could spend $20,000 a week for the next fifty years — and still have a fortune left!

RKO Backs "Till the End of Time" with ads in magazines totaling

56,674,390 CIRCULATION

— publications such as LIFE (3 insertions) — LADIES' HOME JOURNAL — SATURDAY EVENING POST — WOMAN'S HOME COMPANION (2 insertions) — McCALL'S — COSMOPOLITAN — TIME — LOOK (2 insertions) — LIBERTY — SEVENTEEN — AMERICAN WEEKLY, the FAN LIST and 5 Canadian Magazines.

THE NEWS DIGEST

A Bi-Weekly Review of the Trade's Events

DISTRIBUTORS SET 'AUCTION SALES'

As the "Big Five" distributors reportedly prepared to comply with the provisions of the decree handed down by the three-judge statutory court in the New York anti-trust case, confusion was rampant as to the methods to be used by the distributors to meet some of the more drastic changes ordered. Major topic for discussion was the "auction selling" clause whereby single pictures must be sold to the highest qualified bidder.

July 25th was the date set by the distributors in conference with the court and the Department of Justice for inauguration of the new single sales to the highest bidding exhibitor and while each of the five theatre-owning distributors maintained that they were devising individual plans for single picture selling, the general pattern was expected to be the same for all. Any number of pictures to be offered on a single contract, but the sale of one picture not to be conditioned on the sale of another; prices for each picture to be negotiated separately.

Other Factors

Factors other than the actual percentage figure or flat rental kept popping up to plague distributors, as well as keeping exhibitors in the dark as to just how they would get product. Playdates offered, extent of run, size of theatre, exhibitor's credit standing, his past record as a showman and many other factors were left unaccounted for.

The Department of Justice declared its intention of policing "auction selling" to prevent coercion and other potential evils which might result from this untried method. A spokesman for the Department expressed his belief that bidding will require close scrutiny to protect independent exhibitors and single theatres. According to the decision, the D of J would have the authority to check books, financial agreements and sales at auctions of all companies involved. Assistant Attorney General Wendell Berge asserted that the Department was "willing to hear from groups regarding our methods of policing the decree; we also have no objection to these organizations requesting permission to submit facts to the court.

Exhibitor Groups Meet

In line with this thought, Allied States executive committee met in Washington last week to study the decision and draw up final recommendations to be submitted to the Department of Justice and possibly to the court itself. MPTOA leaders also met in the nation's capital last Thursday to discuss the decree. The MPTOA executive committee huddled with Berge and Robert L. Wright, special assistant to the Attorney General, who prosecuted the case for the Government.

Senate Bill

Two film lawyers, representing the five exhibitor-distributors, also met with Wright in Washington last week in an attempt to plan a procedure with the D of J for handling auction selling.

Also in Washington, Senator William Langer of North Dakota, avowed his intention to proceed with his plan to introduce an anti-block booking and theatre divorcement measure in the Senate in the face of the Department of Justice opposition to such legislation. The Department went on record as against reintroduction of the Langer-Neely anti-block booking and theatre divorcement bill, offered last session preferring to achieve divorcement by due process of law. Senator Langer contended that should the Supreme Court grant complete divorcement, "it will not hurt to have both the law and a decision," and indicated that he would offer the bill before the close of the current session of Congress.

* * *

SCHINE LOSES DIVESTITURE FIGHT

Schine Chain Theatres, Inc., lost its battle to retain control of more than 50 theatres when Federal Judge John Knight ordered the circuit to divest itself of the movie houses which are located in 41 communities through the states of New York, Ohio, Maryland and Kentucky. The defendants were given 60 days in which to appeal and, according to Schine counsel Willard McKay, Schine would require the full period before the appeal notice could be filed because of the extensive study and preparation necessary. The appeal will contend that the court order is confiscatory, McKay added.

In ordering the divestiture, Judge Knight rejected Schine's proposal for its own realignment and directed the chain to sell its interests in all but one theatre in 34 of the towns and in all but two theatres in four others. In Rochester, the circuit must sell its interest in the Riviera or Liberty Theatres and in the Monroe or Madison. Schine was directed to file with the court the names of all theatres it elects to retain within 30 days of receiving the order.

Pooling Dissolved

Pooling arrangements at Fostoria and Medina, O., and in Syracuse, N. Y., were ordered dissolved. In addition Schine must sell those theatres remaining undisposed of under the 1942 consent decree within six months. The chain was allowed two years to dispose of the other houses. Judge Knight ordered that the sales be made as rapidly as possible "on terms approved both by the purchasers and the court, and to the end that the theatres disposed of will be in competition with the theatres retained by the circuit." As a precaution against further acquisition which might lead to a return of the condemned situation, the court directed that "no defendant shall acquire a financial interest in any additional theatres except only after it has been shown that such acquisition would not restrain competition."

* * *

ALLIED COMMITTEE IN D. C. MEETING

The executive committee of Allied States Association met in the nation's capital last week for a vital two-day conference on plans for the annual convention to be held in Boston next September and discussion on general counsel A. F. Myers' analysis of the N. Y. anti-trust decision. Emphasis was placed on the court's proposal for auctioning pictures to competing exhibitors desiring to show them on the same run. "That proposal," said Myers, "for which there is no precedent in the decided cases, is the court's substitute for the traditional Sherman Act remedies of divestiture and dissolution."

The general counsel expressed his doubt that other features of the decision were open to question on the merits "since they conform to precedents established by the Supreme Court. However, the way is open for suggestions for implementing them and making them workable, and the committee will seek to formulate appropriate suggestions along that line." Myers said that the result of the committee's deliberations would be reported to Allied members by the board and after the group had formulated its suggestions, it will seek to harmonize them with the views of other exhibitor organizations through the Conference of Independent Exhibitors' Associations.

Yamins Heads Convention Committee

Nathan Yamins was named chairman of Allied's 13th Annual Convention to be held at the Copley Plaza Hotel, September 16-18. Leonard Goldenson was selected general chairman and E. Thornton Kelley, convention manager. Nineteen other Allied members will compose the National Convention Committee which will be assisted by a working committee from Independent Exhibitors, Inc., New England affiliate of National Allied. Leonard Goldberg heads the New England unit's committee.

Attending the meeting were president Jack Kirsch, Col. H. A. Cole, M. A. Rosenberg, Sidney E. Samuelson, Martin G. Smith, Yamins and Myers.

* * *

TRUMAN ASSURES FREEDOM OF SCREEN

President Truman reassured the motion picture industry that it will enjoy freedom of the screen which he termed "an important attribute of our democratic system and must be firmly protected" in a letter addressed to Si Fabian, president of the American Theatres Association, in which the President designated the Office of War Mobilization and Reconversion as the central agency for requests for exhibition of informational films.

The chief executive stressed the fact that "any assistance which this government may request of any part of the film industry must not be interpreted as interfering in any way with the complete freedom of the screen." The letter, read at a meeting of government officials and heads of the ATA, went on to thank the industry for its contribution to the government during wartime.

* * *

UA SETS 3 PRODUCT DEALS

United Artists' board of directors authorized three new distribution deals with producers including the release for the first time by the company of feature-length cartoons. Edward C. Raftery, UA president, in announcing the deals, said it was "in line with the company's policy of expansion."

(Continued on Page 37)

Love at



ROY ROGERS

King of the Cowboys

TRIGGER

The Smartest Horse in the Movies

Everybody's ~~My~~ PAL

featuring GEORGE "GABBY" HAYES • DALE EVANS • JA

Directed by FRANK McDONALD • Screen Play by

"Essential ingredients of good boxoffice in abundance ... Will fatten the exchequery plenty."
HOLLYWOOD REPORTER

"Handsomely mounted ... Set for plenty of business wherever it plays ... it's real audience stuff."
FILM DAILY

"Warmly pleasing ... picture looks sure to earn back extra moola."
DAILY VARIETY

First Sight!

"Plenty swank ... should move it's pair of stars up another rung on the popularity ladder ... a class production."
WEEKLY VARIETY

"Wholesome, entertaining story ... novel plot twists."
MOTION PICTURE HERALD

"Sure boxoffice ... production values high ... Grand Roy Rogers Special."
THE INDEPENDENT

TRIGGER

LT • BOB NOLAN and THE SONS of the PIONEERS

WNLEY and JOHN K. BUTLER • Original Story by PAUL GANGELIN

"Lots of appeal and entertainment ... should do better than usual at the boxoffice."
SHOWMEN'S TRADE REVIEW

"Best Rogers picture in many seasons ... an exceptional parcel of entertainment."
BOXOFFICE

What The Newspaper Critics Say

HIGHLIGHTS FROM REVIEWS OF NEW PICTURES BY FOREMOST CRITICS

'OF HUMAN BONDAGE' RECEIVES MIXED NOTICES

(WARNER)

" . . . **A pale** and pedestrian repeat. It is so manufactured and dramatically inert that even those who did not see the original will likely find it disappointingly dull . . . Mr. Henreid gives little indication of the shy and tortured nature of the man in his pompously self-depreciating and emotionally stiff attitudes. And a girl named Eleanor Parker wiggles and whines so elaborately in the role of the licentious waitress that her manner seems almost in jest . . . Pretty much of a thorough-going bore." CROWTHER, N. Y. TIMES.

" . . . **The new** version is nowhere near as good as the old Bette Davis-Leslie Howard masterpiece . . . Transformed into a slow, rambling and not very dramatic story . . . The picture simply leaves a feeling that no one connected with its making had any excitement about it. In playing and writing, the picture settles down to a dogged, routing style." COOK, N. Y. WORLD TELEGRAM.

" . . . **Good** . . . **It** achieves a certain degree of success in that effort largely through the surprisingly good work of Eleanor Parker in the role that Bette Davis played twelve years ago . . . It has not been cheapened by any attempt to popularize or brighten as entertainment." WINSTEN, N. Y. POST.

" . . **3 Stars** . . . A great literary work, based on the story of the physical and spiritual frustration of a young English medical student whose club foot was indicative of his warped disposition and unnatural desires . . . Catherine Turney has made a fairly faithful adaptation of the novel and Edmund Goulding has directed it with a sympathetic hand." CAMERON, N. Y. DAILY NEWS.

'EASY TO WED' LIGHT COMEDY REFRESHMENT—HERALD TRIBUNE

(MGM)

" . . . **A light** comedy refreshment . . . The whole production is garnished with technicolor and a dash of music. There are, of course, no stimulants in 'Easy To Wed,' but it is tall, cool and sparkling . . . Much of the picture's scoring is done by its second team . . . An effervescent screen entertainment." GUERNSEY, N. Y. HERALD TRIBUNE.

" . . . **Mr. Wynn** and Miss Ball together handle the burdens of the cleverly-complicated plot and throw both their voices and their torsos into an almost continuous flow of gags . . . A summer picture that is decidedly easy to enjoy." CROWTHER, N. Y. TIMES.

" . . . **3½ Stars** . . . Fine hot weather entertainment . . . New, light, humorous, showy musical comedy is on a par with the other big Metro musicals Out of the 110 minutes running time only about 10 minutes are on the dull side . . . Lucille Ball steals every scene she's in." HALE, N. Y. DAILY NEWS.

" . . . **Keenan Wynn** and Lucille Ball step out and make it clear they are the funniest comic team on the screen just now—and by a tremendous margin . . . Van himself sings and dances his way conservatively and acceptably." COOK, N. Y. WORLD TELEGRAM.

" . . . **One of** those ready-made, modestly colossal entertainments for the manufacture of which MGM is most superbly equipped . . . Plot is a sturdy farce . . . Sure-fire for popularity, though it failed to stir any of the deeper pools of passion or merriment." WINSTEN, N. Y. POST.

'ANNA AND THE KING OF SIAM' CRITICS ACCLAIM UNUSUAL FILM

(FOX)

" . . . **Great good** sense has gone into the screen translation . . . Curiously moving and altogether entertaining . . . A captivating picture . . . 'Anna and the King of Siam' is off the beaten path as screen entertainment. It is all the more enjoyable for that fact." BARNES, N. Y. HERALD TRIBUNE.

" . . . **The one** movie from which every trace of love story has been omitted . . . No reservations can be conceived here in the recommendation on this picture. Loud cheers for every moment of its two hours and eight minutes." COOK, N. Y. WORLD TELEGRAM.

" . . . **Vastly attractive** to those who respectably delight in the idealized picture of a female whose splendid qualities accomplish worthy ends . . . The script does not follow the line of the book, and certainly the extravagant decorations are a bit beyond the span of that report." CROWTHER, N. Y. TIMES.

" . . . **4 Stars** . . . Except for one short horror sequence, the Fox production is a most engaging film. By far the best picture turned out by Darryl Zanuck's studios in years, and one of the most original and delightful pictures to be presented at the Music Hall during this or any other year . . . The cast is well-nigh perfect." CAMERON, N. Y. DAILY NEWS.

" . . . **It is a** little-known but extraordinary true story which heavily exaggerates the old maxim that truth is stranger than fiction . . . The script writers, Talbot Jennings and Sally Benson, have worked with sympathy and understanding . . . The music of the production deserves special mention." WINSTEN, N. Y. POST.

" . . . **By its** very sound, is a promise of strange and wonderous things . . . Literate, honest, and beautifully edited . . . The casting is perfect . . . It transports you, not to mere 'escape,' but to rollicking adventure for the eye, the ear, the heart, and the mind." AGER, PM.

'THE STRANGER' WELLES VEHICLE HAS HIGH SPOTS

(RKO) →

" . . . **Orson Welles** plainly gets much pleasure out of playing villainous roles . . . The performance of Mr. Welles in the title role is one of the less convincing features of this film . . . The writing, by Anthony Veiller, is the weakest thing about it — and that estimation includes another silly performance by Loretta Young . . . The whole thing becomes a routine and mechanical cat-and-rat chase, with the outcome completely apparent, despite a few bright and clever twists." CROWTHER, N. Y. TIMES.

" . . . **Has passages** of imaginative and sustained violence. Conjures up a mood of terror on more than one occasion. Welles knows his way through and around a script, whether he is directing or acting . . . A fancy horror story, but definitely far-fetched. The Welles' attempts to make it more credible by macabre shots and exaggerated mummery merely underline its deficiencies." BARNES, N. Y. HERALD TRIBUNE.

" . . . **Orson Welles** has turned his varied talents to horror story and he shoots the works . . . Young Orson uses all these devices with much more polish than the veteran actors and directors of horror pictures can achieve." COOK, N. Y. WORLD TELEGRAM.

" . . . **A deliberate** chiller terrifyingly well done and almost always convincing." AGER, PM.

" . . . **Moves with** clear logic and enough gloom-ridden suspense to rank among the better melodramas with a message . . . With ponderous intensity it achieves a style in the grand manner and concludes with a crashing climax . . . Can be enjoyed or criticized with equal justification, being neither great nor bad, but withal, positive." WINSTEN, N. Y. POST.

'SMOKY' TECHNICOLORED EQUINE DRAMA GETS MILD PRAISE

(FOX)

" . . . **Embellished with** romance and color, tear-jerking qualities of this saga are fortunately played down to a minimum . . . Lacks the stature of a top film drama, but it is adequate and diverting summer screen entertainment . . . Containing a dash of sentiment, a dash of action and a full measure of bright backgrounds, 'Smoky' is an unstimulating but pleasant Western concoction." GUERNSEY, JR., N. Y. HERALD TRIBUNE.

" . . . **Superior film** fare . . . A grandly Technicolored outdoor drama, as charming and tender as it is actionful . . . Comedy is delightful . . . Performances are excellent . . . The younger generation, plus its older folks, will certainly take 'Smoky' to its heart." THIRER, N. Y. DAILY NEWS.

" . . . **Told very** movingly and very simply, with a happy avoidance of sentimentality . . . A cowboy picture without guns or elaborate melodrama; it has a human story to tell rather than flashy action to project." PECK, PM.

" . . . **Fred MacMurray** and Anne Baxter provide romantic interludes between shots of horses . . . Mainly for the horse fanciers . . . Picture strictly is about a man who loves horses in the wholehearted way that Will James did." COOK, N. Y. WORLD TELEGRAM.

" . . . **As pretty** as a picture card, though not quite as satisfactory a horse romance as it was a dozen years ago . . . Mighty pleasant and refreshing entertainment . . . Fred MacMurray fits the role of the knowing cowboy neatly . . . Indeed a picture for the family." T. M. P., N. Y. TIMES.



FULL PAGE ADS IN 22 LEADING MAGAZINES

(INCLUDING LIFE, LOOK, LIBERTY, AMERICAN WEEKLY, TRUE STORY, PHOTOPLAY, TRUE CONFESSIONS)

AND 48 IMPORTANT NEWSPAPERS HAVE PUT THE MOVIE PUBLIC ON THE KNIFE EDGE OF

SUSPENSE!

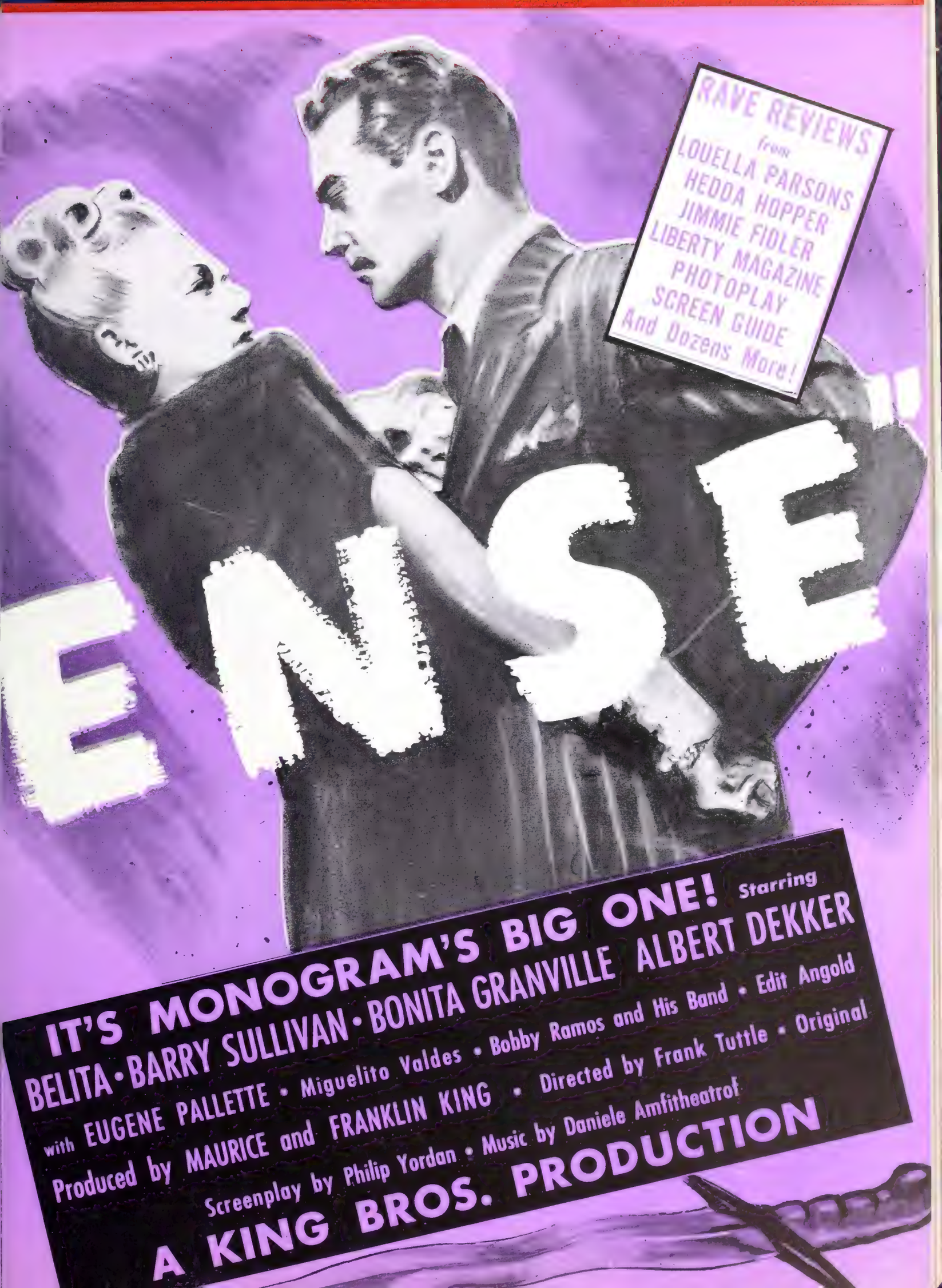
AND THAT'S ONLY THE HALF OF IT!

SMASH BUSINESS IN EVERY ENGAGEMENT IS HOLDING THE NATION'S BIGGEST THEATRES IN THE MIGHTY GRIP OF...

"SUSP

HOLDOVER REPORTS POURING IN EVERY WEEK, FROM EVERY SECTION—CHICAGO, BOSTON, SAN FRANCISCO—TELL THE MONOGRAM BOXOFFICE STORY!

MONOGRAM PC PICTURES


RAVE REVIEWS
from
LOUELLA PARSONS
HEDDA HOPPER
JIMMIE FIDLER
LIBERTY MAGAZINE
PHOTOPLAY
SCREEN GUIDE
And Dozens More!
IT'S MONOGRAM'S BIG ONE! Starring
BELITA • BARRY SULLIVAN • BONITA GRANVILLE ALBERT DEKKER
with EUGENE PALLETTE • Miguelito Valdes • Bobby Ramos and His Band • Edit Angold
Produced by MAURICE and FRANKLIN KING • Directed by Frank Tuttle • Original
Screenplay by Philip Yordan • Music by Daniele Amfitheatrof
A KING BROS. PRODUCTION

PEOPLE IN PICTURES



EVERYBODY'S HAPPY . . Walt Disney signs a new two-year distribution pact with RKO Radio Pictures. Seated beside Disney is N. Peter Rathvon, RKO President; standing are: Roy Disney, President of Disney Productions; Ned E. Depinet, RKO executive vice-president, and Gunther Lessing, Disney vice-president and general counsel.



ANNIVERSARY . . Martha Vickers, Warner Bros. starlet, displays calendar designating the memorable date of August 6, birthday of successful commercial talking pictures 20 years ago which Warners is celebrating throughout the land.



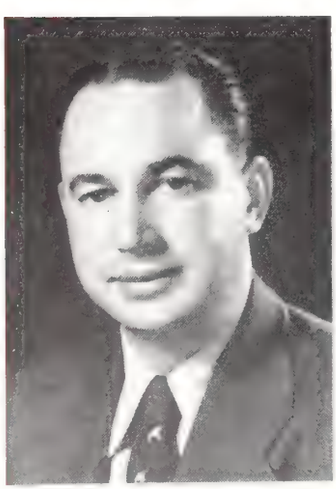
"SMOKY" GETS AWARD . . Spyros P. Skouras, president of 20th-Fox, receives the monthly Parents Magazine award for the Technicolor production "Smoky" as "the outstanding picture of the month (August) for family audiences." Phil Willcox makes the presentation.



CONGRATS . . . Edwin W. Aaron, assistant general sales manager for M-G-M, congratulates three new appointees at trade press luncheon: l. to r., Aaron, Frank Hensler, new district manager; John P. Byrne, new eastern sales manager; William B. Zoellner, special department head.



TAKE A BOW . . Douglas Fairbanks, Jr., introduces Clarence E. Ericksen, his associate in the Douglas Fairbanks company, to newsmen assembled to hear Fairbanks' announcement of an affiliation with International Pictures Corporation.



NEW PRESIDENT . . . Edward Lachman, veteran exhibitor, who was recently elected president of Allied Theatre Owners of New Jersey at the organization's 27th annual convention.



FOND FAREWELL . . William F. Rodgers, vice-president and general sales manager for M-G-M, tenders a solid gold cigarette as a farewell memento to E. K. (Ted) O'Shea, retiring eastern sales manager after 26 years with the company, at a luncheon attended by 25 home office personnel, including, l. to r., William B. Zoellner, H. M. Richey, Rodgers, O'Shea and Edwin W. Aaron.



RCA THEATRE CHIEF . . . J. R. Little, recently appointed manager of the RCA Theatre Equipment Section, who has spent the last five months visiting theatre dealers throughout the U. S.

Universal takes great pride in presenting

Walter Wanger's

Technicolor production of Ernest Haycox'

Saturday Evening Post story and novel,

"CANYON PASSAGE"

One of the truly great motion pictures

in the American tradition.



The distinguished producer of "Stagecoach", "The Trail of the Lonesome Pine" and other noteworthy interpretations of our nation's magnificent heritage, now brings to the screen a sincerely dramatic saga of the pioneer struggle to conquer the great American Northwest... a motion picture destined to take its place with such films as "Cimarron", "The Covered Wagon" and "Union Pacific" in the hearts and minds of the American people.



WALTER WANGER *presents*

Dana ANDREWS Brian DONLEVY Susan HAYWARD

in

CANYON PASSAGE

IN TECHNICOLOR

introducing Patricia ROC

with HOAGY CARMICHAEL WARD BOND ANDY DEVINE

STANLEY RIDGES FAY HOLDEN VICTOR CUTLER

Directed by JACQUES TOURNEUR • Produced by WALTER WANGER

A UNIVERSAL RELEASE • Screenplay by Ernest Pascal

Adapted from the Saturday Evening Post Story "Canyon Passage" by Ernest Haycox

STUDIO SIZE-UPS

BEHIND THE SCENES IN HOLLYWOOD'S STUDIOS

COLUMBIA

This studio is hitting a July production schedule unprecedented in its history with ten films due to be shooting before the month ends. At this writing there are three new starters, one a serial. "My Empty Heart" leads the trio. This film is the return shot for Melvyn Douglas after more than four years off film. Rosalind Russell does the leading female role and the picture under Virginia Van Upp's production figures to be one of Columbia's "Class" productions for the year. The perennial "Whistler" series goes on with Richard Dix and Leslie Brooks making "The Secret of The Whistler." The serial is "Son of The Guardsman" (Daun Kennedy-Bob Shaw).

With "Johnny O'Clock" (Dick Powell-Evelyn Keyes), "Down To Earth" (Rita Hayworth-Larry Parks) and the Douglas-Russell film all on shooting schedules simultaneously, Columbia is at the moment working on the cream of its 1946-47 crop. The Hayworth picture is now in its third month of production and, as always with Hayworth product, studio spokesmen speak in hushed tones about the film. The Hayworth name has been the strength of Columbia product for several years now, but with the big box-office success of "Gilda" the name is more potent now.

EAGLE-LION

Continuing to build its talent roster even before production gets under way, this outfit has termed June Lockhart, daughter of Gene Lockhart, to a contract. The young actress has been lost for three years in the uncharted wilds of the Metro stock players list. At Eagle-Lion where talent will be less of a drug on the market, the actress might finally get some recognition.

Another asset acquired this week by Bryan Foy, head of the company, is Peggy Goodin's "Clementine," a newly published novel. In keeping with the trend to high prices for material, Eagle-Lion is reported to have spent a cool $40,000 for the film rights. Now, it is said, Mr. Foy is dickering with his alma mater, 20th-Century, for young Barbara Whiting to do the leading role.

Production should become actuality before the month is out and the industry will be watching closely to see what this brash young unit will do once the wheels get rolling.

ENTERPRISE

Script trouble on "Arch of Triumph" finally resulted in scriptist Irwin Shaw walking off the lot. But the screenplay was finished before he left and the picture is under way. Shaw is reported to have told the producers they could do what they liked with the script as long as his name didn't appear on the credits. However, the required letter of authorization to remove his name was not received, so perhaps Mr. Shaw isn't really serious about bowing out on the credits.

An argument about the treatment of an important picture like "Arch" is no discredit to anyone concerned. It is a sign of healthy differences of opinion that ultimately should result in a stronger motion picture, which, in the last analysis, is what everybody is after.

Meanwhile, Director Lewis Milestone is in his first week of actual shooting on the set, after months of preparations and background shooting The picture goes on a 14 week schedule with (96) sets to be constructed. There is a European unit of the company now shooting background footage in Paris. Michel Bernheim, noted French director and Georges Kassel, a Parisian journalist, are part of Producer David Lewis' technical staff. Only cast members working this week are Ingrid Bergman, Charles Boyer and Louis Calhern. No other castings have been made public.

Herb Stein's resignation as head of Enterprise's publicity department came as a surprise to the trade this week Bill Blowitz has taken over the spot, with Geraldine Mavor assisting.

METRO-GOLDWYN-MAYER

Clark Gable continues to fly in to town only long enough to replenish his hunting equipment and then is gone again with no indication that he is even aware of the Culver City studio where he is supposed to work. It is nine months now since "Adventure" was completed. That means that if Gable were to start a picture immediately which is not possible, his public would have had a lapse of almost 18 months between pictures. That much of a lapse is too long for any actor and surely too long for Gable at this stage of his career, if he wants to maintain his rank. But it's obvious that Gable really doesn't care. All the ballyhoo about "The Hucksters" left him absolutely cold. There isn't a yarn in the vast supply of the Metro story department that has received the Gable nod of approval yet. Mr. Gable simply has "gone fishing."

Leave it to Metro and Joe Pasternak to make big splashes whenever possible. The dynamic Pasternak has taken a crew and company of 61 people off to Mackinac Island to make "This Time For Keeps." The company left on July 9 for two weeks of filming outdoor scenes in Technicolor. While this sort of production adds substantially to budgets, it gives the pictures added exploitation values. Esther Williams, Lauritz Melchior, Jimmy Durante and Johnnie Johnston are among the celebrities who will give the Mackinac folk a taste of Hollywood.

Indicative of the trend of the times is the establishing of a new department at Metro to handle imported films and revivals exclusively. Veteran William Zoellner will be in charge of the department with representatives tagged into each exchange center. The department will also handle the Spanish dubbed films that go into Mexican theatres and in other Spanish-speaking sectors of the country. About five importations and six revivals will comprise the merchandise to be sold by the unit. Among the oldies scheduled for re-release are "Gone With The Wind," "The Great Waltz," "The Philadelphia Story," "Mutiny on the Bounty," "San Francisco," and "Tale of Two Cities."

The lot continues to hum with seven pictures in production. Only new starter is "Ballerina" which Joe Pasternak and Henry Koster are teaming on. Margaret O'Brien is starred, with Cyd Charisse featured. And Pasternak will introduce M. C. Danny Thomas of the niteries in this one.

Wound up this week (15) were "Lady of The Lake" (Robert Montgomery-Audrey Totter) and "Uncle Andy Hardy" (Mickey Rooney-Bonita Granville).

MISC. INDEPENDENTS

Affiliated Films, part of Screen Guild Production Inc. is winding up its first picture effort, "One More Chance." No immediate product is set to follow on the sound stages for Screen Guild with which the Golden Gate unit is also affiliated. Jack Schwartz is the third producer in this Screen Guild tie up and he has not as yet announced any immediate starting date for a film. How or where the product of this company will be sold has not been announced.

Hal Roach's first Cinecolor production, "Here Comes Trouble," continues in production. Hal has leased shooting space on his lot to Edward Small and Lester Cowan on a two year deal which goes into effect January 1. The two producers will establish themselves on the lot within two months and go to work. Small plans "The Life of Rudolph Valentino" as his first chore with "Lorna Doone," "The Scarlet Letter," "Kate Fennigate" and "The O'Flynn's" to follow. Cowan is at work on story plans for "Baby-

lon Revisited," "The President's Husband," "The Life of Sun Yat Sen" and "A Free Press." Both of these producers last released through RKO-Pathe. But no announcement has been made of future releasing plans.

MONOGRAM

Studio heads busy with important plans for the 1946-47 season as outlined in this column last issue, must have taken some small pause at least when they read the divided opinions of the New York critics for their white-haired pet, "Suspense." There were those that raved unstintingly. There were those who cheered Belita's personality and iceability. There were those who said hallelujah because Barry Sullivan had finally gotten a part worth his talents. There were those who cheered the story and production. But there were more who made comment about the much-ado-about-nothing campaign that had ballyhooed "the million dollar picture." As one scribe suggested, it might have been better if they had spent "say only HALF a million dollars." But despite the controversy, the King Brothers can be proud of the solidity of their product and the industry can honestly look forward to more of this type product from Monogram.

"Bringing Up Father" (Joe Yule-Sharon McManus) and "Wife Wanted" (Kay Francis-Michael Shayne) both wound up this week. Replacing them on the shooting schedule is one of Monogram's expensive ones, "Sweetheart of Sigma Chi" with Phil Regan, Elyse Knox, Phil Brito and Ross Hunter; and "The Silver Trail" a Johnny Mack Brown western.

PARAMOUNT

After putting $50,000 on the table for the Variety Clubs of America for film rights to the picture they will call "Variety Girl," Paramount last week announced plans for the musical to be made. Practically all the name players on the lot will be seen in the film but no leading roles have yet been set. The story will deal with the history and development of the philanthropic theatrical organization.

With only two pictures in production at the moment, studio spokesmen announce that three more will get starting guns in the next two weeks. "Golden Earrings" with Ray Milland and Marlene Dietrich already has a location company out gathering background. "Unconquered" with Gary Cooper and Paulette Goddard goes on July 29 with Cecil B. DeMille at the helm in what is promised as a "super Technicolor production." On August 5, "The Big Haircut" with Robert Fellows producing and Tay Garnett, the ex-MGM man, directing, gets started; Alan Ladd and Brian Donlevy are starred.

The new starter this week is Bob Hope's "My Favorite Brunette" which re-teams him with Dorothy Lamour.

Paramount continues its policy of backing New York stage productions when the prospects seem good. Its latest investment of $80,000 went into Max Gordon's "Park Avenue." The deal gives no film rights. So apparently, this is a straight dollars-and-cents profit deal. Arthur Schwartz did the score, Ira Gershwin the lyrics, and George Kaufman and Nunally Johnson, the book. So the investment is a sound one.

Hal Wallis is doing a bit of delving into Broadway, too. He plans a Broadway production this Fall of "Most Likely To Succeed," the Michael Robinson comedy which he recently bought. After the stage production, he will convert the property to film. The author got a guarantee of $75,000 with a possible added $75,000 if the play lives up to expectations. Wallis' new boy, Douglas Dick, will be given the top male role. Barbara Stanwyck is being angled for the female lead.

As soon as Lizabeth Scott finishes her chore at Columbia with Humphrey Bogart in "Dead Reckoning," she'll come back to Mr. Wallis to do "Desert Town." Ironical that Scott should finally have gotten that role with Bogart. He wanted his wife, Lauren Bacall, but that was nixed and so the role goes to a girl who, when her career began two years ago, was kept busy resenting people who said, "you're so like Bacall."

Pine-Thomas have been served notice by Paramount that their policy of picking up unknowns and tossing them into bit parts in their pictures will have to be curtailed. Paramount figures that with their huge stock list, the PT unit can find all the bit players it needs on that list and give kids who are on salary a chance to get on film. Pine-Thomas do much of this quick pick-up routine because it has proven good exploitation for their pictures. The people they use are adequate for the parts. Only harmful thing is that once having tasted picture work, they go in seriously for a career even if they had never planned one before. Since their chances for getting any place are nil, the taste is a bitter one. Perhaps Paramount is right. At any rate, right or wrong, the boys are going to have to use Paramount contractees wherever possible.

PRC

There seems to be a wide divergence of opinion as to the future status of this outfit. Reports out here in Hollywood are to the effect that the company is only marking time before its complete demise, but president Harry Thomas, in New York, insists that the company is just putting its affairs in order before undertaking a reorganization of its production setup. Thomas declares that there will be a minimum of 26 features produced by PRC in 1946-47.

There is a possibility that this company will be used as an outlet for the minor league product of the Eagle Lion-Rank-PRC organization. There is every likelihood that the PRC distribution organization will be retained by the Young interests of Pathe, who control the pursestrings.

Conferences now taking place in London between Eagle Lion and J. Arthur Rank will ultimately determine the future of PRC.

At present, only one opus is on the shooting stages, "Driftin' River," described as a musical western. However, Sigmund Neufeld is planning two to go in August and Robert Pansey will continue his Eddie Dean series. Dean, incidentally, is the only player under contract to the company.

REPUBLIC

This studio is attempting to beat the traditional July-August slump by scheduling almost one-quarter of its 1946-47 production list into work during this period.

"Heldorado" (Roy Rogers-Dale Evans) joins "The Magnificent Rogue" (Lynne Roberts-Warren Douglas) and "Calendar Girl" (Jane Frazee-William Marshall) on the boards this week. Set to start by the end of August are: "Homesteaders of Paradise Valley" with Allen Lane; " Trail To San Antone," Gene Autry's second piece; "That's My Gal," a Trucolor feature; "Spoilers of the North;" "Oregon Trail Scouts," a Red Ryder; "Web of Danger;" "Apache Rose," a Roy Rogers picture in Trucolor and "Hit Parade" which will feature Joan Edwards.

With 56 features and four serials on the list for 1946-47, this spurt of activity will give the studio a good jump on its work schedule. Already completed and ready for release in the new season are: "I've Always Loved You," Frank Borzage's Technicolor production; "That Brennan Girl" (James Dunn-Mona Freeman) and "The Angel and the Outlaw" (John Wayne-Gail Russell) at the head of the list. Others completed include: "The Affairs of Geraldine," with Jane Withers and Jimmy Lydon; "The Pilgrim Lady," "The Ghost Goes Wild," starring James Ellison and Anne Gwynne; "The Fabulous Suzanne," with Barbara Britton and Rudy Vallee.

Frank Borzage is planning his next production for a late summer starter. Called "Gallant Man," the film will have its setting around Hollywood Park race track where a camera unit is already at work.

Republic is setting at least four pictures in Trucolor, according to Vice President Allen Wilson, in addition to the Montey Hale-Adrian Booth series. "That's My Gal," "Slippy McGee" with Donald Barry starred, "Down Tahiti Way" and "Singapore Sal" are the quartet so ear-marked.

RKO-RADIO

Following close on the announcement of this studio's 1946-47 program, comes the story that $6,000,000 has already been budgeted for exploitation and advertising of the pictures scheduled. This sum will be divided among newspaper, radio and magazine campaigns. Twelve Hundred full page ads in magazines will spearhead the program. Sunday supplements will get a good portion. The keynote of the campaign will be to build a peak point of public interest before pictures go into first-run houses.

Eddie Cantor has made up his quarrel with RKO and returns to the studio on September 15 as a producer-star. His first will be "Rich Man, Poor Man" a story now being written for him. The Cantor-RKO differences came last year just before Charles Koerner passed away and his sudden death prevented any settlement of the problems at that time.

Despite all the talk earlier about Samuel Goldwyn's breaking away from the RKO releasing deal, he is back for another year. And this year he will release five films which is considerably more than his usual schedule. "The Kid From Brooklyn" (Danny Kaye-Virginia Mayo) is already in first run. "The Secret Life Of Walter Mitty," another Danny Kaye-Virginia Mayo-Technicolor combo, is still in work. "The Best Years of Our Lives" (Myrna Loy-Frederic March) is also in work. Still to come are "The Bishop's Wife" which will have David Niven and Teresa Wright co-starred and "Earth and High Heaven" which has no casting set yet.

Looking over the 1946-47 tentative schedule from RKO it is easy to recognize the force and value that is being added to the program by the studio's smart distribution affiliation with independents. This studio more than any other in the business has coralled the cream of independent production units for release through its channels. Whether this was foresight or good break, no one can say nor does it matter. The fact remains that with Goldwyn, Disney (who has just renewed his deal), Frank Capra's Liberty Films, Leo McCarey's Rainbow Productions, Jesse Lasky-

Walter MacEwen, Robert Riskin Productions, Robert and Raymond Hakim and Sol Lesser Productions, the company has an assurance of a saleable program before it even touches its own product. A quick look at the product already finished under the RKO banner including such films as Dore Schary's "Notorious" with Bergman and Grant, "Sister Kenny" with Rosalind Russell and Alexander Knox, "Till the End of Time" with Dorothy McGuire, Guy Madison and Robert Mitchum, and a dozen or so more gives credence to the possibility that this studio may emerge before the 1946-47 season ends as the biggest money maker in the business.

Production on "Katie For Congress" was halted last week when Loretta Young was rushed to the hospital for an emergency operation. This will probably run the production schedule overtime and keep co-star Joseph Cotten from heading for England and the star role in "The Voice of the Turtle."

Only new starter this week is a western, "Code of the West," with Producer Herman Schlom guiding and James Warren featured.

Six other films continue: "The Devil Thumbs A Ride" (Lawrence Tierney-Nan Leslie); "The Best Years of Our Lives" (Myrna Loy-Fredric March); "The Secret Life of Walter Mitty" (Danny Kaye-Virginia Mayo); "It's A Wonderful Life" (James Stewart-Donna Reed); "Katie For Congress" (Loretta Young-Joseph Cotten); "Beat the Band" (Frances Langford-Gene Krupa), and "Riffraff" (Pat O'Brien-Anne Jeffries).

20th CENTURY-FOX

Three new starters, all under the production reins of Robert Bassler, run the production total up to seven at this writing. Bassler has started "Homestretch," a Technicolor film with Cornel Wilde and Maureen O'Hara co-starred. Another Bassler production to go is "The High Window" with John Brahm directing and George Montgomery co-featured with Nancy Guild. Third starter is "Bob, Son of Battle," in Technicolor with Peggy Ann Garner and Lon McCallister featured.

George Jessel's "I Wonder Who's Kissing Her Now," also in Technicolor should get a start this week. Last minute casting difficulty may cause a slight delay. Linda Darnell, who recently was removed from the cast of "Homestretch," also refused the role in this film and June Haver was substituted at the last moment. Mark Stevens has the male lead.

Continuing in production are: "The Razor's Edge" (Tyrone Power-Gene Tierney), "13 Rue Madeleine" (James Cagney-Annabella) and "The Late George Apley" (Ronald Coleman-Peggy Cummins).

"Forever Amber" is still playing coy with the cameras and this time, they say, production has been postponed for an added month pending tests now being made and added work on the script. Producer William Perlberg insists shooting will start September 30.

Richard Greene, after five years absence from American films, will have the lead in Gene Markey's "The Night the World Shook." Greene was originally scheduled for "No Wedding Ring" but was withdrawn from that spot to take over on "The Night."

Remember "Cafe Metropole?" It was a smart moneymaker back in 1937 with Tyrone Power and Loretta Young co-starred. It's been pulled out of the files and several producers are reading the script with an eye to remake.

UNITED ARTISTS

This company has approved and concluded three new releasing deals for the coming year. Harmon-Ising with feature cartoons, Arnold Pressburger with one top-budget feature and Arthur Kelly with two features, were all admitted to the circle. The cartoon features from Harmon-Ising will be "The Knights of the Round Table" for Christmas business and "The Little Prince." Pressburger will do "Last Year's Snow" with Hedy Lamarr and George Sanders, budgeted at $1,500,000. Kelly has promised "The Ryan Girl," an Edmund Goulding play and Eric Baume's "Half Caste." Edward Small, who will be working on the Roach lot, also submitted an offer which was rejected. UA is now negotiating a counter offer with him.

David O. Selznick may pull another one of his miracle-out-of-a-bag tricks if his present plans work out. He's dickering Garbo for a return to the screen in "The Paradine Case." Bait for the actress is not only a strong role but the chance to co-star with Gregory Peck. The part has already been approved by her but she wants a one-picture deal while Selznick is holding out for a two-picture tie-up. After Garbo returns from Sweden, the deal should be settled. Question now is, if the deal jells, how many people want to see Garbo and how much exploitation will it take on Mr. Selznick's part to convince the skeptics that they really do want to see her.

Mary Pickford is going out of business again. This lady's production plans change so quickly it is difficult to keep apace. Two years ago she fought hard to get possession of "One Touch of Venus." Then columns were filled with her production plans for the successful Broadway musical. Now, the property is up for sale. It is rumored that Enterprise has made a substantial offer with the hope of getting it for a Ginger Rogers' starrer.

Charlie Chaplin's "Comedy of Murders" gets the new title of "Monsier Verdoux."

No new starters and with Seymour Nebenzal's "The Chase" wound up, leaves four in production: "Bel Ami" (George Sanders-Angela Lansbury); "Monsieur Verdoux" (Charles Chaplin-Martha Raye); "Dishonored Lady" (Hedy Lamarr-Dennis O'Keefe) and "Strange Bedfellows" (Eddie Bracken-Priscilla Lane).

UNITED WORLD

With nothing ready for immediate starting, concentration in the Spitz-Goetz camp is on future work. First big plum news is that Claudette Colbert will do the leading role in "The Egg and I," Betty MacDonald's best seller. Filming will start in the Fall.

Next big news is that August 15 will mark the starting date of the Technicolor production of "Bloomer Girl" on a budget of $2,300,000. Milton H. Feld, former Universal producer, will hold production reins on this. No casting has been set as yet.

Leo Spitz, Chairman of the Board, and Matty Fox, President of the United World, are holding conferences in London with J. Arthur Rank. The men took with them prints of "The Dark Mirror" and a partial print of "Bella Donna" and discussions should evolve to a plan for domestic and foreign distribution plans for these pictures as well as another eight or possible ten due for production this year. What the Rank product for United World distribution will be may also be settled at this session.

William Dozier, who recently resigned from RKO to take over a vice presidency here, has assumed his duties. He will not work on any specific production to begin with but will serve as William Goetz's immediate assistant. With six pictures scheduled and in preparation, the job should be a full one. In addition to "Bloomer Girl," and "The Egg and I," there is Joseph Sistrom's production of "Ashenden," Douglas Fairbank's "The Exile" and Sam Wood's production of "The Story of Ivy" as well as Nunally Johnson's "Mr. Peabody and the Mermaid."

The latest story property to be acquired by this company is Rex Beach's "The World in His Arms" for which a neat $100,000 was paid the author. It's a period piece set in San Francisco in 1850. The book will be on the stalls this Fall.

UNIVERSAL

Michael Fessier and Ernest Fessier, two of Universal's busiest producers, have been reoptioned by the studio on a writing-producing pact for another year. Their next will be "Flame of Tripoli," a Technicolor feature with Yvonne DeCarlo and George Brent.

Walter Wanger's unit and his co-unit, Diana Productions, have two more to go on the 1946 schedule and a total of six in preparation for immediate and Fall production. First to go will probably be "Gallantly Gleaming" which will star Susan Hayward. This young actress who has been around town since "Gone With The Wind" casting days is going to be a big star if Producer Wanger has his way. Another promised production is Rosamund Lehman's "The Ballad and the Source." "If I Love You" is in preparation for Joan Bennett. "The Secret Beyond the Door," "Mystery in Mauve" and "Winchester 73" complete the list.

Three new starters, including Enterprise's "Arch of Triumph," give this company a total of seven in work. In addition to the Enterprise feature, "The Lawless Breed" (Kirby Grant-Jane Adams) and "Vigilante's Return" in Cinecolor (Jon Hall-Margaret Lindsay) are also going.

Continuing in production are: "Pirates of Monterey" in Technicolor (Maria Montez-Philip Reed; "Smash-Up" (Susan Hayward-Lee Bowman) a Walter Wanger production; "Ramrod" (Joel McCrea-Veronica Lake), an Enterprise production; "Magnificent Doll" (Ginger Rogers-David Niven), a Skirball-Manning production; "White Tie and Tails" (Dan Duryea-Ella Raines); "Swell Guy" (Sonny Tufts-Ann Blyth), a Mark Hellinger Production.

WARNER BROS.

Number three in the present Crawford-Warner deal will be "Need For Each Other," the Louis Sobol-Ernest Lehman yarn which the studio just nabbed for $50,000. Errol Flynn will co-star with Miss Crawford in this one. Oscar Levant is also scheduled for a featured role. Jerry Wald will produce again for Miss Crawford.

Ronald Reagan has been assigned his most important leading role to date opposite Viveca Lindfors in her first American picture, "Ships in the River."

Jeffrey Lynn is back at Warner Bros. after four years in the army. He has been reinstated on the star list which now totals 30 actors and actresses, and as soon as the right vehicle can be found for him, he'll go to work.

Four continue in production with no new starters: "Possessed" (Joan Crawford-Van Heflin); "Cry Wolf" (Barbara Stanwyck-Errol Flynn); "Deception" (Bette Davis-Paul Henreid) and "Life With Father" in Technicolor (Irene Dunne-William Powell).

PRODUCTION & RELEASE RECORD

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the Running Time in states where there is censorship. All new productions are on 1945-46 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production.

COLUMBIA

1945-46 Features	Completed (47)	In Production (6)
Westerns	Completed (17)	In Production (0)
Serials	Completed (4)	In Production (1)

NEW PRODUCTIONS

MY EMPTY HEART
Drama—Started July 12
Cast: Rosalind Russell, Melvyn Douglas, Sid Caesar.
Director: Charles Vidor Producer: Virginia Van Upp
Story: A war widow meets and solves the problems of the post-war world.

SON OF THE GUARDSMAN
Serial (13)—Started July 15
Cast: Daun Kennedy, Bob Shaw, Leonard Penn, Stanford Jolley.
Director: Mel De Lay Producer: Sam Katzman
Story: Medieval England with outlaws fighting cruel royalty.

SECRET OF THE WHISTLER
Murder Mystery—Started July 15
Cast: Richard Dix, Leslie Brooks.
Director: George Sherman Producer: Rudolph Flothow
Story: Husband's plot to murder first wife is exposed by second wife and he is hung for her death though he is not guilty.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Dead Reckoning	Bogart-L. Scott	6-24			
Down To Earth (T)	Hayworth-Parks	4-15			
Johnny O'Clock	Powell-Keys	7-8			
Return of Monte Cristo, The	Hayward-Britton	7-8			
COMPLETED — 1945-46 —					
Bandit of Sherwood Forest (T) (87)	Wilde-Louise	4-2	2-21	7004	4-15
Blondie Knows Best	Singleton-Lake	4-1			
Blondie's Lucky Day (69)	Lake-Singleton	10-15	4-4	7020	7-8
Chick Carter, Detective (Serial)	Talbot-Blake		7-11	7180	
Cowboy Blues	Curtis-Donnell	4-29	7-18	7223	
Crime Doctor's Manhunt, The	Baxter-Drew	5-27			
Dangerous Business	Tucker-Merrick	3-18	6-20	7037	
Details under title: Power of Attorney					
Desert Horseman, The	Starrett-Burnette	9-3	7-11	7209	
Details under title: Phantom of the Desert					
Devil's Mask, The (66)	Louise-Bannon	2-18	5-23	7026	
Frontier Gunlaw (59)	Starrett-Taylor		1-31	7204	
Gallant Journey	Ford-Blair	3-18			
Galloping Thunder (54)	Starrett-Burnette	7-9	4-25	7207	
Gentleman Misbehaves, The (74)	Massen-Stanton	11-12	2-28	7034	
Details under title: Lullaby of Broadway					
Gilda (110)	Hayworth-Ford	9-17	4-25	7001	4-1
Gloved Hand, The	Louise-Dunne	6-24			
Gunning for Vengeance	Starrett-Adair	6-25	3-21	7206	
Details under title: Burning the Trail					
Heading West	Starrett-Houck	10-1			
Details under title: Massacre Mesa					
His Face Was Their Fortune	Louise-Duane	5-13			
Hop Harrigan (Serial)	Bakewell-Holt	2-18	3-28	7160	
It's Great To Be Young	Brooks-Stanton	6-10			
Jungle Raiders (Serial)	Richmond-Berg	8-6	9-14	7120	
Jolson Story, The (T)	Parks-Keyes	11-12			
Just Before Dawn (65)	Baxter-Barrie	11-26	3-1	7021	5-13
Kiss and Tell (90)	Temple-Abel	2-5	10-18	7101	
Landrush	Starrett-Burnette	11-26			
Man Who Dared (66)	Brooks-Macready	3-4	5-30	7040	
Details under title: One Life Too Many					
Mysterious Intruder, The (62)	Dix-Blake	12-24	4-11	7025	5-13
Details under title: Murder Is Unpredictable					
Night Editor (67)	Gargan-Carter	1-7	4-18	7023	
Notorious Lone Wolf, The (64)	Mohr-Carter	11-12	2-14	7028	4-15
Details under title: Lone Wolf on Broadway					
Outlaws of the Rockies	Starrett-Harding	4-30	9-18		
Perilous Holiday (89)	O'Brien-Warrick	10-15	3-21	7008	
Phantom Of The Desert	Starrett-Burnette	9-3			
Phantom Thief, The (65)	Morris-Donnell	1-21	5-2	7031	
Details under title: Boston Blackie's Private Ghost					
Prison Ship (60)	Lowery-Foch	8-20	11-15	7036	
Renegades (T) (88)	Keyes-Parker	6-11	6-13	7003	6-10
Details under title: The Kansan					
Return of Rusty, The	Donaldson-Dennis	4-1	6-27	7032	
Roaring Rangers	Starrett-Burnette	6-11	2-14	7205	
Details under title: Powder River					
Sing While You Dance	Drew-Stanton	4-29	7-25		
Singing On The Trail	Curtis-Donnell	5-27			
So Dark the Night	Geray-Cheirel	12-10			
Talk About A Lady (71)	Falkenburg-Tucker	12-24	3-28	7016	
That Texas Jamboree	Curtis-Donnell	12-24	5-16	7222	
Terror Trail	Starrett-Burnette	10-29			
Thrill of Brazil	Keyes-Wynn	4-29			
Details under title: Rio					
Throw a Saddle on a Star (67)	Curtis-Roberts	12-10	3-21	7221	
(Details under title: Smoky River Serenade)					
Two-Fisted Stranger	Starrett-Burnette	3-20	5-30	7208	
Unknown, The	Morley-Bannon	4-1	7-4		
Details under title: The Coffin					
Walls Came Tumbling Down, The (82)	Bowman-Chapman	12-24	6-7	7011	
Who's Guilty? (Serial)	Kent-Ward	10-15	12-13	7140	

METRO-GOLDWYN-MAYER

1945-46 Features Completed (46) In Production (7)

NEW PRODUCTIONS

BALLERINA
Romantic Musical—Started July 8
Cast: Margaret O'Brien, Cyd Charisse, Danny Thomas.
Director: Henry Koster Producer: Joe Pasternak
Story: Youngster who idolizes ballerina tries to save her idol from a younger rival.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Beginning or The End	Barrymore-Donlevy	5-27			
High Barbaree	Johnson-Allyson	5-27			
Lady in The Lake	Montgomery-Totter	5-27			
Sea of Grass	Tracy-Hepburn	7-8			
Secret Heart, The	Colbert-Pidgeon	6-10			
Sacred and Profane	Garson-Hart	4-1			
Details under title: A Woman of My Own					
Summer Holiday	Rooney-DeHaven	7-8			
Uncle Andy Hardy	Rooney-Granville	5-13			
COMPLETED — 1945-46 —					
BLOCK NO. FIFTEEN					
Letter for Evie, A (89)	Hunt-Carroll	6-11	1-46	614	12-10
Harvey Girls, The (T) (101)	Garland-Hodiak	1-22	1-46	611	1-7
Portrait of Maria (76)	Del Rio-Armendariz	Foreign		612	1-7
Sailor Takes a Wife (91)	Walker-Allyson	4-2	1-46	615	1-7
Up Goes Maisie (89)	Sothern-Murphy	8-20	1-46	613	1-7
BLOCK NO. SIXTEEN					
Bad Bascomb (112)	Beery-O'Brien		4-46	619	2-18
Hoodlum Saint (91)	Powell-Williams	7-9	4-46	618	2-18
Last Chance, The (105)	Foreign		4-46	621	12-10
Postman Always Rings Twice, The (113)	Turner-Garfield	6-25	4-46	620	3-18
Two Sisters From Boston (112)	Allyson-Lawford	7-9	4-46	622	3-18
BLOCK NO. SEVENTEEN					
Boys' Ranch (88)	Craig-Jenkins	8-6	7-46	625	5-13
Courage of Lassie (T) (93)	E. Taylor-Lassie	9-18	8-46	626	5-13
Details under title: Hold High the Torch					
Faithful in My Fashion (81)	Reed-Drake	1-7	8-46	627	6-24
Three Wise Fools (90)	O'Brien-Barrymore	11-26	8-46	628	6-24
SPECIALS					
Adventure (129)					
Details under title: This Strange Adventure	Gable-Garson	6-11	3-46	616	12-24
Easy To Wed (T) (117)	Ball-Johnson	2-19		624	4-15
Green Years, The (127)	Coburn-Drake	9-3		623	3-18
Weekend at the Waldorf (130)	Turner-Johnson	11-27	10-45	605	7-23
Ziegfeld Follies (T) (110)	Astaire-Ball	5-1	3-46	617	1-21
NOT DESIGNATED					
Cockeyed Miracle, The (81)	Morgan-Totter	1-7			7-22
Details under title: But Not Goodbye					
Fiesta (T)	Williams-Carroll	12-24			
Gallant Bess (Cinecolor)	Thompson-Tobias	10-29			
Details under title: Star from Heaven					
Great Morgan, The	Morgan-Powell				
Holiday In Mexico (T) (127)	Pidgeon-Massey	9-17			
Little Mr. Jim (92)	Jenkins-Gifford	10-29			6-10
Mighty McGurk, The	Beery-MacMahon	5-13			
My Brother Who Talks To Horses	Lawford-Jenkins	4-1			
No Leave, No Love	Johnson-Kirkwood	10-1			
Show-Off, The	Skelton-Maxwell	3-4			
Tenth Avenue Angel	O'Brien-Murphy	4-1			
Till The Clouds Roll By (T)	Garland-Walker	12-24			
Two Smart People (93)	Ball-Hodiak	10-1			6-10
Undercurrent	Taylor-Hepburn	3-4			
Details under title: You Were There					
Yearling, The (T)	Peck-Jarman	8-20			

MONOGRAM

1945-46 Features	(34)	Completed (31)	In Production (1)
Westerns	(12)	Completed (10)	In Production (1)

NEW PRODUCTIONS

SWEETHEART OF SIGMA CHI
Musical—Started July 10

Cast: Phil Regan, Phil Brito, Elyse Knox, Ross Hunter.
Director: Jack Bernhard Producer: Jeffrey Bernerd
Story: A gambler uses his girl to fix a crew race but she falls in love with the star of the team.

THE SILVER TRAIL
Western—Started July 8
Cast: Johnny Mack Brown, Raymond Hatton, Jan Bryant.
Director: Lambert Hillyer Supervisor: Charles J. Bigelow
Story: Outlaws trying to ship silver out of the country are stopped by Brown.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED —— 1945-46 ——					
Allotment Wives (80)	Francis-Kelly	6-25	12-24	505	12-10
Behind the Mask (67)	Richmond-Reed	10-29	5-11	526	
Details under title: The Shadow's Shadow					
Below The Deadline	Douglas-Ames	4-29			
Details under title: Jumpin' Joe					
Black Market Babies (71)	Richmond-Hayes	3-18	6-1	508	
Border Bandits (57)	Brown-Hatton	8-20	1-12	565	
Bowery Bombshell	Gorcey-Hall	4-15			
Details under title: Hot Money					
Bringing Up Father	Yule-McManus	6-24			
Dark Alibi (65)	Toler-Lorring	12-24	5-25	519	
Decoy	Gillie-Norris	5-13			
Don't Gamble With Strangers	Richmond-Hayes	3-18			
Details under title: Charlie Chan at Alcatraz					
Face of Marble, The (72)	Carradine-Drake	10-15	2-2	528	
Fear (68)	Cookson-William	7-23	3-2	507	
Details under title: Suspense					
Freddie Steps Out (75)	Stewart-Preisser	3-18	5-8	515	
Details under title: High School Scandals					
Gentlemen from Texas, The	Brown-Hatton	3-18	6-8		
Details under title: The Fighting Texans					
Gay Cavalier, The (65)	Roland-Ames	12-24	3-30	529	
Gentleman Joe Palooka	Errol-Kirkwood	6-10			
Haunted Mine, The (52)	Brown-Hatton	10-29	3-2	566	
High School Hero	Stewart-Preisser	6-10			
Hot Money	Toler-Young	6-24			
In Fast Company	Gorcey-Hall	2-18	6-22	510	
Details under title: In High Gear					
Joe Palooka, Champ (70)	Kirkwood-Knox	12-24	5-28	502	4-29
Junior Prom (69)	Stewart-Preisser	11-26	5-10	514	5-13
Details under title: High School Kids					
Live Wires (65)	Gorcey-Drake	10-1	1-12	509	
Details under title: Stepping Around					
Lonesome Trail (55)	Wakely-White	9-17	12-8	561	
Details under title: On The Cherokee Trail					
Missing Lady, The	Richmond-Reef	4-29			
Details under title: Jade Lady					
Moon Over Montana	Wakely-Holt	12-10	2-16	572	
Red Dragon, The (64)	Toler-Fong	9-17	2-9	513	4-15
Details under title: Charlie Chan in Mexico					
Shadows On The Range	Brown-Hatton	5-13	7-20	567	
Details under title: Roaring Range					
Shadows Over Chinatown	Toler-Yung	4-1			
Details under title: Corpus Delicti					
South of Monterey	Roland-Riordan	4-15			
Details under title: Romance of the Rancho					
Shadow Returns, The (61)	Richmond-Reed	10-29	2-16		
Spook Busters	Gorcey-Hall	5-27			
Details under title: The Shadow					
Strange Mr. Gregory, The (63)	Lowe-Rogers	6-25	1-2	516	3-18
Details under title: Gregory					
Suspense (101)	Belita-Moore	10-29	6-15	699	4-15
Details under title: Glamour Girl					
Sunbonnet Sue (90)	Regan-Storm	5-14	1-10	501	10-15
Strange Voyage (80)	Albert-Taylor	6-22		521	
Swing Parade of 1946 (75)	Storm-Reagan	8-6	3-16	503	
Trail to Mexico	Wakely-White	4-29	6-29	574	
Trigger Finger	Brown-Hatton	6-24			
Under Arizona Skies	Brown-Hatton	2-4	4-27	561	
Details under title: Code of The Drifter					
West of The Alamo	Wakely-White	2-4	4-20	573	
Wife Wanted	Francis-Shayne	6-24			

PARAMOUNT

1945-46 Features	Completed (25)	In Production (0)
1946-47 Features	Completed (20)	In Production (2)

NEW PRODUCTIONS

MY FAVORITE BRUNETTE
Comedy—Started July 15
Cast: Bob Hope, Dorothy Lamour, Peter Lorre, Charles Dingle, John Hoyt, Lon Chaney.
Director: Elliott Nugent Producer: Daniel Dare
Story: A baby photographer becomes a private detective involuntarily to solve a murder and endless involvements. A gentle ribbing of all whodunit films.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Emperor Waltz, The (T)	Crosby-Fontaine	6-24			
—— 1946-47 ——					
COMPLETED					
Big Town	Reed-Brooke	12-24			
Blue Skies (T)	Crosby-Astaire	8-6			
Cross My Heart	Hutton-Tufts	1-8			
Details under title: Too Good To Be True					
Perfect Marriage, The	Young-Niven	1-21			
Two Years Before the Mast	Ladd-Donlevy	5-1			
NOT DESIGNATED					
Calcutta	Ladd-Russell	7-9			
California (T)	Stanwyck-Milland	12-10			
Danger Street	Lowery-Withers				
Easy Come, Easy Go	Tufts-Fitzgerald	10-29			
Details under title: Third Avenue					
Fear In The Night	Kelly-York	4-29			
I Cover Big Town	Reed-Brooke	6-10			
Imperfect Lady, The	Wright-Milland	10-1			
Details under title: Take This Woman					
Jungle Flight	Lowery-Savage	6-24			
Ladies' Man	Bracken-Welles	11-26			
Perils of Pauline (T)	Hutton-Lund	3-18			
Seven Were Saved	Denning-Craig	4-1			
Suddenly It's Spring	MacMurray-Goddard	3-18			
Trouble With Women, The	Milland-Wright	6-11			
Welcome Stranger	Crosby-Caulfield	3-18			
Where There's Life	Hope-Hasso	4-15			
COMPLETED —— 1945-46 ——					
BLOCK NO. THREE					
Masquerade In Mexico (96)	Lamour-Cordova	1-8	2-22	4512	12-10
Miss Susie Slagle's (87)	Tufts-Lake	9-18	3-8	4513	12-10
Tokyo Rose (66)	Barr-Massen	2-8		4511	12-10
BLOCK NO. FOUR					
Blue Dahlia, The (99)	Ladd-Lake	4-2	4-19	4518	2-18
They Made Me A Killer (65)	Lowery-Britton	7-9	5-3	4517	2-18
Virginian, The (T) (90)	McCrea-Britton	11-13	4-5	4516	2-18
Well-Groomed Bride, The (75)	Milland-deHavilland	2-19	5-17	4519	2-18
BLOCK NO. FIVE					
Bride Wore Boots, The (82)	Stanwyck-Cummings	8-6	5-31	4521	4-1
Hot Cargo (57)	Rogers-Reed		6-28	4523	3-18
Our Hearts Were Growing Up (122)	Donlevy-Russell	3-5	6-14	4522	4-1
To Each His Own (122)	deHavilland-Lund	7-9	7-5	4524	3-18
BLOCK NO. SIX					
O. S. S. (107)	Ladd-Fitzgerald	2-18	7-26	4526	5-13
Searching Wind, The (108)	Young-Sidney	1-21	8-9	4527	5-13
Strange Love of Martha Ivers (116)	Stanwyck-Heflin	10-15	9-13	4528	5-13
Details under title: Love Lies Bleeding					
Swamp Fire (70)	Weissmuller-Grey	11-12	9-6	529	5-13
SPECIALS					
Monsieur Beaucaire (T) (93)	Hope-Caulfield	9-17	8-30	4532	5-27
Road to Utopia, The (90)	Crosby-Hope-Lamour	12-13	3-22	4531	12-10

PRC

1945-46 Features	Completed (19)	In Production (0)
Westerns	Completed (15)	In Production (1)

NEW PRODUCTIONS

DRIFTIN' RIVER
Western Musical—Started July 12
Cast: Eddie Dean, Roscoe Ates.
Producer-director: Robert Tansey
Story: Girl inherits horse ranch. Outwits horse thieves and makes her deal with the government.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED —— 1945-46 ——					
Ambush Trail (58)	Steele-Saylor	2-17			
Avalanche (68)	Cabot-Borg	3-4	6-20		5-21
Between Two Sisters	Coleman-Reed	10-29			
Details under title: Her Sister's Secret					
Blonde For A Day	Beaumont-Walker	5-3	8-22		
Details under title: Blondes On the Loose					
Caravan Trail, The (Cinecolor) (65)	Dean-Carlin	10-1	4-20		4-29
Club Havana (62)	Lindsay-Neal	5-28	10-23		11-26
Colorado Serenade (68)	Dean-Ates	6-30			
Danny Boy (66)	Henry-Johnson	8-6	1-8		
Detour (69)	Savage-Neal	6-25	11-30		12-24
Devil Bat's Daughter	LaPlanche-James	1-21	4-15		
Down Missouri Way	O'Driscoll-Wright	4-29	8-15		
Details under title: Missouri Hayride					
Enchanted Forest, The (Cinecolor) (80)	Lowe-Joyce	1-22	12-8		10-1
Flying Serpent, The (60)	Lewis-Kramer	9-3	2-20		2-18
Gentlemen with Guns	Crabbe-St. John	1-21	3-27		
Ghost of Hidden Valley	Crabbe-St. John	4-29	6-3		
Gun Smoke	Steele-Saylor	12-10			
How Do You Do? (83)	Gordon-Windsor	8-6	12-24		11-26
I Ring Doorbells (67)	Shayne-Gwynne	10-2	2-25		
Larceny in Her Heart	Beaumont-Walker	3-18	7-10		6-10
Details under title: Crime in The Night					
Lightning Raiders (61)	Crabbe-St. John	10-15	1-7		
Mask of Diijon (73)	Von Stroheim-Bates	11-26	4-9		
Melody Round-Up (C)	Dean-Ates	5-27			
Murder Is My Business (65)	Beaumont-Walker	12-26	4-10		5-13
Navajo Kid (59)	Steele-Saylor	10-15	11-21		
Overland Riders	Crabbe-St. John	6-24			
Details under title: Buster Crabbe No. 8					
Prairie Badmen	Crabbe-St. John	4-29	7-17		
Details under title: Dangerous Men					
Prairie Rustlers (55)	Crabbe-St. John	9-17	11-7		
Details under title: Buster Crabbe No. 1					
Queen of Burlesque (67)	Ankers-Young	4-1	7-24		
Romance of the West (60)	Dean-Barton	8-6	3-20		
Six Gun Man (60)	Steele-Carlin	10-29	2-1		
Details under title: Six-Gun For Hire					
Song of Old Wyoming (Cinecolor) (65)	Dean-Padden	5-14	11-12		10-29
Strangler of The Swamp (60)	LaPlanche-Edwards	9-3	1-1		
Terrors On Horseback	Crabbe - St. John	1-21	5-1		
Thunder Town (57)	Steele-Saylor		4-10		
Wife of Monte Cristo, The (81)	Loder-Aubert	8-6	4-23		4-1

REPUBLIC

1945-46 Features	(40)	Completed (42)	In Production (2)
Westerns	(16)	Completed (24)	In Production (1)
Serials	(4)	Completed (4)	In Production (0)

NEW PRODUCTIONS

HELDORARDO
Western Musical—Started July 11

Cast: Roy Rogers, George (Gabby) Hayes, Dale Evans, Paul Harvey, Sons of the Pioneers.
Director: William Witney Producer: Edward White
Story: Plot to blow up Boulder Dam is stopped by Rogers.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Calendar Girl	Frazee-Marshall		7-8		
Magnificent Rogue, The	Roberts-Douglas		7-8		
COMPLETED — 1945-46 —					
Angel and the Outlaw	Wayne-Russell		4-29		
Alias Billy The Kid (56)	Carson-Stewart		12-24	4-17	555
California Gold Rush (56)	Elliott-Fleming		4-30	2-4	565
Cat Man of Paris, The (65)	Esmond-Aubert		10-1	4-20	514
Conquest of Cheyenne	Elliott-Fleming		10-29	7-22	568
Crime of the Century (56)	Bachelor-Browne		10-29	2-28	511 6-24
Crimson Ghost, The	Stirling-Quigley		4-15		
Earl Carroll's Sketchbook	Moore-Marshall		3-18		
El Paso Kid	Carson-Harmon		5-22		556
Daughter of Don Q (Serial)	Booth-Allen		1-21		
Days of Buffalo Bill (56)	Carson-Stewart		10-1	2-8	554
Fabulous Suzanne, The	Britton-Vallee		3-18		
French Key, The (67)	Dekker-Ankers		10-29	5-18	519 7-8
Gay Blades (67)	Ashley-Rogers		12-10	1-25	509 4-29
G. I. War Brides	Ellison-Lee		4-29		
Guy Could Change, A (65)	Lane-Frazee		6-25	1-27	508 2-4
Glass Alibi, The (68)	Wrixon-Fowley		12-24	4-27	516 5-27
Home in Oklahoma	Rogers-Evans		6-24		
Home On the Range (55)	Hale-Booth		11-26	4-18	5501 4-29
Details under title: West of God's Country					
In Old Sacramento (89)	Moore-Elliott		12-10	5-31	517 5-13
I've Always Loved You (T)	McLeod-Dorn		8-20		
Details under title: Concerto					
Invisible Informer	Stirling-Henry		2-18		
Inner Circle, The	Douglas-Roberts		2-18		
King of the Forest Rangers (Serial)	Thompson-Talbot		10-15	4-27	582
Last Crooked Mile, The	Barry-Savage		12-10		
Lonely Hearts Club	Withers-Withers		1-21		
Madonna's Secret, The (79)	Lederer-Patrick		10-1	2-16	510 3-18
Man from Rainbow Valley (M) (57)	Hale-Booth		2-18	6-14	5502
Murder in the Music Hall (84)	Ralston-Marshall		10-29	4-10	512 3-4
My Pal Trigger (79)	Rogers-Evans		3-4	7-12	5441
Mysterious Mr. Valentine	Stirling-Henry		6-10		
Night Train to Memphis	Acuff-Mara		11-12	7-12	523
One Exciting Week (69)	Pearce-Harris		12-24	6-8	521 7-8
Out California Way (M)	Hale-Booth		4-29		
Passkey to Danger	Bachelor-Mara		5-11		518
Pilgrim Lady, The	Mara-Douglas		3-18		
Details under title: The Inner Circle					
Phantom Rider, The (Serial)	Kent-Stewart		8-6	1-26	581
Plainsman and The Lady	Elliott-Ralston		4-29		
Rainbow Over Texas (65)	Rogers-Evans		4-1	5-9	448 6-10
Red River Renegades	Carson-Stewart		4-1	7-25	557
Rendezvous With Annie	Albert-Marlowe		3-18	7-19	525
Rough Riders of Cheyenne (56)	Carson-Stewart		5-14	11-1	552
Santa Fe Uprising	Lane-Wentworth		3-18		
Scotland Yard Investigator (68)	VonSt'helm-Bachelor		2-19	9-30	501
Sheriff of Redwood Valley (56)	Elliott-Fleming		7-23	3-29	566
Shine On Texas Moon	Rogers-Evans		5-13		
Snow Cinderella	Roberts-Drake		5-13		
Sioux City Sue	Autry-Roberts		6-24		
Song of Arizona (68)	Rogers-Evans		12-24	3-9	447 4-15
Song of Mexico (57)	Mara-Barrier		12-28		506
Spectre of the Rose (90)	Kurov-Essen		11-26		6-10
Strange Impersonation, A (68)	Marshall-Gargan		8-6	3-16	513 4-1
Sun Valley Cyclone (55)	Elliott-Fleming		9-17	5-10	567
That Brennan Girl	Dunn-Freeman		5-13		
Traffic In Crime	Richmond-Mara		4-1	6-28	522
Undercover Woman	Bachelor-Livingston		11-26	4-15	511
Details under title: Passkey to Danger					
Under Nevada Skies	Rogers-Evans		4-15		
Valley of the Zombie, The (56)	Booth-Livingston		9-17	5-24	520 7-8
Vigilantes of Boom Town	Lane-Blake		5-27		
Wagon Wheels Westward (56)	Elliott-Fleming		4-16	12-21	564
Woman Who Came Back, The (68)	Kelly-Loder		4-30	12-13	507 1-21
Details under title: The Web					

RKO RADIO

1945-46 Features	Completed (39)	In Production (0)
1946-47 Features	Completed (19)	In Production (7)

NEW PRODUCTIONS

CODE OF THE WEST
Western—Started July 9
Cast: James Warren, John Laurenz, Debra Alden, Robert Clarke.
Director: William Berke Producer: Herman Schlom
Story: Not available. See next issue.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Best Years of Our Lives, The	Loy-March		4-29		
Devil Thumbs A Ride, The	Tierney-Leslie		7-8		
It's A Wonderful Life	Stewart-Reed		4-29		
Katie For Congress	Young-Cotten		5-27		
Mr. Fix	O'Brien-Slezak		6-24		
Details under title: Riffraff					
Secret Life of Walter Mitty (T)	Kaye-Mayo		4-29		
COMPLETED — 1945-46 —					
BLOCK NO. THREE					
Cornered (102)	Powell-Cheirel		7-9		612 12-24
Hotel Reserve (79)	Mason-Mannheim		Foreign		615 12-24
Dick Tracy (61)	Conway-Jeffreys		6-11		613 12-24
Sing Your Way Home (72)	Haley-Jeffries		12-11		614 12-24
Spiral Staircase, The (83)	McGuire-Brent		9-3		611 1-7
Details under title: Some Must Watch					
BLOCK NO. FOUR					
Deadline at Dawn (83)	Hayward-Williams		5-28		617 3-4
From This Day Forward	Fontaine-Stevens		9-3		616 3-4
Details under title: All Brides are Beautiful					
Game of Death (70)	Loder-Long		2-19		619 12-10
Details under title: The Most Dangerous					
Riverboat Rhythm (64)	Errol-Newton		7-9		620 3-4
Tarzan and the Leopard Woman (72)	Weismuller-Joyce		8-10		618 2-18
BLOCK NO. FIVE					
Badman's Territory (98)	Scott-Richards		10-1		622 4-29
Ding Dong Williams (62)	Vernon-McGuire		5-14		623 4-29
Partners in Time (76)	Goff-Lauck				625 4-29
Truth About Murder, The (63)	Granville-Conway		7-23		624 4-29
Details under title: The Lie Detector					
Without Reservations (107)	Colbert-Wayne		10-29		621 5-13
Details under title: Thanks God, I'll Take It From Here)					
BLOCK NO. SIX					
Bamboo Blonde (68)	Langford-Wade		9-17		630 6-24
Bedlam (79)	Karloff-Lee		8-6		628 5-13
Details under title: A Tale of Bedlam					
Crack-Up (93)	O'Brien-Trevor		1-21		627 6-24
Falcon's Alibi, The (62)	Conway-Corday		8-20		629 5-13
Till the End of Time (105)	McGuire-Madison		10-29		626 6-24
Details under title: The Dream of Home					
SPECIALS					
Along Came Jones (90)	Cooper-Young		11-27		681 6-25
Bells of St. Mary's, The (125)	Crosby-Bergman		3-5		661 11-26
Heartbeat (102)	Rogers-Aumont		8-20		662 4-29
Kid From Brooklyn, The (T) (114)	Kaye-Mayo		6-25		652 4-1
Make Mine Music (75)	Disney Cartoon Feature				692 4-29
Stranger, The (95)	Robinson-Young		10-29		683 5-27
Tomorrow is Forever (105)	Colbert-Welles		4-2		682 1-21
Wonder Man (T) (98)	Kaye-Mayo		7-24		651 4-30
REISSUE					
Pinocchio (T)	Disney Cartoon Feature				691
COMPLETED — 1946-47 —					
BLOCK NO. ONE					
Great Day	Robson-Portman		Foreign		
Lady Luck (97)	Young-Hale		10-29		
Sister Kenny	Russell-Knox		11-12		
Step By Step (62)	Tierney-Jeffreys		1-21		
Sunset Pass (60)	Warren-Leslie		12-10		
NOT DESIGNATED					
Beat the Band	Langford-Krupa		6-24		
Child of Divorce	Moffett-Toomey		3-4		
Criminal Court	Conway-O'Driscoll		3-18		
Deadlier Than The Male	Trevor-Tierney		5-27		
Dick Tracy vs. Cueball	Conway-Jeffreys		4-1		
Falcon's Adventure, The	Conway-Meredith		4-29		
Genius At Work	Carney-Brown		9-3		
Honeymoon	Temple-Madison		4-1		
Likely Story, A	Williams-Hale		2-4		
Details under title: Master Minds					
Locket, The	Day-Aherne		4-1		
Nocturne	Raft-Bari		5-13		
Notorious	Bergman-Grant		10-29		
Sinbad The Sailor (T)	Fairbanks-O'Hara		3-4		
Vacation in Reno	Haley-Jeffreys		2-4		
Woman on The Beach	Bennett-Ryan		2-4		
Details under title: Desirable Woman					

20th CENTURY-FOX

1945-46 Features	Completed (35)	In Production (0)
1946-47 Features	Completed (11)	In Production (7)

NEW PRODUCTIONS

HOMESTRETCH (T)
Comedy Romance—Started July 8
Cast: Cornel Wilde, Maureen O'Hara, Glenn Langan, Helen Walker, James Gleason, Margaret Bannerman, Ethel Griffies, Michael Dyne.
Director: Bruce Humberstone Producer: Robert Bassler
Story: Wealthy girl inherits race horse, romance and problems.

BOB, SON OF BATTLE (T)
Action Romance—Started July 15
Cast: Peggy Ann Garner, Lon McCallister, Edmund Gwenn, Cara Williams.
Director: Louis King Producer: Robert Bassler
Story: The classic story of the dog who is suspected of being a vicious killer but saved by the little girl who loves him.

THE HIGH WINDOW
Mystery—Started July 9
Cast: George Montgomery, Nancy Guild, Reed Hadley, John Ireland, Conrad Janis, Fritz Korner.
Director: John Brahm Producer: Robert Bassler
Story: Private detective tries to solve murder and clear girl accused of insanity.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev
IN PRODUCTION					
Dangerous Millions	Taylor-Drake		7-8		
Late George Apley, The	Colman-Cummins		7-8		
Razor's Edge, The	Power-Tierney		4-15		
13 Rue Madeleine	Cagney-Annabella		6-10		
— 1946-47 —					
Black Beauty	Freeman-Denning		12-10	Sept	636
Carnival in Costa Rica (T)	Haymes-Holm		4-29		
Claudia and David	McGuire-Young		3-18	Sept	
Enchanted Voyage, The (T)	Payne-Haver		5-14		
Details under title: Wake Up and Dream					
Flight To Paradise	Kelly-Massen		5-27		
Home Sweet Homicide	Bari-Scott		3-18	Oct	
If I'm Lucky	Blaine-James		4-29	Sept	
Details under title: That's for Me					
Margie (T)	Craine-Young		2-18		
My Darling Clementine (T)	Fonda-Darnell		4-29		

Shocking Miss Pilgrim, The (T) ..... Grable-Haymes .... 12-10 .....
Three Little Girls in Blue (T) ..... Never Mature .... 11-26 .... Oct .....

COMPLETED —— 1945-46 ——

NOT DESIGNATED

Anna and The King of Siam (128) ..... Dunne-Harrison .... 12-10 ... Aug .... 634 ... 6-10
Behind Green Lights (64) ..... Landis-Gargan ..... 10-1 ... Feb 620 2-4
Details under title: Precinct 33
Bell for Adano, A (103) ..... Hodiak-Tierney ... 11-13 ... Aug 601 7-9
Centennial Summer (T) (102) ..... Crain-Wilde ..... 9-17 ... Aug .... 633 ... 6-10
Cluny Brown (100) ..... Jones-Boyer ..... 12-24 ... June .... 628 ... 5-27
Colonel Effingham's Raid (70) ..... Bennett-Eythe ..... 12-25 ... Feb .... 610 .. 10-15
Dark Corner, The (99) ..... Ball-Stevens ..... 12-10 ... May .... 625 ... 4-15
Deadline For Murder (65) ..... Kelly-Ryan ..... 3-18 ... Aug .... 635 ... 6-24
Do You Love Me? (91) ..... O'Hara-Haymes ..... 4-30 ... May .... 626 .. 4-29
Doll Face (80) ..... Miranda-O'Keefe ..... 8-20 ... Jan .... 617 .. 12-24
Dragonwyck (103) ..... Tierney-Price ..... 3-5 ... Apr .... 623 ... 3-18
Fallen Angel (97) ..... Faye-Andrews ..... 5-14 ... Dec .... 612 .. 10-29
Jesse James (106) ..... Power-Fonda ..... Reissue ... Feb .... 618 .....
Junior Miss (94) ..... Garner-Joslyn ..... 2-19 ... Aug .... 603 ... 6-25
It Shouldn't Happen To A Dog (70) ..... Landis-Joslyn ..... 2-4 ... July .... 632 ... 5-27
Johnny Comes Flying Home (65) ..... Stewart-Crane ..... 11-26 ... Apr 624 4-1
Leave Her To Heaven (T) (110) ..... Tierney-Wilde ..... 5-28 ... Jan .... 614 .. 12-24
Rendezvous 24 (70) ..... Gargan-Palmer ..... 1-21 ... May .... 627 ... 5-13
Return of Frank James (92) ..... Fonda-Tierney .... Reissue ... Feb .... 619 .....
Shock (70) ..... Price-Bari ..... 10-15 ... Feb .... 615 ... 1-21
Somewhere in the Night ..... Hodiak-Guild ..... 12-10 ... June .... 629 ... 5-13
Smoky (T) (87) ..... MacMurray-Baxter .. 7-23 ... July .... 631 ... 6-24
Strange Triangle (65) ..... Hasso-Shepperd ..... 1-7 ... June .... 630 ... 5-27
Sentimental Journey (94) ..... Payne-O'Hara ..... 10-1 ... Mar .... 621 ... 2-18
Walk in the Sun (117) ..... Andrews-Conte ..... 8-11 ... Mar .... 616 .. 12-24
Details under UA Release Chart
Yank in London, A (106) ..... Neagle-Harrison ... Foreign ... Mar 622 3-4

UNITED ARTISTS

1945-46 Features **Completed (35)** **In Production (4)**

KEY TO PRODUCERS

Small (Sml); Rogers (Rgs); Vanguard (Van); Crosby (Cby); Bill Boyd (BB); Pressburger (Psb); Ripley-Monter (RM); Bogeaus (Bog); Stromberg (Smg); Levey (Lev); Cowan (Cow); Stone (Stn); Selznick (Szk); Nebenzahl (Neb); Lesser (Les); Loew-Lewin (LL); Eagle-Lion (GFD); Cagney (Cgy); Bronston (Brn); California (Cal); Chaplin (Chn).

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.

IN PRODUCTION

Bel Ami ..... Sanders-Lansbury ... 5-13 ..... Low .....
Dishonored Lady ..... Lamarr-O'Keefe .... 5-27 ..... Smg .....
Monsieur Verdoux ..... Chaplin-Raye ..... 6-24 ..... Chn .....
Details under title: Comedy of Murders
Strange Bedfellows ..... Bracken-Lane ..... 7-8 .....

COMPLETED —— 1945-46 ——

Abie's Irish Rose ..... Dru-Chekhov ..... 4-29 ..... Cby .....
Abilene Town (89) ..... Scott-Dvorak ..... 8-6 ... 1-11 ... Lev 1-21
Details under title: Abilene
Angel On My Shoulder ..... Muni-Baxter ..... 1-21 ... 9-20 ... Rgs .....
Details under title: Me and Mr. Satan
Bachelor's Daughters, The ..... Russell-List ..... 4-1 .... 9-6 ... Stn .....
Blithe Spirit (T) (94) ..... Cummings-Harrison Foreign .. 12-14 ... GFD ... 10-1
Breakfast in Hollywood (93) ..... Breneman-Granville .. 8-20 ... 2-22 ... Gldn ... 1-21
Caesar aand Cleopatra (T) ..... Olivier-Leigh .... Foreign ... 8-16 ... GFD .....
Captain Kidd (89) ..... Laughton-Britton ..... 2-5 .. 10-19 ... Bog ... 8-20
Chase, The ..... Cummings-Morgan .. 6-24 ..... Neb .....
Devil's Playground, The ..... Boyd-Clyde ..... 5-27 ..... B.B .....
Diary of A Chambermaid (87) ..... Goddard-Hatfield .. 7-23 ... 2-15 .. Bog-Mer ... 2-15
Duel In the Sun (T) ..... Jones-Cotten ..... 3-19 ..... Szk .....
Getting Gertie's Garter (72) ..... O'Keefe-McDonald ... 6-25 .. 11-30 ... Sml .. 12-10
Fanny by Gaslight ..... Mason-Calvert ... Foreign ..... GFD .....
Fool's Gold ..... Boyd-Clyde ..... 6-24 ..... B.B .....
Henry V (T) (134) ..... Olivier-Newton ... Foreign ..... GFD ... 4-29
Johnny In the Clouds (88) ..... Montgomery-Mills . Foreign .. 3-15 ... GFD .. 12-10
Little Iodine ..... Marlowe-Cramer .... 4-29 ..... R.C .....
Miss Television ..... Bruce-Caldwell ..... 5-27 ..... R.C .....
Mr. Ace ..... Raft-Sidney ..... 3-4 .... 8-2 ... Bog .....
Details under title: Mr. Ace and the Queen
Night in Casablanca, A (89) ..... Marx Brothers ..... 10-15 ... 5-10 ... LL ... 5-13
No Trespassing ..... Robinson-McCallister . 5-13 ..... Lsr .....
Outlaw, The (114) ..... Russell-Huston ..... 2-8 ... Hug 4-1
Paris—Underground (97) ..... Bennett-Fields ..... 1-22 ... 9-14 ... Bnt ... 10-29
Rebecca (130) ..... Fontaine-Olivier ... Reissue ... 4-26 .. Szk .....
Scandal in Paris, A (100) ..... Sanders-Hasso ..... 10-29 ... 7-19 ... Psb .....
Short, Happy Life of Francis Macomber, The. Peck-Bennett ..... 4-29 ..... Bog .....
Sin of Harold Diddlebock, The ..... Lloyd-Walburn ..... 10-1 ..... Stg .....
Spellbound (113) ..... Bergman-Peck ..... 7-24 .. 12-28 ... Szk .. 11-12
Details under title: House of Dr. Edwardes
Strange Woman, The ..... Lamarr-Sanders ... 12-24 ..... Smg .....
This Happy Breed (T) ..... Newton-Johnson .. Foreign ..... GFD .....
2000 Women ..... Robson-Calvert .. Foreign ..... GFD .....
Young Widow (98) ..... Russell-Hayward ..... 3-5 .... 3-1 ... Smg 3-4
Whistle Stop (85) ..... Raft-Gardner ..... 7-23 ... 1-25 ... Neb ... 1-21

UNITED WORLD PICTURES

1946-47 Features **Completed (4)** **In Production (0)**

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.

COMPLETED

Bella Donna ..... Oberon-Brent ..... 4-29 .....
Dark Mirror, The ..... deHavilland-Ayres ... 4-1 ..... Jnsn .....
London Town (T) ..... Field-Kendall ... Foreign .....
Stairway to Heaven (T) ..... Massey-Niven ... Foreign .....

UNIVERSAL

1945-46 Features	(48)	Completed (48)	In Production (0)
Westerns	(7)	Completed (7)	In Production (0)
Serials	(4)	Completed (4)	In Production (0)
1946-47 Features		Completed (9)	In Production (6)
Westerns		Completed (2)	In Production (2)
Serials		Completed (1)	In Production (0)

NEW PRODUCTIONS

THE LAWLESS BREED

Western —Started July 6
Cast: Kirby Grant, Fuzzy Knight, Jane Adams, Claudia Drake, Harry Brown, Dick Curtis, Karl Hackett, Charles King.
Producer-director: Wallace Fox Assistant: Phil Bowles
Story: Not available. See next issue.

VIGILANTES RETURN (Cinecolor)

Western —Started July 8
Cast: Jon Hall, Margaret Lindsay, Paula Drew, Andy Devine, Robert Wilcox, Jack Lambert, Jonathan Hale, Arthur Hohl.
Director: Ray Taylor Producer: Howard Welsch
Story: U. S. Marshal framed in murder, rounds up crooks who are ruining town.

ARCH OF TRIUMPH

Drama—Started July 15
Cast: Ingrid Bergman, Charles Boyer, Louis Calhern.
Director: Lewis Milestone Producer: David Lewis (Enterprise)
Story: From the Remarque novel of a surgeon, fugitive from the Nazis in pre-war Paris, who is forced to an illegal practice and of the woman he loves.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.

IN PRODUCTION

Magnificent Doll ..... Rogers-Niven ..... 6-24 .....
Pirates of Monterey (T) ..... Montez-Cameron ... 5-13 .....
Ramrod ..... McCrea-Lake ..... 6-24 .....
Swell Guy ..... Tufts-Blyth ..... 6-24 .....
White Tie and Tails ..... Duryea-Raines ..... 7-8 .....

—— 1946-47 ——

Brief Encounter ..... Johnson-Howard .. Foreign .....
Dead of the Night ..... Redgrave-Withers .. Foreign .....
Little Miss Big ..... Holden-Simmons ..... 3-4 .....
Michigan Kid, The (C) ..... Hall-Johnson ..... 4-29 .....
Murder Mansion ..... Goodwin-Grey ..... 10-1 .....
Mysterious Mr. M. (Serial) ..... Martin-Blake ..... 6-10 ... 7-23 .....
Notorious Gentleman ..... Harrison-Palmer .. Foreign .....
Rustlers' Roundup ..... Grant-Adams ..... 7-8 .....
Smash-Up ..... Hayward-Bowman ... 6-10 .....
Details under title: Love Takes a Holiday
Schahrazad (T) ..... DeCarlo-Donlevy .... 1-21 .....
They Were Sisters ..... Mason-Calvert ... Foreign .....
Vigilantes Return, The (Cinecolor) ..... Hall-Lindsay .....

COMPLETED —— 1945-46 ——

Blondie Alibi (62) ..... Neal-O'Driscoll .... 1-21 ... 4-12 .... 527 ... 4-15
Details under title: Design for Death
Because of Him (87) ..... Durbin-Tone ..... 9-3 ... 1-18 .... 516 2-4
Black Angel, The ..... Duryea-Vincent .... 4-29 .... 8-2 .... 543 .....
Details under title: Lesson in Love
Brute Man, The ..... Hatton-Adams ... 11-26 ... 8-23 .... 547 .....
Cat Creeps, The (57) ..... Collier-Brady ..... 1-21 ... 5-17 .... 532 ... 6-10
Canyon Passage (T) ..... Andrews-Hayward ... 9-3 ... 7-26 .... 541 .....
Danger Woman (65) ..... Joyce-Porter ..... 4-15 ... 7-12 .... 539 .....
Details under title: Claudia's Wife
Cuban Pete ..... Arnaz-Smith ..... 4-29 ... 7-26 .... 542 .....
Dark Horse ..... Terry-Savage ..... 4-1 ... 7-19 .... 540 .....
Dressed To Kill (72) ..... Rathbone-Bruce ..... 2-4 .... 6-7 .... 534 ... 6-24
Details under title: Prelude to Murder
Girl On the Spot (75) ..... Barker-Collier ..... 3-19 ... 1-11 .... 515 ... 2-18
Details under title: Serenade for Murder
Gun Town (53) ..... Grant-Knight ..... 9-3 ... 1-18 ... 1104 .....
Her Adventurous Night (65) ..... O'Keefe-Walker ... 4-29 .... 7-5 .... 538 .....
Details under title: He Meant No Harm
House of Horrors (66) ..... Lowery-Grey ..... 3-29 .... 525 4-1
Idea Girl (64) ..... Barker-Bishop .... 12-24 .... 2-8 .... 518 3-4
Inside Job (65) ..... Foster-Rutherford .. 3-18 .. 6-28 .... 537 7-8
Details under title: Kelly Is My Name
Killers, The ..... Lancaster-Gardner .. 5-13 ... 8-30 .... 548 .....
Little Giant (91) ..... Abbott-Costello ... 11-12 ... 2-22 .... 520 ... 3-18
(Details under title: On The Carpet)
Lover Come Back (90) ..... Brent-Hall ..... 3-18 ... 6-21 .... 536 ... 6-24
Lost City of the Jungle (Serial) ..... Adams-Haydn ..... 2-18 ... 4-23 ... 1881 .....
Madonna of the Seven Moons (88) ..... Calvert-Granger .. Foreign .... 4-5 .... 526 ... 6-10
Man in Gray (92) ..... Lockwood-Mason .. Foreign ... 3-15 .... 523 .. 12-24
Night in Paradise (T) (84) ..... Oberon-Bey ..... 1-8 .... 5-3 .... 529 ... 4-29
Slightly Scandalous ..... Ryan-Brady ..... 5-13 .... 8-2 .... 544 .....
Outlaws of Twin Forks ..... Grant-Adams ..... 8-20 .....
Royal Mounted Rides Again (Serial) ..... Kennedy-Kennedy .. 7-23 .. 10-23 ... 1681 .....
Run-Around, The (88) ..... Cameron-Raines .... 4-1 ... 5-14 .... 535 ... 6-24
Scarlet Horseman, The (Serial) ..... Cookson-Shaw .... 11-12 ... 1-22 ... 1781 .....
Seventh Veil, The (94) ..... Mason-Todd ..... Foreign ... 2-15 .... 519 ... 1-21
She Wolf of London, The (61) ..... Haden-Harvey .... 12-24 ... 5-17 .... 531 ... 4-29
Details under title: Alibi in Ermine
She Wrote the Book (75) ..... Davis-Oakie ..... 2-4 ... 5-31 .... 533 ... 5-27
Smooth as Silk (65) ..... Taylor-Grey ..... 1-7 .... 3-1 .... 521 ... 3-18
Details under title: Notorious Gentlemen
So Goes My Love (88) ..... Loy-Ameche ..... 11-22 ... 4-19 .... 528 ... 4-15
Details under title: Genius in the Family
Spider Woman Strikes Back, The (59) .... Sondergaard-Grant .. 10-15 ... 3-22 .... 524 ... 4-15
Strange Conquest (63) ..... Wyatt-Cookson ..... 2-4 ... 5-10 .... 530 ... 5-13
Tangler (76) ..... Montez-Sabu ..... 10-1 .... 3-8 .... 522 ... 3-18
Terror By Night (60) ..... Rathbone-Bruce ... 10-29 .... 3-1 .... 517 ... 2-18
Time of Their Lives, The ..... Abbott-Costello .... 3-18 ... 8-16 .... 546 .....
Wild Beauty ..... Porter-Collier ..... 6-10 .... 8-9 .... 545 .....

WARNER BROTHERS

1945-46 Features	Completed (22)	In Production (0)
1946-47 Features	Completed (13)	In Production (4)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Possessed	Crawford-Heflin	6-24			
Details under title: The Secret					
Cry Wolf	Flynn-Stanwyck	5-27			
Deception	Davis-Henreid	5-13			
Life With Father (T)	Dunne-Powell	4-15			
COMPLETED — 1946-47 —					
Cloak and Dagger	Cooper-Palmer	4-1			
Stallion Road	Reagan-Smith	4-15			
Beast With Five Fingers, The	Alda-King	12-10			
Big Sleep, The	Bogart-Bacall	10-31			
Cheyenne	Morgan-Wyman	4-1			
Escape Me Never	Flynn-Lupino	11-26			
Never Say Goodbye	Flynn-Parker	8-6			
Nobody Lives Forever	Garfield-Fitzgerald	9-18			

MISC INDEPENDENTS

1946-47 Features	Completed (1)	In Production (1)
Westerns	Completed (1)	In Production (1)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Here Comes Trouble (Cinecolor)	Tracy-Loyd	6-24		Roach	
Rolling Home	Parker-Hayden	7-8		SG-A	
Details under title: One More Chance					
COMPLETED — 1946-47 —					
Curley	Rafferty-Olsen	5-27		Roach	
'Neath Canadian Skies	Hayden-Cooper			SG-A	
Nora Prentiss	Sheridan-Smith	1-21			
Details under title: The Sentence					
Shadow of A Woman	King-Prince	2-19			
That Way with Women	Greenstreet-Vickers	2-18			
Details under title: A Very Rich Man					
Time, The Place and The Girl, The (T)	Morgan-Paige	4-2			
Two Mrs. Carrolls, The	Bogart-Stanwyck	5-14			
COMPLETED — 1945-46 —					
Burma Victory (63)	Documentary	2-16		512	
Cinderella Jones (88)	Leslie-Aldo	12-13	3-9	512	2-18
Devotion (107)	deHavilland-Lupino	11-16	4-20	517	4-15
Her Kind of Man (78)	Scott-Paige	8-20	5-11	518	4-29
Janie Gets Married (89)	Leslie-Hutton	4-16	6-22	520	6-10
My Reputation (94)	Stanwyck-Brent	11-29	1-26	510	1-21
Night and Day (T) (128)	Grant-Smith	6-25	8-3	523	
Of Human Bondage (107)	Henreid-Parker	7-24	7-20	522	
One More Tomorrow (87)	Sheridan-Moran	11-1	6-1	519	5-27
Saratoga Trunk (135)	Cooper-Bergman	3-8	3-30	514	12-10
Stolen Life, A (107)	Davis-Ford	2-19	7-6	521	5-27
Three Strangers (93)	Fitzgerald-Greenstreet	1-22	2-16	511	2-4
Two Guys From Milwaukee	Morgan-Leslie	12-24	8-17	524	
REISSUES					
City for Conquest	Cagney-Sheridan		4-13	515	
No Time for Comedy	Russell-Stewart		4-13	516	

. . . . The Only

Trade Paper

That

ANALYZES

THE INDUSTRY'S NEWS

—as well as reports it

. . . . THAT'S WHY

EXHIBITORS DEPEND

ON FB!

EXPLOITATION PICTURE of the issue







"CRACK-UP"

RKO Creates Another "New" Star

Action "sleepers" are getting to be a habit with RKO — and one the alert showman hopes they won't break! Another admiral attribute of this aggressive outfit is its knack of wresting actors from the doldrums of insipid roles and giving them vehicles where they can exploit their talents. Witness Dick Powell in "Murder, My Sweet" and "Cornered"; Karloff in "Bedlam" — and now, Pat O'Brien in "Crack-Up", described by FB reviewer York as "superior action fare, cracker-jack melodrama and O'Brien's best vehicle in several seasons." It's pegged on a murder-mystery-conspiracy theme treated in the psychological suspense manner which fans are eating up these days. The scene stills on this page depict some of the suspense, action and romance — ingredients for sure-fire exploitation. Add Herbert Marshall and Claire Trevor for supporting marquee strength and the showman can make a bonanza out of this "sleeper".

(*Continued on Next Page*)

EXPLOITATION PICTURE

(Continued from Preceding Page)

"CRACK-UP"

CREDITS

An RKO Picture. Produced by Jack Gross. Directed by Irving Reis. Based on the magazine novelette, "Madman's Holiday," by Fredric Brown. Screenplay by John Paxton. Cast: Pat O'Brien, Claire Trevor, Herbert Marshall, Wallace Ford, Erskine Sanford, Damian O'Flynn, Ray Collins, Mary Isham, Dead dancers. Cameraman, Robert deGrasse, A.S.C.



1. Going berserk in the art museum where he has been conducting a series of lectures, George Steele (Pat O'Brien) is subdued by Dr. Lowell (Ray Collins) of the museum staff and Police Lt. Cochrane (Wallace Ford). He tells them an incoherent tale of a train wreck from which he escaped, but since police records show no recent wreck, Lowell convinces the police, art critic Traybin (Herbert Marshall) and Steele's girl friend, Terry (Claire Trevor) that Steele has suffered a mental crack-up.



2. Steele remembers that he had applied for X-Ray equipment to examine valuable paintings for his lecture class when he received a call that his mother was dying in an out-of-the-way town. Boarding a train to rush to her bedside, he recalls seeing a rapidly-approaching train, then an explosion in his brain and nothing more until he came to crashing into the museum.



3. Dismissed from the staff for his mental state, Steele determines to investigate and boards the same train. The same thing happens, only this time the approaching locomotive swerves at the last moment and Steele is convinced he was slugged on his last trip.



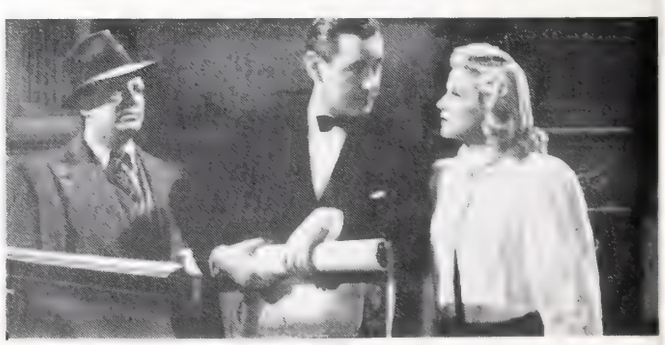
4. Returning, Steele gets in touch with the curator of the museum, then finds him murdered before he can divulge information that might clear matters and Steele is suspected of the murder.



5. Although Terry urges him to give himself up, Steele convinces her to get Dr. Lowell's secretary (Mary Ware) to smuggle them into the museum to X-ray the paintings, which he finds to be frauds.



6. The secretary traps them into a meeting with Dr. Lowell, who determines to put them out of the way, explaining that he has been destroying fake paintings, collecting the insurance on them and keeping the originals, while Steele had endangered his racket.



7. As Lowell is about to kill them, the police arrive with Traybin and the villainous doctor is killed. Traybin reveals that he is really working for Scotland Yard to find the original paintings and Steele and Terry are clear to resume their romance.

THE NEWS DIGEST

(Continued from page 17)

Conspicuous by its absence from the board's agendum was the lack of action on Eric Johnston's proposal that the company rejoin the Motion Picture Association, from which it withdrew last September.

The three product deals included one with Harman-Ising, for two feature-length cartoons; Arnold Pressburger, one starring Hedy Lamarr and George Sanders, entitled "Last Year's Snow" and budgeted at more than $1,500,000 and the third with Arthur Kelly's new company for two pictures.

* * *

HUGHES' CONDITION IMPROVING

Howard Hughes' condition last mid-week, following his injury in the crash of an experimental reconnaissance plane July 7, was described by his doctor as "continuing to show improvement" after four blood transfusions and a period in which the multi-millionaire aircraft and movie producer hovered between life and death.

Hughes, producer of "The Outlaw," whose current battle with the Johnston office over approval of the advertising matter on the picture, made industry headlines, was critically injured when his fast twin-engined plane fell on its maiden flight. He suffered fractures of the skull, collarbone, leg, nose and ribs, the last piercing his left lung and deflating it, in addition to numerous burns and cuts.

* * *

NEW ANTI-TRUST SUIT FILED

An anti-trust suit asking triple damages of $2,100,000 was filed in New York Federal Court by Fifth and Walnut, Inc., lessees and operators of the National, Louisville, and Albert J. Hoffman, owner of the theatre, against nine major distributors, Marcus Loew Booking Agency and United Artists Theatre Circuit. The action charged conspiracy to prevent the National from obtaining first-run product.

In the charge, the plaintiff stated that despite the fact that his theatre is centrally located and is larger than some other local first-run houses, it has been unable to buy first-run product since 1941. Harold Janecky, formerly a division manager for Skouras Theatres in New York, and Vance Schwartz, once in a similar capacity for Fox West Coast, operate the National.

Plaintiff seeks a permanent injunction restraining each defendant from contracting, combining and conspiring among themselves to monopolize or attempt to monopolize exhibition of first-run features in Louisville and to prevent the plaintiffs from bidding competitively for a license to exhibit first-runs at the National or to prevent the plaintiffs corporation from negotiating with the distributors for the exhibition of first-run features at the theatre.

* * *

ATA HAS 6500 MEMBERS

In announcing the names of 33 public relations directors who have been appointed for 31 states, the American Theatres Association revealed that it now has a theatre membership of 6,500, according to Arthur L. Mayer, public relations counsel and Ned Shugrue, public relations director.

It was disclosed that plans are being formulated for an extensive information and public relations program that will begin nationally in September or October. Called an "identification program," the promotional campaign is aimed at publicizing ATA's aims and objectives to both the public and the industry.

The public relations directors will co-ordinate and act upon all information and public relations affairs within their respective states.

* * *

JACKSON PARK GAINS NEW VICTORY

A new victory was scored by the Jackson Park theatre last fortnight when Federal Judge Michael L. Igoe in U. S. District Court in Chicago affirmed the theatre's contention that the ruling made by the jury and recently confirmed by the Supreme Court was applicable in the current Jackson Park litigation attacking the Chicago clearance system. Judge Igoe's decision overruled the defendants' contention that this was a separate case.

The Chicago system of release was called a clear-cut violation of the Sherman anti-trust act by the court. Thomas McConnell, counsel for the Jackson Park ranked the verdict equal in importance to the Supreme Court ruling in which the theatre was awarded $360,000 in damages. He predicted that it would spell the doom of the present system of release in Chicago, giving the independent theatres in that area the chance for relief from distributor and affiliated circuit domination.

In his verdict, Judge Igoe entered his findings of fact and conclusions of law and requested McConnell to prepare a final decree which he is to present in court on August 20. Should the defendants wish to appeal the verdict, they will have 20 days after that date to do so. McConnell noted, however, that the defendants can appeal only if some error is found in Judge Igoe's verdict.

* * *

NEW TICKET RULES

New Internal Revenue Bureau rules aimed at eliminating "inaccurate reports" on ticket takes was reported as in the offing in Washington last week. The new rulings would require the name of a theatre to be printed plainly upon each ticket would eliminate circuits' use of "A" and "B" tickets, i. e., designating a letter for each of its theatres.

Reportedly, the Bureau has evidence that certain circuits have switched tickets when playing a high percentage picture with a low priced film in an apparent effort to give false returns on grosses to distributors and the Internal Revenue Department. The new regulation was also said to be effective in eliminating efforts to avoid full payment of admission tax receipts.

* * *

PEOPLE

Spyros P. Skouras, president of 20th Century-Fox has accepted the New York chairmanship of the $2,500,000 National Arthritis Research Foundation drive starting in October. **Si Fabian** will serve as co-chairman for the dinner which will open the campaign.

Milton E. Cohen, manager of RKO's Detroit exchange, succeeds **B. G. Kranze** as East-Central district manager.

Clyde Goodson, branch manager of Paramount's New Orleans' office, was promoted to branch manager at the Atlanta office succeeding **Grover Parsons,** resigned. **Gordon Bradley,** Atlanta sales manager, succeeds Goodson at New Orleans and **Albert Duren** assumes the post held by Bradley.

Robert Schless resigned as Paramount International division manager for Continental Europe, North Africa and the Near East.

Richard Talmadge heads the re-organized Planet Pictures as president with **Harvey Parry** as vice-president in charge of production; **Ray Collins** as vice-president in charge of co-ordination; **Jack Seaman** as vice-president; **Robert Bowen,** treasurer and **Hal N. Potter,** secretary.

Thomas A. Burke, branch manager of Monogram's Minneapolis exchange resigned from that post to become general manager of Theatre Associates, buying and booking combine on July 20th.

Another Super Service
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HIGHWAY EXPRESS LINES, Inc.
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20TH ANNIVERSARY
TALKING PICTURES
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NEW JERSEY
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There is only ONE Independent Exhibitors' trade paper

Film BULLETIN

. . . and 85 percent of the theatres in the U. S. are INDEPENDENTS!

Film BULLETIN

AUGUST 5, 1946

America's Independent Motion Picture Journal



HAIL, WARNER BROTHERS

The Exhibitors of America Join the People of the World in Saluting Warner Brothers for Their Abiding Faith in That Great Adventure. And, Too, for Their Magnificent Contributions to Picture-Making and Good Citizenship in the Two Decades Since.

From Editorial by Mo Wax

MYERS' ANALYSIS

Page Five

Reviews of the New Films

'NOTORIOUS' GRANT, BERGMAN, HITCHCOCK, HECHT — WOW!

'HOLIDAY IN MEXICO' LONG MUSICAL HAS STRONG SELLING POINTS

'CLAUDIA AND DAVID' DELIGHTFUL COMEDY-DRAMA; BIG GROSSER

'TWO GUYS FROM MILWAUKEE' MODERATELY AMUSING FARCE

'CANYON PASSAGE' TECHNICOLORED WESTERN HAS ROUTINE STORY

'HOME, SWEET HOMICIDE' GOOD ENTERTAINMENT FOR FAMILY TRADE

'A SCANDAL IN PARIS' STUFFY, LONG-WINDED, SLOW-MOVING

And Others, Pages 8, 9, 10, 37

ROY ROGERS • TRIGGER

King of the Cowboys — Smartest Horse in the Movies

Newspaper headliners in every important city in the United States!



These terrific publicity breaks on Rogers' location trip for "Home In Oklahoma" are typical of hundreds that prove Rogers is one of America's outstanding singing western personalities!

MY PAL TRIGGER

A REPUBLIC PICTURE


llywood Brings the West
ck 'Home in Oklahoma'
Republic
sets the pace
in western
entertainment!
Box office headliners every place they show!
NO. 1 IN EVERY WESTERN POLL...
ONLY WESTERN NAME IN FAME'S
BIG TEN...HUGE SUCCESSES IN EVERY
KIND OF THEATRE EVERYWHERE...
SURE TO SMASH ALL PREVIOUS RECORDS
WITH LATEST AND GREATEST!
featuring GEORGE "GABBY" HAYES
DALE EVANS • JACK HOLT
BOB NOLAN and The SONS OF THE PIONEERS
Directed by FRANK McDONALD • Screenplay by JACK TOWNLEY
and JOHN K. BUTLER • Original Story by PAUL GANGELIN

PEOPLE IN PICTURES

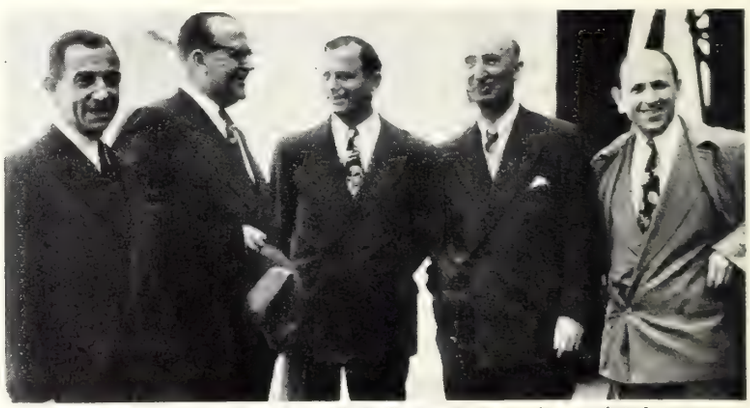


ANNIVERSARY ACTIVITY . With Warners celebrating the Twentieth Anniversary of Talking Pictures this month, activity for the festivities ran high. Above, Major Albert Warner (center), vice-president of Warners, receives a recording of ceremonies in the Library of Congress, where he presented a print of "Lights of New York" to Dr. Luther Evans, Librarian of Congress (left) and a piece of early sound equipment to Dr. Alexander Wetmore of the Smithsonian Institute. At right, Meuty Woolley and Mary Martin broadcast from Yale Club during entertainment preceding special preview of Warner's Anniversary production, "Night and Day".





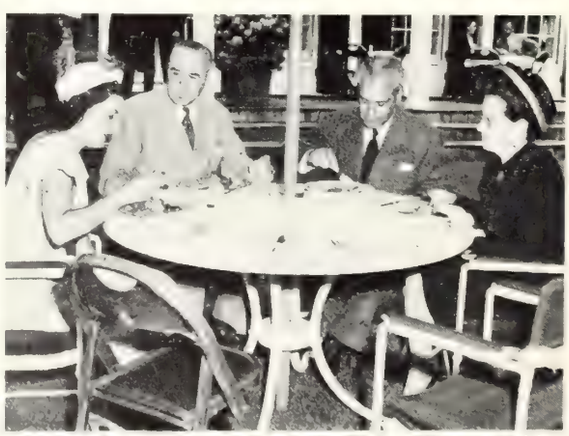
VIVA MEXICO . Spyros P. Skouras, president of 20th Century-Fox (left), on his recent visit to Mexico City was greeted upon his arrival by President-elect Miguel Aleman (second from left). At right is George Skouras, president of National Theatres.



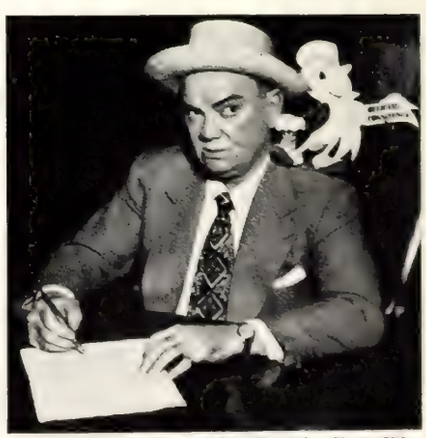
FOX IN LONDON . . When Otto W. Bolle (center), newly appointed managing director of 20th Century-Fox Film Co., Ltd., arrived in London aboard the Queen Mary, he was met by Sir Gordon Craig, Francis L. Harley, whom he succeeds, J. Pattinson and Arthur Silverstone.



"AMBER" DIRECTOR . Otto Preminger, 20th - Fox producer - director, autographs copies of "Forever Amber", which he will direct for the company, at La Guardia airport as he left for the coast from New York. The TWA stewardesses are Jean Lord and Mary Hosman.



LUNCH WITH GOVERNOR . . The Walter Wanger's with Governor Earl Snell and wife at luncheon during the world premiere of Wanger's Universal release, "Canyon Passage", in Portland, Ore. L. to r., Mrs. Wanger (Joan Bennett), the Governor, Wanger and Mrs. Snell.



JIMINY SIGNS . Cliff (Ukelele Ike) Edwards listens to his official conscience, Jiminy Cricket, as he signs a five-year exclusive contract in the cartoon field for Walt Disney Productions. He re-creates Jiminy's voice in the Disney feature "Fun and Fancy Free" for RKO Radio release.

EDITORIAL

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Film BULLETIN

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HAIL, WARNER BROTHERS

To gain some appreciable concept of the significance of the Warner Brothers' persistence and courage in fathering the development of sound and speaking motion pictures, one need only imagine what the state of our industry might be today were the screen still mute.

Twenty years ago, almost everyone in film business believed the movies were destined forever to be silent—that is, practically everyone except four enterprising brothers. Their quest for a movie that talked was thought by the many to be like trying to weave a rope of sand.

In 1926, the scope of the motion picture seemed inextricably bound by the limits of antics and sub-titles upon the silver sheet. The public was sated with wild heroics, ludicrous melodramatics and slapstick. Intelligent people shunned the films—they were for eight-year olds.

The evening of August 6, '26, saw the dreams and efforts of the Warners bear luscious fruit. 'Don Juan", silent but accompanied by an inspiring synchronized score, was the featre attraction. But the really exciting part of the program was provided by a series of short subjects, from which came, actually, the voices of the performers upon the screen. There and thus was born the talking motion picture which opened vast new horizons of entertainment and brought new life to a stagnant industry.

On this anniversary, the exhibitors of America join the people of the world in saluting Warner Brothers for their abiding faith in that great adventure. And, too, for their magnificent contributions to picture-making and good citizenship in the two decades since.

MO WAX.

MYERS' ANALYSIS

Deep uncertainty and grave doubts exist in independent exhibitor circles about the effects of the Federal Statutory Court's ruling in the monopoly case. Theatremen are particularly concerned about the "auction bidding" system decreed by the Court.

How, they are asking, will single picture selling affect film prices, which, they maintain, have already reached the saturation point? What changes will it bring in competition for product, runs, clearance?

Allied counsel A. F. Myers, in his analysis of the decision (see News Digest this issue) discusses the bidding system in detail. We believe Mr. Myers' opinions will aid many exhibitors in understanding the problems to be faced and we are turning over the following space to vital excerpts from his analysis.

APPRAISAL OF BIDDING SYSTEM

1. In closed situations. For exhibitors having no competition in the local-.ity or on the particular run the Court's distribution system would seem to be ideal. Pictures would be separately priced when offered for license. They could be licensed singly or in groups—whatever number the parties agree upon. While the Court terms the price a "minimum price". it can, in the nature of the case, be only the asking price.

Under the Court's ruling on block-booking the exhibitor's right of selection appears to be unrestricted and in the drafting of a decree care should be taken to keep it that way. In order to license a suitable picture the exhibitor could not be compelled to accept an unsuitable one. In order to license a reasonably priced picture he could not be required to accept one which was exorbitantly priced. And in case he buys a group of pictures which have not been trade shown he would have an unrestricted right to reject a stated percentage within ten days after there has been an opportunity afforded the exhibitor to inspect them.

Under the decision a distributor, acting singly, retains the right to choose his customers and to sell his products or to refrain from selling them—a right

(Continued on Next Page)

EDITORIAL

(Continued from Preceding Page)

which is expressly recognized by the anti-trust laws. But a distributor would hardly refuse to deal with an exhibitor in retaliation for his having exercised his rights under the Court's order. To do so would involve consequences so grave as to deter even the most arrogant among them, including citation for contempt and an action for treble damages.

A frequent inquiry since the decision was handed down is whether, under the bidding system, an established exhibitor, an "old customer", would be open to invasion by a newcomer. Some independents appear to attach much importance to the old customer relationship as a means of protection. The answer is that any qualified person would have the right to bid for the pictures.

I deem it fair to point out that this liability to invasion has always existed and, despite the claims of certain sales managers, the old customer status has afforded only slight protection. It has been of no avail when the invader was an affiliated theatre and the established exhibitor was independent.

2. In Competitive situations. It is in situations where there is existing or potential competition for pictures on the same run that the decision is causing the most anxiety. Some profess to see in it a distributors' paradise in which they will first designate an exorbitant upset price for their features and then conduct an auction at which rival exhibitors will commit economic suicide to the enrichment of the distributors.

That is theoretically possible, but to assume that it will happen in many cases puts a low estimate on the intelligence and resourcefulness of the exhibitors. The exact procedure which will be followed is not yet known, but it seems likely that a distributor, having a group of pictures to offer, will notify the qualified exhibitors in each competitive area of the minimum price for each picture and ask for bids, picture by picture. Each picture then will be awarded to the highest qualified bidder.

The procedure is the reverse of that which has long existed in the motion picture business. The custom has been for the distributor to put an extreme valuation on his pictures and then solicit his customers in the hope of making a deal as close to that price as possible. In negotiations the purpose of the distributor was to hold to the price while the aim of the exhibitor was to lower it. But the Court blithely assumes that the designated minimum will be reasonable and will permit of an increase by bidding and still remain within the means of the bidders. Consequently the Court made no provision for a situation where the designated minimum was so exorbitant that no exhibitor could afford it, much less raise it by bidding.

In such a situation there would be no course open to the distributor but to reduce his asking price. Of course, in some highly competitive situations, especially where bad blood exists among the rivals, an exhibitor might be tempted to submit unduly high bids to prevent his competitor from acquiring all or even a fair share of the desirable pictures.

The danger is aggravated by the ruling that defendants may continue to operate wholly-owned theatres. The five theatre-operating distributors might find it profitable by tacit agreement to continue their mutual back-scratching arrangement by holding film rentals at a high level since competition among the metropolitan first runs would be largely confined to themselves and increased rentals paid by their respective theatres in bidding up prices against independents in the smaller towns and on the subsequent runs would be more than offset in the final analysis by the high rentals exacted from the independents. And while the bidding must be not only picture by picture, but also theatre by theatre, it is obvious that an affiliated circuit may find it advantageous to bid exorbitant prices in a particular location in order to achieve a competitive advantage or to drive out a competitor, whereas an independent with only one or two theatres cannot afford such tactics because he cannot set off his losses in one theatre against either increased earnings in others or, more important, increased earnings from high film rentals.

From any point of view the bidding method seems better calculated to increase film rentals than to reduce them.

BROADWAY NEWSREEL

The many new attractions on the first-run scene have boosted business along Broadway despite the summer heat. Best among the newcomers is "The Strange Love of Martha Ivers" with "Two Guys from Milwaukee," "Night and Day" and "Till the End of Time" also registering strong grosses in initial weeks. "Strange Love," which is supported by Dinah Shore, Gil Lamb and Dick Stabile and His Orchestra, had an outstanding gross of $110,000 for its opening stanza at the Paramount, the seventh picture in the history of the theatre to reach the $100,000 mark with only two of these, "Road to Utopia" and "The Blue Dahlia," being 1945-46 pictures...At the Strand, Buddy Rich and His Orchestra and Robert Alda in person are as much of a draw as "Two Guys from Milwaukee" and the combination had an exceptionally big opening week following three good weeks for "Of Human Bondage" and Spike Jones and His Orchestra...The other Warner house, Hollywood, approached the $50,000 mark for the opening week of "Night and Day," which opened on July 25th following the profitable 12-week run of "Stolen Life."..."Till the End of Time" also had a big initial week at the Rivoli following seven and one-half weeks for "Cluny Brown" which dropped steadily after the two opening stanzas.

However, there are no complaints about the other two 20th-Fox pictures, "Anna and the King of Siam" and "Centennial Summer" which are still doing sensational business at the Radio City Music Hall and the Roxy, respectively, the world's two largest houses. "Anna," which started a seventh week on August 1st after chalking up close to $840,000 for its first six stanzas has the usual class stage show without names but the Roxy, where "Centennial Summer" started a third week on July 31st after taking over $200,000 total for the first two, has a strong stage bill headed by Chico Marx and Jane Pickens. "Summer" will stay at least five weeks before "Claudia and David" opens while the Music Hall may bring in RKO's "Notorious" in mid-August..."Easy to Wed," with George Paxton and His Orchestra and Hal LeRoy on the Capitol stage is in its third strong week and will play at least one more before another Technicolor musical, "Holiday in Mexico" opens...Not a single new first-run film opened in the Times Square district during the past week but two of the preceding week's openers were disappointing and are not expected to go past the 14-day period. Jane Russell's first New York showing ("The Outlaw" may come to the Globe in September) in "Young Widow" received a unanimous "thumbs down" from the critics and the first week was mild just as was "Breakfast in Hollywood," another U. A. release which preceded it for two stanzas. Still another U. A. film, "A Night in Casablanca" will come to the Globe before "The Outlaw" opens..."Courage of Lassie" had a disappointing week at the Criterion as did its predecessor, Columbia's "Renegades." However, still another Technicolor outdoor picture, "Canyon Passage," will follow here.

Most of the longer-run films are holding up surprisingly well, especially "O.S.S.," which is staying for an eleventh week at the Gotham thus postponing the opening of "Our Hearts Were Growing Up," which had been announced for August 3rd...Monogram's "Suspense" is holding up well in its fourth week at the Victoria and no date is set for "It Shouldn't Happen to a Dog" which follows..."The Stranger" also shows strength in its fourth week at the Palace

HOLLYWOOD EDITORIAL

DISNEY RETRENCHES

The big news in Hollywood last week was the bombshell exploded by Walt Disney, who announced the mass firing of 450 employees as a "retrenchment move" made necessary by unsettled times.

Reading between the lines of the terse news story one quickly concludes that brother Disney is pulling in his horns until he sees the effect of the new, reformed sales system on the cartoon field.

With the forcing of short subjects specifically forbidden, Disney and his fellow operators in the briefie field are just going to have to wait until the exhibitors give them the "go ahead" signal.

The theater operator, for the first time in history, is going to have the say so. He's the fellow with the checkbook — the genie, who by rubbing his lantern, can either make or break the shorts producer.

And if the exhibitor should decide on the latter course, who can blame him? For years he's absorbed more short subjects into his operating cost than he could ever find time to play. He's bought horrible musical miniatures, terrifying things featuring mediocre band leaders, traveloques concocted from stock shavings and animated cartoons that are nothing more than carbons of the old Krazy Kat series.

Now, he's going to wait and see what the shorts field has to offer. The briefie movie form will have to compete for attention just as the full length feature. When an operator books a short, he's going to look for name and exploitation value. He will want to see entertainment for every dollar he forks out in rental. He's going to consider program balance and a dozen and one other elements that have been impossible in the past.

The boys out Hollywood way will tear their hair. They can be counted on to say that the exhibitor is destroying the incubator of movie talent when he rejects short subjects.

The cry babies won't have a chance.

For while they are bleating, the short subject business will attract the attention of showmen — people who know that good celluloid entertainment is the easiest merchandise to sell, whether it is packaged in one reel or eight.

Competition is just as necessary in the miniature division as it is in the feature length department. Competition serves the all-important purpose of making better product.

When short subjects are good, the exhibitor will buy them.

When short subjects are bad, the exhibitor will reject them.

That's logic. That's the way the shorts field will operate in the future.

AN ANNIVERSARY

Ten years ago today our by-line crept into print for the first time somewhere in the back pages of Film Bulletin.

The paper was called the Independent Exhibitors Film Bulletin in those days. The cover was a bilious orange and on our debut it was emblazoned with big black type that said "Adolph Zukor wouldn't know when his pants were on fire."

That was the spirit of FB; to speak out loudly, if often inelegantly, against those things which jeopardized the interests of the independent exhibitor at the same time that they affronted the dignity of the motion picture industry itself.

Happily, that same spirit is to be found in these pages a decade later. The language is more refined; the split infinitives, fewer. But the noise an issue of FB can raise when it hits a movie executive's desk is still as loud as it was in 1936.

During our long tenure as one of the paper's Hollywood correspondents we have done our share of shouting. A great many people have been attacked under our by-line. Never personally, of course, but simply because in sincere honesty we felt a particular picture wasn't up to snuff, or that a policy was breeding mediocrity of product.

Turnabout, though, is fair play. So by way of celebrating this anniversary, let's ramble through a few of the items and opinions expressed in our writings. Then you'll wonder why we ever were moved out of the classified ad section into the front pages of the book.

Remember "Union Pacific," the biggest grosser for Paramount in 1939? That was the show we dismissed as the "dud" of the season. For weeks, back in '37 we insisted David O. Selznick was going to Metro; that the Cohns were selling Columbia.

We saw no possibilities in a Broadway recruit called Vincent Price and after his first picture, it was suggested that he hie himsef back to New York and the stage. Betty Grable was called a goshawful, tiresome ingenue. In a burst of sentiment we predicted permanent stardom for stage veterans Francine Larrimore and Gladys George.

A fellow named Edward Dmytryk was thumbed on his first directorial effort and urged to return to the cutting room. Nat Levene, in an interview, was hailed as "guardian angel" of the independent field. On the day our story appeared he quit Republic, joined Metro and hasn't been heard from since.

We hesitated in giving "Alexander's Ragtime Band" a socko boxoffice rating. The picture put over the Zanuck regime at 20th Century! When a young actor called Tyrone Power played a bit in a movie he was completely overlooked in favor of an ecstatic appraisal of the star, Simone Simon.

Warners, we were confident, would never survive without Jimmy Cagney. We cheered his entrance into the independent field. Now we're wondering! Joan Crawford was an actress whose Metro movies we flatly refused to review. Now we stand in line.

We scorned "Boy of the Streets" — a movie that made Monogram's comeback a success. We were sure Roy Rogers would never replace the great Autry — that Lloyd Nolan would succeed George Raft as Paramount's ace tough guy. No one paid any attention to Humphrey Bogart then and crooner Dick Powell was just a washed-up singer — with jowels.

Yes, the mistakes have been many — the errors of judgment ridiculous in the light of subsequent events. But they were made in good faith and on the basis of all information at the time.

To point to the many accurate predictions that have come under this heading in the last decade; to reaffirm our faith in the independent field that just now is beginning to materialize in Hollywood might make a more profound and pompous piece today.

But a sense of humor is essential in this unpredictable industry. And perhaps the next studio that is rapped in this pillar may like to think that after our next ten years on FB we'll tab the beef as just another faux pas.

DAVID HANNA

WARNER BROS. . 1 August Release

'TWO GUYS FROM MILWAUKEE' MODERATELY AMUSING FARCE

Rates ● ● + generally; less in action houses

Warner Bros.
90 minutes
Dennis Morgan, Jack Carson, Joan Leslie, Janis Paige, S. Z. Sakall, Rosemary DeCamp, Tom D'Andrea, Patti Brady, John Ridgely, Francis Pierlot, Franklin Pangborn, Pat McVey, Monte Blue, Chester Clute, Charles Coleman.
Directed by David Butler.

"Two Guys from Milwaukee" is enjoyable hot weather entertainment, dealing with some light and amusing farcical doings in a highly improbable plot. Although Dennis Morgan is co-starred, Jack Carson wraps up the film — and audiences as well — with his down-to-earth clowning and, between them, they give this above-average name draw generally. That old familiar situation — a visiting prince from a mythical Balkan kingdom who takes a 24-hour leave to find out what average Americans are really like — has been given a few original twists and, as long as the accent is on comedy, it provides fast-moving fun. Because David Butler has directed most of the film in a humorous, tongue-in-cheek fashion, the attempt to inject a serious topical note seems out-of-place in the slapstick scene. A surprise finale, which brings in Lauren Bacall and then her husband, Humphrey Bogart, will have audiences howling and send them out in a happy mood.

Dennis Morgan, a Balkan potentate visiting in America, eludes S. Z. Sakall, his aide, and takes a 24-hour leave to find out what average Americans are really like. Striking up an acquaintance with a Brooklyn cab-driver, Jack Carson, Morgan tells him that he, too, is from Milwaukee and the two become firm friends. After a night of drinking, Carson takes Morgan to his home and, later, introduces him to his girl, Joan Leslie, a manicurist. At Carson's suggestion, Miss Leslie spends a day showing Morgan the New York sights and they find they are greatly attracted to each other. Later that night, when Morgan is scheduled to make an address to his people over the radio on the eve of their plebescite to decide between a monarchy or a republic, he discusses American democracy with Carson unaware that they are already on the air. As a result he becomes a national hero but his people vote for a republic and he is a free man. But Morgan and Carson quarrel about Miss Leslie's affections and, after a wild cab ride, she is injured. When she regains consciousness, she tells her muddled dream to a doctor who advises whom she really loves. When Miss Leslie chooses Carson, Morgan takes off by plane for a job with a beer company in Milwaukee. On the plane he meets his supressed desire, Lauren Bacall, but is prevented from sitting next to her by the arrival of her husband—Humphrey Bogart.

Jack Carson is perfectly cast as the Brooklyn taxi-driver and he enlivens the proceedings whenever he is on the screen. Although Dennis Morgan is handicapped by being too American a type for a Balkan prince, he gives an ingratiating performance. Joan Leslie does nicely as the vacillating manicurist who loves both men, but Janis Paige is merely decorative in an unnecessary role. S. Z. Sakall's explosive comedy and fussy mannerisms always get laughs and Rosemary DeCamp and Patti Brady contribute excellent performances.

LEYENDECKER

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20th CENTURY-FOX . . . 1 September Release

'CLAUDIA AND DAVID' DELIGHTFUL COMEDY-DRAMA; BIG GROSSER

Rates ● ● ● generally

20th Century-Fox
79 minutes
Dorothy McGuire, Robert Young, Mary Astor, Gail Patrick, Robert Sutton, Rose Hobart, Jerome Cowan, Harry Davenport, Florence Bates, Else Janssen, Frank Twedell, Anthony Sydes, Pierre Watkin.
Directed by Walter Lang.

"Claudia and David" has only one fault — one a critic rarely finds — it is too short! This thoroughly captivating sequel to Rose Franken's "Claudia" is a delightful film, gem-studded with realistic spontaneity and crammed with chuckles and heart-throbs. Dorothy McGuire's characterization of the wisely naive young wife is so perfectly conceived that it would be heresy to think of anyone else portraying Claudia, while Robert Young as David and an excellent supporting cast, under Walter Lang's masterful direction, combine to create an entertainment that will enthrall all audiences. Its all-too-brief 79-minute running time seems to fly as Claudia endures David's waggery, recurrent jealousy, a bout with measles spotting her four-year-old son and a climactic accident that nearly makes her a widow. Full credit is due director Lang for those little touches that lend enchantment to an interesting narrative, amusingly and movingly told. The incidents are lifted bodily from Miss Franken's novel of the same name and Vera Caspary's adaptation wisely recognizes the authoress' charming style as perfectly fitted for the screen. Here is a rare instance where the sequel can look at the original proudly with the assurance that it matches and often surpasses the latter's entertainment assets. "Claudia and David" should receive a warm reception in every class of theatre, with highly favorable word-of-mouth boosting returns right down the line. At this rate, 20th-Fox can make Claudia an annual attraction to be anticipated with glee by exhibitors and audiences alike.

Starting merrily with Claudia's (Dorothy McGuire) driving peculiarities, Claudia and David (Robert Young) attend a dinner party given by the latter's sister, Julia (Gail Patrick) where they meet Elizabeth Van Doren (Mary Astor), a widow in need of an architect; Philip Dexter (Robert Sutton) and his jealous wife (Rose Hobart) and Brian O'Toole (Jerome Cowan), a spiritualist, among others. When David becomes interested in Elizabeth's building plans, Claudia is vexed, particularly since she is anxious about the health of her young son, Bobby (Anthony Sydes). Dexter offers to take her home to settle her doubts and on their arrival they find Bobby in the midst of a convulsion. Dexter's presence of mind saves Bobby's life and David finally arrives after the crisis is past. After a hectic argument, they are reconciled, but only until David resumes his building plans with Elizabeth and Dexter shows an interest in Claudia. In a number of amusing incidents, they play their jealousies against each other until Dexter's wife precipitates a crisis and Claudia convinces her and herself that there is nothing harmful in their friendship. On the eve of a dinner party which Claudia gives for all the parties involved, David is seriously injured in an automobile accident. He recovers and Claudia and David realize how much they mean to each other. In a final laugh-filled scene, David convinces her to take a trip to California with him, invoking fake spiritualist powers.

Dorothy McGuire and Robert Young are sterling in the stellar roles, but the supporting cast, headed by Mary Astor and Robert Sutton, is not far outdistanced by the stars' performances.

BARN

RKO RADIO . . . 1 Special (1946 - 47)

'NOTORIOUS' GRANT, BERGMAN, HITCHCOCK, HECHT — WOW!

Rates ● ● ● + generally

RKO Radio

101 minutes

Cary Grant, Ingrid Bergman, Claude Rains, Louis Calhern, Madame Konstantin, Ivan Triesault, Reinhold Schunzel, Moroni Olsen, Alex Minotis, Wally Brown, Ricardo Costa, Lenore Ulric, Sir Charles Mendl, Eberhard Krumschmidt, Fay Baker.

Directed by Alfred Hitchcock.

Here, Mr. Exhibitor, is a boxoffice smash! Alfred Hitchcock's superb directorial skill, combined with luminous acting by Ingrid Bergman and Cary Grant, make "Notorious" a topnotch thriller. The marquee magic of these three names, plus an intriguing title, will make this one of the foremost money attractions of the season. Ben Hecht's skillful re-working of an ordinary spy tale results in a film that holds audiences spellbound and the several romantic sequences have rarely been surpassed on the screen for passionate intensity. Hitchcock, as is his wont, builds suspense slowly and steadily until he approaches a climax which will have patrons gripping the arms of their seats in excitement. While the espionage plot is not completely plausible in that it forces its heroine to go to extraordinary lengths to gain vital information about Nazi agents for the U. S. Government, the situations are intensely dramatic and Hecht's dialogue is always forceful and convincing. The lavish sets and the magnificent Rio de Janeiro backgrounds are a greater selling point for South America than dozens of travel folders. Also worthy of special comment are Ted Tetzlaff's unusual photographic angles, the splendid musical score and Miss Bergman's striking gowns.

Trying to escape notoriety following her father's conviction as a German spy, Ingrid Bergman meets Cary Grant, a U. S. Government agent, who appeals to her patriotism and asks her to accompany him to Brazil on a dangerous mission. Grant and Miss Bergman fall in love before she learns that her assignment is to contact Claude Rains, close friend of her father, and learn about a mysterious project he and his Nazi associates have afoot. Disregarding the warning of his domineering mother, Madame Konstantin, Rains proposes marriage to Miss Bergman and, although she loves Grant, she tells him she will go ahead with Government orders. After the honeymoon, Grant attends a big party at Rains' home where he gets the key to the wine cellar from Miss Bergman. Obtaining samples of uranium ore found in some of the bottles, Grant leaves, but not before Rains has discovered them together. Realizing that she is an American spy and that Grant may learn his plan to manufacture atomic weapons against a third World War, Rains and his mother plan to slowly poison Miss Bergman. As she is slowly being weakened, Miss Bergman is unable to communicate with Grant who finally forces his way into Rains' home. Telling Rains he will not disclose his error to the other Nazis if he is permitted to take Miss Bergman to the hospital, Grant leaves with her. But the other Nazis learn the truth and liquidate Rains leaving Miss Bergman free for Grant.

Ingrid Bergman's brilliant portrayal again makes her a candidate for an Academy Award and Cary Grant gives his finest screen performance to date as the Government agent torn between love and duty. Claude Rains' suave portrayal is also outstanding, while Madame Konstantin contributes modulated, yet forceful, acting to a difficult role as the crafty matriarch. Louis Calhern and Reinhold Schunzel are likewise excellent. Lenore Ulric, stage star, has been cut to only a few fleeting appearances.

LEYENDECKER

M-G-M . . . 1 Not Set (1946 - 47)

'HOLIDAY IN MEXICO' OVERLONG MUSICAL HAS STRONG SELLING POINTS

Rates ● ● ● — on name values; weak for action spots

M-G-M

127 minutes

Walter Pidgeon, Jose Iturbi, Ilona Massey, Xavier Cugat, Roddy McDowall, Jane Powell, Hugo Haas, Mikhail Rasumny, Helene Stanley, Wm. "Bill" Phillips, Marina Koshetz, Paul Stanton, Doris Lloyd, Grady Sutton, Ann Codee, Olaf Hytten, Linda Christian, Rosita Marstini, Amparo Iturbi, Tonia and Theresa Hero.

Directed by George Sidney.

Here is another of M-G-M's star-studded super-lavish, over-long Technicolor musicals. "Holiday in Mexico" is notable chiefly for its aim to elevate Jane Powell to stardom in the Deanna Durbin-Judy Garland tradition. But with Walter Pidgeon and Xavier Cugat's Orchestra to attract the masses, and Jose Iturbi's incomparable piano playing to draw music lovers, this can't fail to be a fair box office success, even if the two hour telling of its frail, thread-bare plot will make many patrons restless, especially those who prefer a diet of red meat action fare to whipped cream frosting. It will be weak for action houses. The Mexican locale is merely an excuse for strikingly-colorful sets and costumes and the presentation of such Latin personalities as Cugat and Iturbi is so pleased with her lovely voice that he also agrees to come. Unknown to Jane, against appropriate backgrounds, one of which — an open air bowl — is ridiculously massive. The so-called plot, when it is not being interrupted by songs and concert specialties, is concerned with the puppy-love entanglements of Jane Powell with the mature Iturbi and a 'teen age girl with the suave Pidgeon. It's mildly amusing, but drawn-out and repetitious. Cutting about 30 minutes definitely would improve its entertainment value. Among the musical high spots are Iturbi's playing of Chopin's "Polonaise" and Rachmaninoff's "Second Piano Concerto," as well as some boogie-woogie twin piano pounding with his sister, Amparo. Little Miss Powell's superb soprano renditions of Victor Herbert's "Italian Street Song" and the climactic Gounod's "Ave Maria," in which she is backed up by a tremendous choral group in the overpowering outdoor setting are better than the two new ballads, "And Dreams Remain" and "Someone to Love," both sung clearly, but without much warmth, by Ilona Massey. The photography is excellent with the unusual camera angles of Iturbi's piano being similar to the Disney technique.

In Mexico City, Jane Powell, 15-year-old daughter of Walter Pidgeon, the American Ambassador, takes care of details for her father's embassy ball and persuades both Xavier Cugat and his singer, Ilona Massey, to attend. She then visits Jose Iturbi, who mistakes her for an auditioning singer and Pidgeon had known Miss Massey in Europe and he renews a romance while his neglected daughter imagines she is in love with Iturbi, to the consternation of Roddy McDowall, her young boy friend. When Iturbi, who is actually a grandfather, learns of Jane's affection, he conspires with Pidgeon to disillusion her. Pidgeon also gets in a similar predicament with an admiring 'teen age youngster but his diplomacy gets him out of this. Jane finally accepts her father's growing love for Miss Massey and turns back to McDowall and, in the end, she makes her singing debut at a concert staged by Iturbi.

Except for Mikhail Rasumny's hilarious bit as an excitable French diplomat, the picture belongs to Iturbi and Miss Powell. The latter, who has made only two minor musicals for U. A. release, is a wholesome and engaging 15-year-old who has a natural comedy sense and who needs only a firm directorial hand to curb a slight tendency toward cuteness. Iturbi handles his comedy and acting chores delightfully. As the suave American Ambassador, Walter Pidgeon walks through a role which makes few demands other than that he be his romantic and charming self. Ilona Massey is strikingly photographed, but remains a cold personality. Roddy McDowall tries too hard, yet manages to get chuckles as the high-voiced adolescent.

YORK

BOX OFFICE RATING: ● Poor ● ● Average ● ● ● Good ● ● ● ● Excellent

20th CENTURY-FOX . . . 1 October Release

'HOME, SWEET HOMICIDE' GOOD ENTERTAINMENT FOR FAMILY TRADE

Rates ● ● + generally

20th Century-Fox

90 minutes

Peggy Ann Garner, Randolph Scott, Lynn Bari, Dean Stockwell, Connie Marshall, James Gleason, Anabel Shaw, John Shepperd, Barbara Whiting, Stanley Logan.

Directed by Lloyd Bacon.

Three engaging juvenile performers brighten the melodramatic background of "Home Sweet Homicide" and make it a novel and entertaining programmer. Although not a big picture in any sense, the "Junior Miss turns detective" angle can be exploited to attract family audiences while Lynn Bari and Randolph Scott give it fair name draw. Based on the novel by Craig Rice, this stresses the human interest and wholesome comedy (despite the title) engendered by the youngsters' efforts to solve a crime without police assistance and to promote a romance for their widowed mother. Except for the scary climax, there is little actual suspense mainly because audiences will guess the identity of the real killer and will enjoy watching the kids show up the blunderings of the police. Peggy Ann Garner and Connie Marshall are natural and typical of 'teen age youngsters, and, while Dean Stockwell (who scored in "The Green Years") may seem too precocious and given to grown-up utterances, his cute appearance will win the hearts of feminine patrons. Lynn Bari is attractive and convincing in her young matron role and Randolph Scott makes an excellent romantic foil as the matter-of-fact police lieutenant. Barbara Whiting (the Fuffy of "Junior Miss") again gets laughs with her sloppy appearance and James Gleason contributes one of his sturdy character portrayals.

Lynn Bari, young widow and writer of successful mystery novels, has three children (Peggy Ann Garner, Connie Marshall and Dean Stockwell) who are content to do all the household chores, but feel that their attractive mother should have a new romance. They decide to invite Staney Logan, author of a best-seller, to dinner to celebrate the completion of Miss Bari's latest novel. Arriving at Logan's home, they hear his typewriter going so they don't disturb him, but later they hear shots coming from the nearby home of John Shepperd, husband of their mother's agent. Realizing the importance of every detail, they take note of the exact time of the shots, but, when Randolph Scott arrives to investigate the murder of Shepperd's wife, they answer his questions but deliberately falsify the time of the shots. They decide to let their mother solve the case and get publicity, but when she refuses, they follow their own clues. First they help Shepperd to hide out and then they search his home for letters proving his wife had been blackmailing people. They find the list just before they see a man murdered in Shepperd's home. Miss Garner, who has hidden the list in her house, is later attacked by Logan, who had been one of the blackmail victims. After Stockwell proves that Logan's typing alibi was actually sounds coming from a record, the murderer confesses and the children are delighted to see that Scott is taking an interest in their mother.

DENLEY

'CANYON PASSAGE' TECHNICOLORED WESTERN HAS ROUTINE STORY

Rates ● ● ● in action houses; less elsewhere

Universal

90 minutes

Dana Andrews, Brian Donlevy, Susan Hayward, Ward Bond, Patricia Roc, Andy Devine, Rose Hobart, Halliwell Hobbes, Lloyd Bridges, Stanley Ridges, Dorothy Peterson, Hoagy Carmichael, Fay Holden.

Directed by Jacques Tourneur.

The strong cast and gorgeous Technicolor outdoor backgrounds in "Canyon Passage" dress up an essentially commonplace pioneering tale. Based on the widely-read Saturday Evening Post serial by Ernest Haycox and starring Dana Andrews, Brian Donlevy and Susan Hayward as marquee names, this Walter Wanger special has selling angles and should do especially well in action houses and above average in other situations. The story's thrill highlights are a realistically brutal fistic encounter between hero and bad man and the cowboys-and-Indians climax, complete with burning cabins, scalpings, slaughtered settlers, etc., but, in between, the action is rambling and the frontier romance is handled in routine fashion. The human interest touches and the pleasing prairie ballads written and sung by Hoagy Carmichael are well done, but they tend to dissipate suspense and delay the progress of the main plot. This can boast of breathtakingly beautiful Technicolored panoramas of Oregon's plains and mountains, but, otherwise, it isn't in the same league with Wanger's memorable "Stagecoach" of 1939.

In 1856, Dana Andrews, who runs a general store and operates a mule freight line in Jacksonville, Oregon, is in love with Susan Hayward, who is betrothed to his close friend, Brian Donlevy, manager of the local express office. At a festive town gathering, Andrews asks Patricia Roc, adopted daughter of Andy Devine, a settler, to marry him. Meanwhile, Donlevy, who has been stealing miners' gold to cover his gambling losses, becomes involved in the murder of a miner and the latter's friend, Lloyd Bridges, forces him to stand trial at a kangaroo court. The crowd wants to hang Donlevy, but Andrews defends him and insists upon a legal trial. When Andrews' enemy, Ward Bond, incites an Indian uprising, Donlevy's fate is left undecided while the settlers band together to protect their settlement. During the Indian raid, Jacksonville is invaded and burned, Andrews' store and mule teams are destroyed and Donlevy is murdered. When Devine is massacred, Miss Roc escapes to the hills and, when she is rescued, she tells Andrews she wants to settle down instead of being a part of his restless existence. This leaves Andrews free to marry Miss Hayward and, together, they start for San Francisco to obtain money to rebuild the business.

Dana Andrews gives a vigorous portrayal of the restless pioneer business man and Brian Donlevy is well cast as the suave gambler. Both Susan Hayward and Patricia Roc (British star making her first Hollywood picture) have been photographed attractively. The former gives her role the required sultry quality, but Miss Roc has a precise and lady-like manner of speaking which seems out-of-place, although her British background is explained. Hoagy Carmichael gives an easy-going portrayal and puts over "Buttermilk Sky" effectively.

LEYENDECKER

'QUEEN OF BURLESQUE' FAIR MURDER-MYSTERY

Rates ● ● as supporting dualler in minor houses

PRC Pictures

68 minutes

Evelyn Ankers, Carleton Young, Rose La Rose, Craig Reynolds, Marian Martin, Emory Parnell, Alice Fleming, Murray Leonard, Jacqueline Dalya, Nolan Leary, Gordon Clark, Red Marshall, David Frisco, Charles King.

Directed by Sam Newfield.

This moderately suspenseful murder mystery, with its burlesque background adding some color, will make a fair supporting dualler in lower price houses. Although there are no marquee names in the cast, the title and background can be exploited to attract some trade. Actually, however, the burlesque queens are always fully clothed in tawdry costumes and there is nothing offcolor in the dialogue and situations. Several murders take place during a story dealing with backstage bickerings and jealousies and, although suspicion is directed at a half-dozen characters, the avid mystery fans will probably be able to spot the killer long before the denouement. Miss La Rose handles her burlesque stripper role well enough, but Evelyn Ankers carries the acting burden and also puts over a near-suggestive song, "Oh No, Not Much," very neatly indeed.

When Carleton Young, newspaper reporter, learns that his girl friend, Evelyn Ankrs, is to be replaced as star of Craig Reynolds' burlesque show by her predecessor, Jacqueline Dalya, he has hopes she will at last marry him and give up the stage. However, Miss Ankers, who believes Reynolds is being blackmailed by Miss Dalya, and Rose La Rose, another stripper, keep angling for the star part. After Marian Martin, a chorine, quarrels with Miss Dalya about a man they both had loved, the new star is found strangled in Miss Ankers' wardrobe trunk. The police inspector Emory Parnell, questions both Miss La Rose and Miss Ankers until Alice Fleming, wardrobe mistress who idolizes the latter, confesses to the murder, but no one believes her. Later, after both Miss Martin and Miss La Rose are also murdered, Miss Fleming claims an attempt was also made on her life. But inspection of the room reveals that Miss Fleming must have fired the bullet at herself and the police finally make her confess that she committed the other crimes as the result of a homicidial mania induced by her intense love for Miss Ankers, whom she mistakenly believes to be her daughter.

DENLEY

(More Reviews on Page 37)

WARNERS' FAITH IN SOUND OPENED TALKIE ERA IN '26

Four brothers adopted a foundling just 20 years ago this week. The infant had been kicking around for a while, neglected and rebuffed because of its strange and unorthodox nature. By most it was regarded as a freak and they shied away from it.

But the four Warner Brothers—Harry, Jack, Albert, Sam—saw the possibilities of this stripling sound, and not only took it under their wing, but invested everything they had into nurturing and developing it.

It took a lot of faith and guts to get the baby started. Sometimes growing pains were mistaken for last gasps. But once shed of its diaper, developed by scientific research and fed on a diet of showmanship and popular approval, the youngster grew by leaps and bounds.

Today, the queer little baby is the giant of the motion picture industry—the talking picture. And most of the credit must go to its foster parents, the Warner Brothers, for having had the courage to adopt the unwanted infant two decades ago.

* * *

On August 6, 1926, Warner Bros. presented the world premiere of John Barrymore in "Don Juan" and a program of Vitaphone short subjects starring opera and concert artists who were heard as well as seen on the screen for the first time. That first night went down in history as the birth of commercially successful talking pictures. It started the revolution which brought sound to all the screens of the world.

The Twentieth Anniversary celebration of that event is being sponsored this month by Warner Bros., the American Telephone & Telegraph Co., Bell Telephone, Western Electric, Eastman Kodak, RCA-Victor, Society of Motion Picture Engineers and Thomas A. Edison, Inc.

On August 6, 1946, 250 theatres will premiere Warners' anniversary Technicolor feature, "Night and Day". Each special presentation will climax a civic event embracing the participation and cooperation of city officials, national notables, newspapers and radio stations. A mammoth studio celebration studded with stars and big names in business, government and sciences will join in a tribute over a coast-to-coast hook-up.

Throughout the country, Governors have proclaimed the week of August 6 as 20th Anniversary of Talking Pictures week for their respective States. National radio programs have been plugging the Cole Porter tunes from the Anniversary picture, "Night and Day". Newspaper contests, window displays, posters, ads and every conceivable means of publicizing the event have been lavished by Warner publicists until the entire nation joins in celebrating the Anniversary.

But the picture was different back in 1925.

Hearing about experiments with talking pictures from Western Electric, the late Sam Warner was delegated by his brothers to look into an exhibition at the Bell Telephone Laboratories. Returning full of enthusiasm, despite others' skepticism, he persuaded his brothers to hear and see them, too. They agreed to undertake the development.

They reorganized their activities, Sam experimenting with the new medium at Vitagraph studios in Brooklyn, while Jack continued production of silent pictures, Albert supervised their distribution and Harry, as president, supervising all activities, particularly financial.

By the spring of 1926, after overcoming many difficulties, technical, financial and artistic, the brothers made definite plans for theatrical release and formed the Vitaphone Corporation to carry on the development.

They took the silent feature starring John Barrymore, "Don Juan", and added a musical score supplied by the New York Philharmonic. To supplement the program, they added several shorts with world-famous artists appearing in them and opened the show at New York's Warner Theatre. The response was overwhelming.



THE WARNER BROS.

From the left: Jack L., Vice-President and Executive Producer; Harry M., President, and Major Albert, Vice-President and Treasurer. The fourth brother, Samuel L., died in 1927.

but still not powerful enough to convince theatre owners that they should go to the expense of wiring their theatres for sound.

So Warners took the matter to the public. They acquired show-window theatres for their talking product and when "The Jazz Singer" appeared on Broadway, it was acknowledged that talking pictures might be here to stay. But the elation felt by the Warners when they saw their experiment succeeding was sadly dampened when Sam Warner died one day before the first public showing of "The Jazz Singer" on October 5, 1927.

To speed up reconversion of theatres for sound, with the demand stimulated by "The Jazz Singer", Warner Brothers assumed the risk of installing equipment for road showing of the picture. Their judgment was borne out when the theatre owner in each location took over the equipment permanently. By June 16, 1928, 220 theatres were showing sound pictures. The Vitaphone Corporation had scored 20 feature productions and produced more than 300 short subjects.

Then came the flood of sound equipment demand all over the country, and the clincher was the first 100% all-talking picture, "Lights of New York". It had been a long pull for the Warners, who had backed their faith in Vitaphone with their own funds. Between August, 1926, and December, 1928, the Warners personally made a number of large loans to Warner Bros. Pictures, Inc., with advances at one time exceeding five million dollars. They have been amply repaid for this risk, both financially and in the respect and gratitude of an entertainment-hungry world.

The Warner Bros. Say . . .

¶ "The number of unbelievers was more than a thousand to one against us...Those men who backed us up with their faith in those early days of sound were real showmen, and as showmen they realized that we had something of tremendous value.. More than that, however, was the confidence these men had in us—in my brothers, Sam, Jack and Albert, and myself." — HARRY M. WARNER.

¶ "As I see it, our industry has undergone such a drastic transformation and has made such long forward strides in its short span of existence that it could well spend the next twenty years consolidating its position...But we are not the kind of people who rest on our laurels...The talking picture is not the last horizon for us. There are new and brighter ones still ahead." — JACK L. WARNER.

¶ "One of the incidental, though by no means unimportant, results of the talking motion pictures was that they brought to the film industry a respect never before accorded it. The old-time snipers at the screen...were very much surprised to discover, when the screen was given voice, that Hollywood had many worthwhile things to say." — MAJOR ALBERT WARNER.

HOW TALKIES WERE BORN



1876—Alexander Graham Bell patented the telephone.

1877—Thomas A. Edison invented the phonograph.

1880—Bell and associates transmitted voice and music on a beam of light, using a selenium cell. Later Bell and associates developed a flat disc wax record.

1887—Edison started his research leading to the invention of the motion picture. His purpose was to provide a pictorial accompaniment to the phonograph.

1895—Silent motion pictures were projected on a theatre screen for the first time at Koster & Bial's Music Hall, New York, on April 23, by the Vitascope, invented by Thomas Armat and manufactured by Edison, using Eastman film.

1907—Dr. Lee De Forest invented the audion tube.

1913—After continued experiments, Edison introduced the Kinetophone for projecting talking motion pictures. The talk was recorded on phonograph records, and the phonograph was placed behind the screen. A fire in Edison's laboratories on December 9, 1914, destroyed the motion picture department, and making of "talkers" was abandoned...Dr. Lee De Forest sold all rights to his audion tube to Western Electric Co.

1916—E. C. Wente developed the condenser microphone.

1917—Theodore W. Case and E. I. Sponable discovered the Thalofide cell, used in World Wars I and II for secret signalling.

1920—Among the new developments that came into use during and immediately after World War I were the public address system, electrical recording and broadcasting systems.

1921—Lee De Forest's first demonstration of sound-on-film recording was made in his High Bridge, N. Y., laboratory.

1923—De Forest Phonofilm was shown for three weeks, starting April 15, as part of an otherwise silent program at the Rivoli Theatre, New York.

1925—Warner Bros. on June 25 entered an agreement with W. E. to share in the development of sound motion pictures.

1925-26—Sam Warner headed a crew of motion picture and electrical technicians in developing the commercial possibilties of sound.

1926—Vitaphone Corp. formed on April 8. Agreement entered into with Western Electric on April 20 granting to Vitaphone the exclusive right to use Western Electric apparatus for recording sound motion pictures. E. C. Wente completed development of a loud speaker capable of handling enough power to make it suitable for theater use. World premiere of Vitaphone at Warners' Theatre, New York, on August 6, the program consisting of "Don Juan" with a synchronized sound-on-disc score and a group of Vitaphone musical shorts.



At Columbus Circle in New York, gay festivities have been held daily during the past two weeks as part of Warners 20th Anniversary of Sound celebration.

Remember?

Rivoli Vitaphone News

LA CROSSE, WISCONSIN

Coming to the Rivoli Theatre, La Crosse, Wis. One Week—7 Days, Sunday to Saturday inclusive APRIL 29th to May 5th, 1928

VITAPHONE WILL THRILL THE WORLD

Was the prophecy made by the first audience assembled at the introduction of Vitaphone at the theatre just a brief year ago.

VITAPHONE FULFILLED THAT PROPHECY

For the First Time in Motion Picture History it brought to the [illegible] audiences members of the Hundred and Seven Concert [illegible] under the baton of a [illegible] Symphonic Orchestra [illegible]

No Longer Must Pictures Be Classed As The Silent Drama—

In Very Truth

VITAPHONE IS THRILLING THE WORLD.

THE JAZZ SINGER

Ushers in the First Anniversary of Vitaphone. BRINGING WITH IT THE REFINEMENTS and IMPROVEMENTS Made By This Remarkable Invention During the First Year of its Activity—

THE JAZZ SINGER

Opens a New Field for Vitaphone.

Until You Have Seen and Heard "The Jazz Singer" You Have Not Heard Vitaphone.

AL. JOLSON will sing a number of songs during "The Jazz Singer." Thus employing Vitaphone in a hither to undeveloped field.

See and Hear



ON THE
VITAPHONE

Al. Jolson Sings

The following numbers during the action of

"The Jazz Singer"

"Dirty Hands Dirty Face"
"Toot, Toot, Tootsie Good-Bye"
"Blue Skies"
"Mother, I Still Have You"
"Kol Nidre Mammy"

CANTOR JOSEF ROSENBLATT In Sacred Singing YAHRZEIT On the Vitaphone During the Concert Scene of THE JAZZ SINGER

At the

RIVOLI

La Crosse, Wis.

One Week Starting

SUN. APRIL 29th to SAT. MAY 5th

Inclusive

The reproduction of this 1928 circular will strike a nostalgic note with thousands of exhibitors. Were you one of those who helped Warner Bros. make talking pictures a reality?

This was the official premiere of commercially successful sound and talking motion pictures.

1927—Fox-Case Corp. presented several sound-on-film shorts on January 21 at Sam H. Harris Theatre, New York, in conjunction with silent feature "What Price Glory?" General Electric presented demonstration of a sound-on-film device resulting from six years of experimentation in its Schenectady laboratories. Exhibition was held January 30 in a Schenectady theatre. General Electric, RCA and Westinghouse sponsored demonstration of their sound-on-film device at Rivoli Theatre, New York, February 11. First talking newsreel, produced with Fox-Case sound-on-film system, previewed at Roxy Theatre, New York, April 29, and throughout ensuing week. "The Jazz Singer", starring Al Jolson, first motion picture with spoken dialogue (two short sequences, in addition to song numbers), had its world premiere October 6 at Warners' Theatre, New York.

1928—Sound devices developed by GE, RCA and Westinghouse were made available to the film industry through a deal with FBO. "The Perfect Crime", first feature with Photophone (sound-on-film) recording, released by FBO on June 17..."Lights of New York", first all-talking feature, opened at New York Strand.

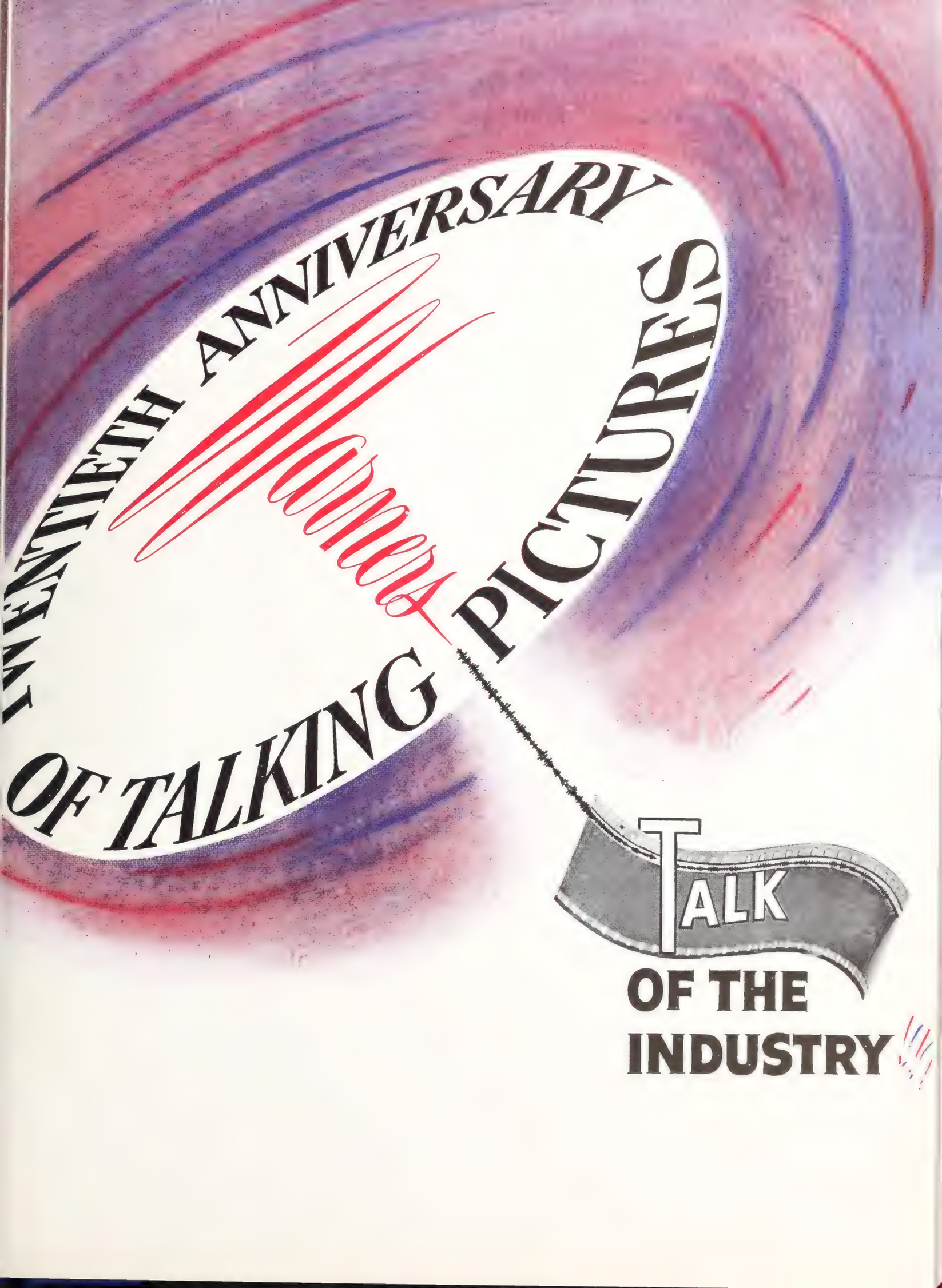
1929—Over 1,000 U. S. theatres wired for sound and conversion gains momentum.

1930—About 10,000 theatres (more than half of active number in U. S.) are wired.

1935—Film industry, production and exhibition, 100% converted to sound.

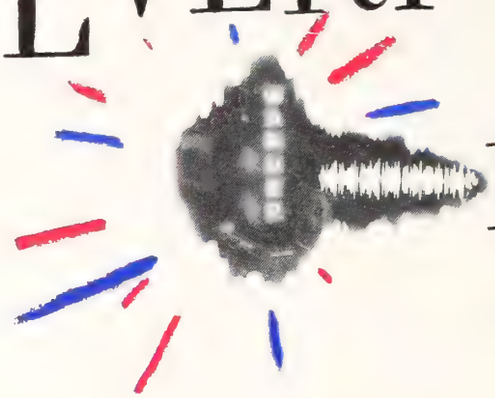
TWENTIETH ANNIVERSARY

OF TALKING PICTURES



OF THE INDUSTRY

THIS IS EVERY EXH



1926

The Proudest Anniversary in all the Show World gets the

GREATEST

WE'RE mighty grateful for all the tributes that are being heaped on Warners these Anniversary days. But there are others within the industry who have earned the right to consider it their Anniversary, too.

To the exhibitors, large and small,

Jack L. Warner, *Executive Producer*

BITOR'S ANNIVERSARY

1946

Warners and "talking pictures" we very much. It was through heir far-sightedness, their support and their showmanship that rogress was possible in those rst struggling "See and Hear" ays. We acknowledge their important contribution with gratitude most sincere; and we look forward to the continued progress that must result from this ever-growing bond between us.

And now, fully realizing the meaning of this occasion to every exhibitor on the globe, we here present our Celebration attractions.

ELEBRATION LINE-UP IN ALL SHOW HISTORY!

NOT FOR ONE DAY

NOT FOR ONE NIGHT -- But....

The Celebration goes on and goes on and goes on

NIGHT AND DAY

IN ANNIVERSARY TECHNICOLOR



THIS WEEK IN 250 NIGHT AND DAY-AND-DATE PREMIERES! NEVER SUCH TRANS-CONTINENTAL FESTIVITIES! NEVER SUCH INDUSTRY-WIDE PARTICIPATION!

And the celebration goes on and goes on and

Hats off to all of them - they made "Night and Day" possible!

CARY GRANT · ALEXIS SMITH in "NIGHT AND DAY" with MONTY WOOLLEY GINNY SIMMS · JANE WYMAN EVE ARDEN CARLOS RAMIREZ DONALD WOODS and MARY MARTIN

SCREEN PLAY BY CHARLES HOFFMAN LEO TOWNSEND WILLIAM BOWERS · Directed by MICHAEL CURTIZ PROD BY ARTHUR SCHWARTZ ADAPTATION BY JACK MOFFITT BASED ON THE CAREER OF COLE PORTER ORCHESTRAL ARRANGEMENTS BY RAY HEINDORF

THESE

ARE THE SHOWS THAT SAY "HAPPY WARNER ANNIVERSARY" EVERY DAY!

BETTE DAVIS

IN

A STOLEN LIFE

TWENTIETH ANNIVERSARY Warner OF TALKING PICTURES

WITH

GLENN FORD and DANE CLARK

WALTER BRENNAN · CHARLIE RUGGLES



Screen Play by Catherine Turney • Adapted by Margaret Buell Wilder
From a Novel by Karel J. Benes • Music by Max Steiner

Directed by CURTIS BERNHARDT

HUMPHREY BOGART · LAUREN BACALL

IN

THE BIG SLEEP

TWENTIETH ANNIVERSARY Warner OF TALKING PICTURES



with MARTHA VICKERS · DOROTHY MALONE

A HOWARD HAWKS PRODUCTION

Music by Max Steiner • Screen Play by William Faulkner, Leigh Brackett & Jules Furthman • From the Novel by Raymond Chandler

DENNIS MORGAN · JACK CARSON

IN

TWO GUYS FROM MILWAUKEE

TWENTIETH ANNIVERSARY Warner OF TALKING PICTURES



and JOAN LESLIE · JANIS PAIGE · S. Z. SAKALL · PATTI BRADY

Original Screen Play by Charles Hoffman and I A L Diamond

Directed by DAVID BUTLER · Produced by ALEX GOTTLIEB

ELEANOR PARKER · PAUL HENREID · ALEXIS SMITH

IN

W. SOMERSET MAUGHAM'S

OF HUMAN BONDAGE

TWENTIETH ANNIVERSARY Warner OF TALKING PICTURES



with EDMUND GWENN • JANIS PAIGE

Music by Erich Wolfgang Korngold • Screen Play by Catherine Turney

Directed by EDMUND GOULDING · Produced by HENRY BLANKE

BETTE

DAVIS AND

PAUL

HENREID

IN

DECEPTION

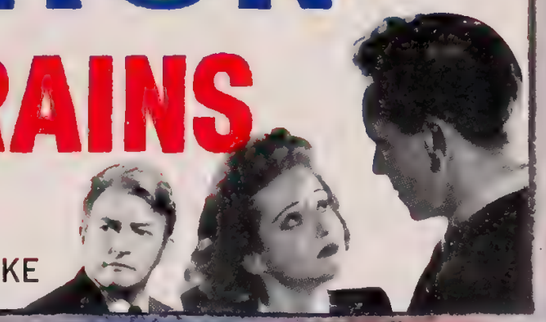
WITH **CLAUDE RAINS**

Screen Play By JOHN COLLIER & JOSEPH THAN
Based On Play By LOUIS VERNEUIL
Music By ERICH WOLFGANG KORNGOLD

Directed By
IRVING RAPPER

•

Produced by
HENRY BLANKE



GARY COOPER



IN

CLOAK and DAGGER

with
ROBERT
ALDA

•

and introducing
LILLI
PALMER

•

A UNITED STATES PICTURES PRODUCTION
SCREEN PLAY BY ALBERT MALTZ AND RING LARDNER JR. ORIGINAL STORY BY
BORIS INGSTER AND JOHN LARKIN MUSIC BY MAX STEINER

Directed by
FRITZ LANG

•

Produced by
MILTON SPERLING

IDA

LUPINO · ROBERT ALDA

ANDREA

KING · BRUCE BENNETT

IN

THE MAN I LOVE

Screen Play by Catherine Turney • Adaptation by Jo Pagano and Catherine Turney • From a Novel by Maritta Wolff

Directed by RAOUL WALSH

•

Produced by ARNOLD ALBERT



DENNIS

MORGAN · JACK CARSON

JANIS

PAIGE · MARTHA VICKERS

IN

THE TIME, THE PLACE AND THE GIRL

IN TECHNICOLOR

with S. Z. SAKALL · ALAN HALE
and CARMEN CAVALLARO & Orchestra

Screen Play by Francis Swann, Agnes Christine Johnston & Lynn Starling
Original Story by Leonard Lee
Orchestral Arrangements by Ray Heindorf

Directed by
DAVID BUTLER

•

Produced by
ALEX GOTTLIEB



ERROL ELEANOR

FLYNN · PARKER

IN

NEVER SAY GOODBYE



with LUCILE WATSON • S. Z. SAKALL • PATTI BRADY

Screen Play by I A L. Diamond and James V. Kern • Original Story by Ben and Norma Barzman • Adaptation by Lewis R. Foster

Directed by JAMES KERN • Produced by WILLIAM JACOBS

JOHN GERALDINE

GARFIELD · FITZGERALD

IN

NOBODY LIVES FOREVER

With WALTER BRENNAN · FAYE EMERSON · GEORGE COULOURIS · GEORGE TOBIAS

Original Screen Play by W. R. Burnett

Music by Adolph Deutsch

Directed by JEAN NEGULESCO • Produced by ROBERT BUCKNER



AND NOW AS ALWAYS

A SOUND PROGRAM NEEDS

VITAPHONE

THE FAMOUS WARNER WORD THAT INTRODUCED TALKING PICTURES!

SHORTS

- 8 TECHNICOLOR SPECIALS — Two Reels
- 26 MERRIE MELODIES AND LOONEY TUNES — In Technicolor — One Reel
- 6 FEATURETTES (*Classics of the Screen*) — Two Reels (Re-Released)
- 13 SPORT PARADES — In Technicolor — One Reel
- 6 JOE (*So You Want*) MacDOAKES COMEDIES — One Reel
- 13 BLUE RIBBON CARTOONS — In Technicolor — One Reel (Re-Released)
- 6 ADVENTURE SPECIALS — In Technicolor — One Reel
- 6 MELODY MASTERS BANDS — One Reel

AND BOTH EARLY NEXT YEAR!

LIFE WITH FATHER



NOW APPROACHING ITS 8th SUCCESSIVE YEAR ON BROADWAY! IN TECHNICOLOR

VOICE OF THE TURTLE



STILL THE BIGGEST THING IN ROMANCE AND COMEDY ON THE BROADWAY BOARDS!

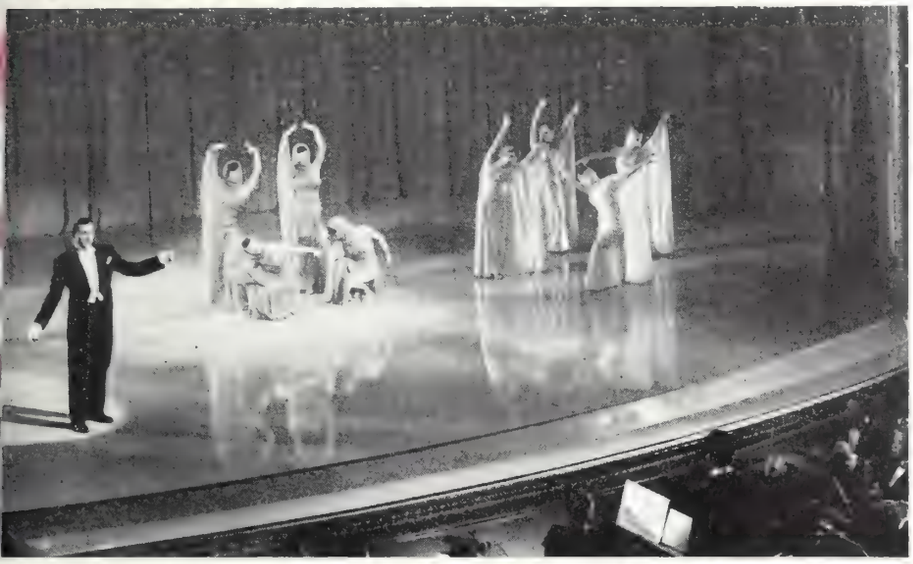
SOUND BUSINESS POLICY:

"WARNERS HAVE AN ENVIABLE RECORD FOR COMBINING GOOD CITIZENSHIP WITH GOOD PICTURE MAKING"

THE NEW YORK TIMES













EXPLOITATION PICTURE

"NIGHT AND DAY"

Warner Bros. Birthday Gift

It is fitting that Warner Bros. should celebrate the 20th Anniversary of talking pictures with a picture that is so delightful a treat to the ear as Night and Day, the musical story of musical genius Cole Porter. This is Sound at its best, a moving panorama of a famous man's colorful life set to the tempo of the dozens of lilting, catchy tunes he has composed — all in Technicolor. At the top, left: Mary Martin re-creating My Heart Belongs to Daddy. And below: I've Got You Under My Skin, Ginny Simms singing Just One of Those Things and Cary Grant (as Porter) hearing Rosalie played by a group of street musicians in London. At the top, right: a dance interpretation of the classic Begin the Beguine. And below: Jane Wyman singing You Do Something to Me. It's a showman's dream!

EXPLOITATION PICTURE

(Continued from Preceding Page)

"NIGHT AND DAY"

CREDITS

A Warner Bros.-First National Picture. Produced by Arthur Schwartz. Directed by Michael Curtiz. Cast: Cary Grant, Alexis Smith, Monty Woolley, Ginny Simms, Jane Wyman, Eve Arden, Victor Francen, Alan Hale, Dorothy Malone, Tom D'Andrea, Selena Royle, Donald Woods, Henry Stephenson. Screen Play by Charles Hoffman, Leon Townsend and William Bowers. Adaptation by Jack Moffitt. Based on the Career of Cole Porter. Orchestral Arrangements by Ray Heindorf. Photographed in Technicolor by Peverell Marley, A. S. C. and William V. Skall, A. S. C.



1. Much more absorbed in student rallies and campus musical productions than in his law studies at Yale, Cole Porter (Cary Grant), aided and abetted by law professor Monty Woolley, decides to try his hand at show business.



2. Home for the Christmas Holidays, he tells his grandfather that he will not return to Yale, a great disappointment to the old man. But Cole's visit at home is lightened by the visit of his cousin, Nancy (Dorothy Malone) and her friend, Linda Lee (Alexis Smith).



3. Practically broke, Porter and Woolley connive to get "angels" to back their first show, "See America First," which stars Gracie Harris (Jane Wyman). On opening night, as it appears to be a hit, the audience begins to walk out and Porter learns that the Lusitania has been sunk. The show closes.



4. Porter enlists in the French Army and is wounded. In a hospital in France, he again meets Linda, working as a Red Cross nurse. She inspires Cole to continue with his song-writing, gets his song an audition in Paris, but his music is considered too high-brow.



5. Back in America, Porter takes a job as a song-plugger in a five-and-ten with Carole Hill (Ginny Simms) to get the feel of popular demand, finds his original songs are more popular with customers than the published ones.



6. Cole again gets Woolley and thus begins a series of smash hit shows. He goes to London, marries Linda, but when he gives all his attention to his shows, Linda leaves him. During rehearsal for "Leave It To Me" Gracie picks her chum, Mary Martin, from the chorus to sing "My Heart Belongs to Daddy," which makes Broadway history.



7. Porter is injured in a fall and rather than lose the use of his leg, undergoes countless operations, without Linda's knowledge. Honored at a Yale reunion, Cole finds Linda there and they are reunited.

NEWS DIGEST

Bi-Weekly Review of the Trade's Events



Eric Johnston, MPAA president, was given a contract extension from five to seven years at a recent MPAA board meeting. Successor to Will Hays, Johnston's service to the industry during his one-year tenure and his plans for the future of the motion picture have won the admiration and respect of all branches.



The vast campaign ballyhooing the 20th Anniversary of sound pictures has been conducted under the knowing eye of Warner Bros. v. p. and ad-pub chief Mort Blumenstock. It is one of the most intensive and extensive campaigns ever.



The Universal Pictures building now being erected at Park Avenue and 57th in New York which will house Universal Pictures Co., Inc., and its affiliates, including Universal International, United World Pictures, Enterprise Productions and the J. Arthur Rank Organization.

UNIVERSAL, INTERNATIONAL MERGE

The production activities of Universal Pictures Company, Inc., and International Pictures Corporation will be merged as of October 1st, 1946, in a new production company under the name of Universal International Production Company, it was announced simultaneously in New York, London and Hollywood last Wednesday (31) by the J. Arthur Rank organization, Universal, International and United World Pictures Co., Inc.

The announcement of the merger of interests was made at the conclusion of a series of conferences in London attended by important executives of these companies at which a representative of the Robert Young Picture Enterprises was also present. Plans were drawn up for what was termed a "stronger Anglo-American Film relationship and for the expanded production, distribution and exhibition of J. Arthur Rank and Universal and International Pictures throughout the world."

Programmers, Westerns Out

The new consolidated company will produce top bracket pictures, with 25 planned for the first year. Program pictures formerly made by Universal, such as westerns, serials and low bracket pictures will be completely eliminated, it was stated.

The new Universal International, which will be a wholly owned subsidiary of Universal Pictures Company, Inc., will be headed by Leo Spitz, as chairman, and William Goetz, as president, and they will be in charge of all production activities. Cliff Work, vice-president of Universal, will remain as one of the senior studio executives.

United World will be consolidated into the organization for the distribution of the United International Pictures, which will also distribute the Rank pictures in the United States and Latin America. Executives of UW will join the expanded Universal organization with Matthew Fox, UW president, rejoining Universal as executive vice-president and a director on the board. A special department within the Universal distribution organization will be created to give specialized and concentrated attention to the Rank product.

The combined group announced its intention to add to its present interests in over 1,000 theatres throughout the world by the acquisition or building of theatres, including houses which Universal International intends to acquire in the United States.

Rank-Eagle-Lion Deal Continues

The previously established relationship between Rank and Robert Young's Eagle-Lion Distributing Company in America for the distribution of the former's films in the U. S. and Latin America will be continued. The Rank Organization will distribute the American-made Eagle-Lion product in the United Kingdom and elsewhere throughout the world.

An important feature of the new association, it was noted, will be a regular and planned interchange of actors, directors and writers between Universal International in this country and the Rank organization in England, thus adding to the world-wide appeal of the product of both groups.

* * *

MYERS SAYS DECISION BASED ON FALLACY

Terming the statutory court's proposal of competitive bidding for films as a substitute for divestiture like "treating a cancer with headache pills", A. F. Myers, general counsel of National Allied, unleashed a scathing denunciation of the court's opinion in the New York anti-trust case.

In a 23-page analysis of the decision handed down by the three judges, Myers called "the artificially-created film shortage the greatest evil of the industry today." He added, "Putting films on the auction block will not induce the defendants to increase the number of their releases or to open their retained first-run theatres to the products of new producers and new distributors who might wish to enter into competition with them."

"Partial" Victory

Although the Government scored a "partial" victory in view of the decision's denunciation of the defendants' business methods and the Court's findings of law violation, the decisions' denial of the Government's plea for theatre divorcement was "most extraordinary", Myers said, and the decision "falls short of the full measure of relief which independent exhibitors had hoped for, and which the findings and conclusions of the court clearly warrant."

"The Court's major fallacy is in assuming a product shortage to be the normal state of the business", he declared. The Allied leader acknowledged that the decision prohibits a theatre-operating defendant from tying up playing time, "except with respect to its own pictures in its own wholly-owned theatres" by means of block-booking, formula deals, etc. "But", he added, "so long as the defendants together control a vast majority of the metropolitan first-run theatres, they will be able by extended playing time and other devices to bleed their pictures white and at the same time to perpetuate the existing shortage; and new producers and distributors, with no assurance of fair access to the all-important first-run revenue, will have no incentive to enter the field."

Partial Divorcement

As for the partial theatre divestiture ordered and the proposed court control over sales or purchase of joint interests in partially owned theatres, Myers claimed "in view of the Court's indulgent attitude toward theatre ownership by the defendants, and Judge Goddard's action in permitting certain of the defendants to acquire a large number of theatres under the consent decree, this seems to be a meager safeguard."

Myers noted that the elimination of minimum price provisions in film contracts "will be largely academic as far as most exhibitors are concerned" in view of the distributors demand for higher film rentals consequently giving exhibitors "little latitude and less incentive to lower admission prices."

Legality of Clearance Questioned

Commenting on the Court's findings on the legality of clearance, the analysis called the Court's definition "more remarkable for what it omits than for what it includes." Myers said that clearance was uniform in most metropolitan areas and was granted "through concerted action" thus raising the "very grave question whether there is any legal clearance in those areas today."

Myers also went into detail on block-booking and blind-selling, pooling agree-



Among the guests at the luncheon on behalf of the United Jewish Appeal given by Spyros P. Skouras to leaders of the motion picture industry are: Harry Buckley, W. M. Michel, William White and Malcolm Kingsberg.



Ed Catlin, with Warners for 25 years, has been promoted by Ben Kalmenson to branch manager in Buffalo, succeeding Al Herman, resigned. Catlin moves to Buffalo from Cleveland.



John B. Nathan, veteran overseas motion picture distribution representative for Paramount, has been named the company's division manager for Continental Europe, French North Africa and the Near East, succeeding Robert Schless, who resigned recently. Nathan's headquarters will be located in Paris.



Milton Cohen takes over as RKO's Eastern Central district manager, succeeding B. G. Kranze, resigned. Cohen, now with RKO eight years, was manager of the company's Detroit exchange, advancing to that post in 1943 from city salesman.

NEWS DIGEST

(Contniued from Page 27)

ments and jointly owned theatres, discrimination among licensees, the reasons and inconsistencies in denying divestiture, appraisal of the bidding system and action to be taken on reforms. He termed group resolutions of protest addressed to the court, polls to determine if exhibitors favor either acution selling or divestiture, and resolutions that the entire proceeding be dropped as totally futile and "naive."

Choice of Remedies

"The question boils down to a choice of remedies," he said. "It is either auction selling as prescribed by the district court or total divestiture as the Supreme Court doubtless will order once the case comes before it. For a court of its own motion to prescribe a drastic and revolutionary method of doing business, which affects innocent bystanders even more than the defendants, is unprecedented and should be reversed."

He advised that until a final decree is entered, organizations and leaders should refrain from advancing programs that carry emotional rather than realistic appeal, noting that "distributors are not wasting time on futile gestures but are busy working out solutions to their own advantage."

The Allied executive committee, after a study of the report submitted by Myers, will formulate a policy for the organization in reference to the decision as well as recommendations to the Attorney General, as provided for by action of the Board. It will also discuss the problem of harmonizing Allied's position with that of other independent exhibitor organizations through CIEA.

* * *

SINGLE PIC SELLING STARTS

Single picture selling by the Big Five distributors slipped into the industry on July 25 practically unnoticed as the sales forces of the distribution companies complied with their assurance to the Department of Justice to inaugurate the practice of selling one picture at a time. Instructions to regional offices of the distributors were sent by each of the Big Five. Columbia set its selling procedure in a similar pattern, offering "one or all" of its product with separate negotiations required for each picture and cancellation privileges contingent on the final decree.

Universal made no change in its selling procedure, although it declined to take contracts on next season's product until mid-August. William A. Scully, vice-president and general sales manager, indicated that there would be no change in the sales formula until the situation regarding the "Little Three" has been fully clarified. United Artists was expected to follow the same procedure. Republic, Monogram and PRC, non-parties to the suit, will continue on the same basis as heretofore.

* * *

TREASURY RULING HITS INDE PRODUCERS

Hollywood was thrown into a dither last fortnight when the Bureau of Internal Revenue issued a ruling disallowing capital gains entries by producers and film stars forming separate corporations for production of a single picture, for the purpose of paying lower taxes. The first to feel the impact of the new ruling was producer Samuel Goldwyn, against whom a ruling was entered by the Bureau declaring that five single picture companies formed by Goldwyn are of income status rather than capital gains status. Several other producers and stars fall under the same category and a bill that will reach whopping proportions was expected to be presented by the Treasury to these individuals, particularly since the ruling is retroactive for three years under the statute of limitations ruling.

The Bureau held that although there was nothing illegal in setting up separate corporations for individual pictures, it will not permit such structures to be used for the purpose of evading income taxes. With evidence piled up over a two-year period, the Bureau charges that corporations have been set up, with stock issued participants later converted and profits from this conversion listed with the Treasury as capital gains, subject to a 25 per cent capital gains tax, instead of the much higher straight income levies — as much as 85 per cent.

Since the Treasury Department has the authority, under a previous Supreme Court ruling, to determine whether a corporation is for capital gains purposes, on a corporate basis, or for personal income purposes, the only point on which the ruling might be contested in court is the facts on which the Bureau bases its ruling. With an intensive investigation that stretched over two years during which the Bureau collected its evidence, it seemed highly probable that it issued its ruling secure in the knowledge that it would be upheld if it came to court proceedings.

In Hollywood, reaction to the ruling was varied. In quarters where the ruling

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WARNERS MEETS IN A. C.

Approximately 100 Warner Bros. executives, representing the domestic and foreign sales departments, home office. studio and theatre organization, will convene on Monday, August 5 in Atlantic City for a three-day international sales meeting tied in with the celebration of the Twentieth Anniversary of Talking Pictures. The sessions will mark the first big sales meeting held by Warners in four years, with Ben Kalmenson, vice-president and general sales manager, presiding.

Discussion will include an outline of coming product, changes in sales practices under the new industry regulations and other timely matters. Divisional and departmental meetings, dealing with regional and local operations, will wind up the sessions on Wednesday.

* * *

JOHNSTON PACT EXTENDED

Eric Johnston's contract as president of the Motion Picture Association was extended from five to seven years by the Association's board of directors at its meeting in New York on July 25. The board also deferred further action in the case of "The Outlaw," pending Howard Hughes' recovery from his recent plane accident. Herman Robbins, president of National Screen Service, was elected a member of the Association.

In announcing the contract extension, the board lauded Johnston for his grasp of the industry's problems, his plans and projects and voted the extension to assure continuation of Johnston's "long-range programs to enable the motion picture achieve its fullest development." In his acceptance, the MPA president said that he was more

(Continued on Page 38)

STUDIO SIZE-UPS

Behind the Scenes of Film Production

COLUMBIA

The report is that Columbia will not institute its new selling arrangements as dictated by the anti-trust decree until January. The company is currently offering exhibitors its 1946-47 program of 27 features, four action musical and ten Charles Starrett westerns on a single contract. However, provisions have been made for individual picture sales on a "one or all" basis. A separate contract covers three serials, 28 two-reel comedies and 84 one-reelers with the same clause that exhibitors can buy one or all of the serials, etc.

Executives of the company admit that the new sales plan whereby every picture will be screened and sold individually, has a lot of bugs in it that will have to be ironed out as experience points out the weak points. General Sales Manager Montague predicts an increase in distribution costs. He predicts, too, that because of the uncertainty of distribution which may arise in the new set-up a shortage of pictures may result. This would require the re-issuing of some of Columbias important pictures of the past to fill the gap until the new system really gets rolling. Montague indicates that the sales procedure will have to be changed in detail from time to time as new situations not covered by the basic plan arise.

Buchman to Leave

Another producer at Columbia is unhappy. This time it is Sidney Buchman who has announced that he will leave the studio in December when he completes his scheduled production, "Assigned To Treasury," which rolls September 15. As soon as he winds up his contract with this studio, he will start on "Last Frontier," the Howard Fast novel. This one will be made on the Roach lot with no releasing deal set as yet.

Meanwhile, the Cohn-Vidor feud continues, although Vidor is working on the lot producing "My Empty Heart." The two men haven't spoken for months which certainly makes for an unsatisfactory working atmosphere for all concerned.

Brent in Lead

George Brent has been inked for the male lead in "The Corpse Came C. O. D.," which Sam Bischoff will produce. Veronica Lake is being sought for the femme spot. Yarn is by Jimmy Starr, Hollywood columnist.

The studio continues its full-time schedule of production with eight in production. New starter this week is "Mr. District Attorney" (Dennis O'Keefe-Marguerite Chapman). In addition to those in work, eight more are scheduled to roll in the next month ...all in the B (and lower) class.

EAGLE-LION

Apparently the Rank-Young interests intend to maintain this newly created production organization to make lower price product. The London conferences on the Universal-International merger brought forth no definite announcement about Eagle-Lion, but it is generally assumed that Rank will back the outfit to have a supply of moderately priced pictures for his British market, while Robert Young is believed to be set on casting PRC adrift and developing E-L.

The company's first picture is now in production. "It's A Joke, Son" started on July 29 with radio's Kenny Delmar, creator of Senator Claghorn, heading the cast. Una Merkel (recovered from a long illness), June Lockhart, Constance Dowling and Kenneth Farrell are in the cast.

Meanwhile, the studio is dickering with Sylvia Sidney for the co-star role in "Repeat Performance," with Franchot Tone. Constance Dowling and Tom Conway are already set in supporting roles. Marion Parsonette will produce and shooting is scheduled to start August 15.

"His Wedding Night," a Joe Fields screen play, has been purchased for a Dennis O'Keefe vehicle. The fine hand of the Eagle-Lion-Rank tie-up is plainly visible in the news that Ann Todd will be brought over from England to play the leading female role. Wonder how David O. Selznick will like that since he is going to co-star her in his "The Parradine Case" with all the usual Selznick fanfare?

"Born To Speed" is a Ben Stoloff production set to go shortly. Johnny Sands heads a cast of lesser knowns for this one which will be one of E-L's "little specials."

METRO-GOLDWYN-MAYER

Four new pictures got under way this past two weeks giving the studio a total of nine in production. Pandro Berman is rolling his second film, "Life's For The Loving," with Gregory LaCava directing Gene Kelly and Marie MacDonald in the leading roles, simultaneously with "Sea of Grass." Following "Ballerina," Joe Pasternak has "This Time For Keeps," one of his Technicolor pieces, Richard Thorpe directing, with Esther Williams and the Melchior-Durante-Iturbi team. "It Happened In Brooklyn" is Jack Cummings' job with Frank Sinatra, Katharine Grayson and Peter Lawford in top roles. Durante is featured in this one, too. Richard Whorf directs. Only straight drama of the quartet of new starters is "The Arnelo Affair." John Hodiak, Frances Gifford and George Murphy head the cast for Producer Jerry Bresler.

Atom Film Finished

The atom bomb piece, "Beginning or The End," is finished as are Robert Montgomery's first production stint, "Lady in the Lake" and "Uncle Andy Hardy." The first two pictures will be anticipated by the trade and public alike with considerable interest. Despite the fact, (or perhaps because of it) that sets on these two productions were closed almost constantly, enough news on them has seeped through to keep public interest at a high pitch. Montgomery was reported having instituted several new camera processes in his film. And as for the atom-bomb film, well, it is reported to be, in a press-agent's favorite word, "sensational."

The deal by which Frank Ross was to transfer his production of "The Robe" from RKO to Metro has hit a financial snag. However, it still seems fairly reasonable that the deal will go through. By the terms of the arrangement, RKO was to be reimbursed for an advance of $75,000, its initial payment on the story rights, as well as the cost of the screenplay. Frank Ross is still the producer and Mervyn LeRoy will direct. The epic will be done in Technicolor and Metro will give it top priority, if and when the production actually starts.

Gable Resistance Weakening

The indifference of Clark Gable to motion pictures as commented on in our last issue may be weakening a bit. Latest report from the Metro front office is that Gable is looking favorably at a story idea called "Day Before Yesterday." The script is not yet completed, but the actor liked the novel. Sam Zimbalist has been set as the producer and the studio is scurrying to catch Katharine Hepburn for the co-starring role. Hepburn has been signed to a new long term contract, so it shouldn't be too difficult to arrange the casting, provided the script can finally be sold to both of these players. Gable definitely did not like Metro's selection of "Adventure" as his first post-war vehicle. He was sore about the panning it received.

The general reaction around the trade these days is that Metro is overloading their product, particularly in the musical division. The films in this division have gotten steadily longer and more and more weight has been added to cast lists and production numbers. It is understandable that Metro wants to use all the valuable and well-known people they have under contract and to make its productions as lavish as possible, but sometimes too much is as great an evil as too little.

MONOGRAM

With only a Cisco Kid film started in the past two weeks, this studio is running at a minimum for the summer. "Sweetheart of Sigma Chi" (Phil Regan-Elyse Knox) continues in production. Wound up is "The Silver Trail," a Johnny Mack Brown western.

Production units are busy with preparations for pictures slated to go during August. There is a Monogram unit now established in Zermatt, Switzerland, for background shots of world-renowned Matterhorn for "High Conquest." Irving Allen is producing.

DeFore Borrowed for Del Ruth Film

Roy Del Ruth's company, too, is busily working on pre-script shooting on "It Happened On Fifth Avenue." For several months now, Del Ruth has had a camera unit in New York shooting background material. When the actual shooting schedule begins, Del Ruth will use one of the sound stages on the Goldwyn lot. Don DeFore has been borrowed from Hal Wallis for the male lead. Gale Storm, Monogram's own contractee, will have the female lead. Ann Harding, Victor Moore and Cathy Carter have supporting roles. This should set a new Monogram high in production and cast values.

Other films scheduled to shoot this month are: "The Trap," latest in the Charlie Chan series, with Sidney Toler as the clever Oriental; a new Bowery Boys opus titled "Hex Marks the Spot" and a pair of Jimmy Wakely-Lee "Lasses" White westerns, "Song of the Sierras" and "Rainbow Over the Rockies."

Ad Dept. Enlarged

Louis Lifton, ad-pub chief of Monogram, announced plans to enlarge his department by appointing heads of the three divisions — publicity, advertising, exploitation. John C. Flinn, Jr., formerly of WB, has been named to the publicity spot and Sanford Abrahams has been upped to head the advertising section. Several prospects are being considered for the exploitation division.

PARAMOUNT

The production pace has been slow here in recent weeks, only two features having been shooting during the past fortnight, but things are starting to hum again.

Cecil B. DeMille's "Unconquered" (Cooper-Goddard) in Technicolor is rolling. Wallis' "Desert Town" is due back from location any day and goes into studio shooting on August 15. "Golden Earrings" (Ray Milland-Marlene Dietrich) and "Dear Ruth" (William Holden-Joan Caulfield-Edward Arnold) have August 5 starting tags. "The Big Haircut" (Alan Ladd-Brian Donlevy) goes August 26, as does "Variety Girl," the all-star show.

The two films continuing in production are "The Emperor Waltz" (Crosby-Fontaine) and "My Favorite Brunette" (Hope-Lamour).

Top Stars for "Union"

Having paid a record price for "State of The Union," Paramount is apparently going all-out to get the best stars for the top roles. The studio is trying to nab Claudette Colbert and Gary Cooper, ideal choices, we say. Authors Lindsay and Crouse indicated these two players as their selections for the roles. However, these players, freelancers long before the current rush started, come high. But the roles are plums for any players and it is not unlikely that both Cooper and Colbert will be reasonable if a satisfactory script comes up.

Joan Caulfield, who has been getting the build-up routine at the studio for the two years she has been there, graduates in her most important role to date. The studio has cast her in the co-star role with William Holden in Paul Jone's production of "Dear Ruth." Sidney Lanfield will direct. This will mark Holden's return to the screen after his long stint in service.

Milland in "Big Clock"

Ray Milland will go directly from "The Golden Earrings," now on pre-production location shooting in Oregon, to "The Big Clock." The story is from Kenneth Fearing's novel which hits the stands this fall. Richard Maibaum will produce.

Paul Stewart, who was signed last December to direct "Christabel Caine" at RKO, is now set at Paramount for his first direction job. Stewart ran into differences with Producer William Peirera and checked off the RKO lot without anything accomplished. He will take over "The Wayfarers" for Producer Harry Tugend. John Lund and Edward G. Robinson have been set in the male roles. No other casting has been named as yet.

Hal Wallis won out in a recent competition with his former associates, the Warner Brothers. Both Wallis and Warners were bidding for film rights to an unpublished novel called, "House of Mist." Wallis' deal called for a down payment and a ceiling of $200,000 depending on sales. Meanwhile, final preparations are going on "Desert Town" which goes before the cameras next week.

PRC

No production on this lot at the moment. But firmly the spokesmen for the company insist that production will continue. The Eagle-Lion people here on the coast insist that PRC is completely divorced from any Eagle-Lion activity. The only cooperative function will be in the use by E-L of PRC exchange offices throughout the country until they can set up their own distribution unit — or convert PRC's.

Any definite pronouncements relative to 1946-47 productions are still in the offing pending the outcome of the recent conferences in England between E-L representatives and J. Arthur Rank and the PRC sales conference. In the sensational news of the Universal-International-United World merger there was no mention of PRC's future status.

REPUBLIC

Nine pictures are in editing processes, something of a record for this studio. Among the features that will soon be ready for release are: "The Plainsman and the Lady" (William Elliott-Vera Ralston), "Angel and the Outlaw" (John Wayne-Gail Russell), "That Brennan Girl" (Mona Freeman-James Dunn) and "Home In Oklahoma" (Roy Rogers-Dale Evans).

This list of product is strongly indicative of the strides that have been made at this studio in the past year. One year ago or thereabouts first word of the expansion program began coming from studio spokesmen. The new sound stage was in construction. Other physical improvements were planned. Deals with important producers like Frank Borzage and others were announced. Skeptics said, "so what?" Republic has answered that question satisfactorily with the product it is now readying for release. Borzage's "I've Always Loved You" will probably get national release in September. The others will follow and it will be established that Republic, still retaining its successful pattern of westerns, has managed to put into film cans, a product worthy of competition in the open market.

Only two in production this week. "Calendar Girl" continues. The new starter is "That's My Gal," a Trucolor film with Don Barry and Lynne Roberts in the leading roles for Producer Armand Schaefer.

RKO-RADIO

Along with the shift of "The Robe" to Metro, RKO relinquished its possession of another important story property this week. "Written on the Wind," novel by Robert Wilder, was sold to International (UW) for $150,000. It is a good bet that RKO will come out of the deals for these two properties with some valuable boxoffice names for a picture or two. Shrewd bargaining has been one of this studio's strongest points of late.

Alexander Knox has been borrowed from his home studio, Columbia, for a star role in "Indian Summer." In addition to his acting chore, Knox will collaborate with Boris Ingster, the author, on the screenplay. Ingster will direct. This will be a Sid Rogell production with Michael Kraike acting as producer. Production start is still some months off.

"Baldpate" Again

If a picture makes money once and then again, the second time, why not a third? That seems to be the reasoning behind the decision that is bringing "Seven Keys To Baldpate" back to the screen for a third time. Producer Herman Schlom is set to produce this one for the Sid Rogell unit. Jack Haley and Boris Karloff are already set in key roles. As FILM BULLETIN'S editorial observed in the July 22nd issue, re-makes are no good entertainment-wise, boxoffice-wise, or otherwise. Yet, studios get into a pattern and first thing off, there's a cycle. "Baldpate," of course, is a classic in literature and it may be considered so in film making, too. Thus, it may be excluded from the ordinary "re-make" division. Nevertheless, classic or no, unless any yarn can be given a fresh twist either by way of special writing or special performances, few stories really merit being told twice.

Cynics may point out that most film stories are re-makes with new titles even when the credits say "original screenplay by Lazlo Van Zilch. They have a point, but at least in these cases an effort is made to do a fresh treatment of an old formula. Anyway, "The Seven Keys To Baldpate" is coming to you for the third time.

Seven in Production

The studio's production schedule totals seven this week with Dore Schary's "Bachelor and the Bobby-Soxer" starting. This one has Cary Grant, Myrna Loy and Shirley Temple.

The other six are continued productions: "It's A Wonderful Life" (James Stewart-Donna Reed), "The Best Years of Our Lives" (Myrna Loy-Frederic March), "Katie For Congress" (Loretta Young-Joseph Cotten), "The Secret Life of Walter Mitty" (Danny Kaye-Virginia Mayo) and "Mr. Fox" (Pat O'Brien-Walter Slezak), "The Devil Thumbs A Ride" (Lawrence Tierney-Joan Leslie).

"The Code of the West," a quick western, wound up.

20th CENTURY-FOX

Well, the fatal announcement has been made: Linda Darnell will be the star in "Forever Amber." Darryl Zanuck made the announcement last week after having garnered columns of publicity on the situation with all the Hollywood writers conjecturing columnsful on the possible choice. Probably, more important than the announcement of Miss Darnell's taking over the title role is the news that Otto Preminger is replacing John Stahl as director. Richard Greene has been handed the Vincent Price role and Cornel Wilde remains in the male lead. Production will start in mid-September.

Junket Reduces Cost

Louis De Rochemont chalked up one in favor of location junkets this week when he reported that "13 Rue Madeleine" will cost $400,000 less with the location trip to Boston, Quebec and Washington than it would have if the backgrounds had been reproduced on a sound stage in Hollywood. Not only is there a money saving in actual shooting costs, despite the expense of carting a company of 35 around the country, but time schedule will be cut by at least three weeks with the process De Rochemont is using. Henry Hathaway is directing and shooting should wind up within the month. That's man-bites-dog news and undoubtedly producers will lean more and more towards this technique, which not only enhances the authenticity of a picture but saves money as well.

In addition to the "Forever Amber" chore which Otto Preminger will start at 20th next month, he has two more assignments set for him. Following in immediate succession will be "Daisy Kenyon" and "Methinks The Lady," two best-sellers now properties of 20th Century-Fox and set for major production treatment.

Jessel Technicolor Musical

Gene Markey goes to work September 2 with his "Wedding Ring." Victor Mature and Jeanne Crain are co-starred with Thomas Mitchell and James Gleason in feature roles.

Producer George Jessel put another 20th Technicolor musical into work this week. "I Wonder Who's Kissing Her Now" has June Haver, Mark Stevens and Reginald Gardiner heading the cast. It's another biography of a song writer.

"Razor's Edge" was finished this week leaving six films in production.

"The High Window" gets a new title, "The Brasher Doubloon." This column will take odds on another change on this one. The line forms at the right.

UNITED ARTISTS

Producers added three more to this company's total of four in production last week. New ones on the fire are: "A Miracle Can Happen," Bogeaus-Meredith; "Dangerous Venture," one of the Hopalong Cassidy series under Lewis Rachmil's production; "The Fabulous Dorseys," an Embassy Production which is Charles Rogers' company name.

The Bogeaus-Meredith piece promises to be one of those involved episodic films with new directors and actors for each episode. The whole will be held together by a thin story thread as in "Tales of Manhattan." This type of film has never been successful in the past. However, company spokesmen insist this one is "different." The episode now shooting has Charles Laughton, Henry Hull, John Qualen and Almira Sessions under the direction of King Vidor. Episodes to come will have James Stewart, Henry Fonda and Burgess Meredith in the leading roles.

Fourth Title Rejected

Andrew Stone is having little trouble with his currently shooting "Strange Bedfellows." The Johnston office rejected this one which was the fourth try by Stone. He had already been turned down on titles "Stripped For Action," "Here We Go Again" and "Hot and Bothered." Either there is something wrong with the Stone story premise or the Johnston office is being over-cautious. So far, no fifth tag has been submitted.

David Selznick couldn't get Garbo for his production of "The Paradine Case." However, he did nab Ann Todd, the English actress. Alfred Hitchcock is directing this one and Gregory Peck has the male lead.

"Tender Is The Night," an F. Scott Fitzgerald novel, has been added to the Selznick property list for future production...Ethel Barrymore has signed a long-term exclusive pact with Selznick.

David Hempstead, former RKO producer, has been handed his first assignment after four months on the Selznick payroll. It is the Henry James novel, "The Wings of the Dove." Hempstead is doing some revising on the story in order to make it feasible for production. Things work slowly at the Selznick shop, so it will probably be a year or more before the film actually gets going.

Lynn Borrowed from Paramount

Diana Lynn has been borrowed from Paramount for one of the roles in "Little Women." Which part she does depends on whether or not Shirley Temple takes the Amy role. If she does not, the Paramount player will do it. If she does, Miss Lynn will have to settle for the Beth part. Jennifer Jones will be the beloved Jo. Here's another re-make on the boards, but this one is in the classic class. It will be interesting to see whether our current teen-agers will be as excited about the Louisa May Alcott story as their mothers and older sisters were.

Ben Bogeaus and William Cagney have made a deal whereby Cagney Productions will establish headquarters at General Service Studios. The Cagneys bought a block of GSS stock in order to have a permanent home for production activities.

UNIVERSAL

All else on this lot is overshadowed for the moment by the big news that Universal will merge with International Pictures to absorb United World in the formation of a new company to be known as Universal International Production Company. This is the outcome of the momentous conferences held in London during the past few weeks between heads of the affected companies and the J. Arthur Rank Organization.

There will be many changes in personnel and an important change in Universal's production policies. The new consolidated company will produce approximately 25 features in the first year of its operations, which commence October 1st. The plan is to make only topflight product, eliminating programmers, westerns and serials. In brief, the new Universal intends to move into direct competition with the Big Five.

Spitz Chairman

Leo Spitz, as chairman, and William Goetz, as president, will be in charge of production, while Cliff Work, who has heretofore functioned as head of Universal's studio, will apparently take a back seat, although continuing as one of the new outfit's senior officers. Matty Fox, president of United World, will step into an important spot, probably acting as liaison between the home office and studio.

From the exhibitors' standpoint the most important factor is the announcement that the new Universal will cut down its volume of production. In the present situation of a product shortage, this assumes serious proportions for the rank and file of theatres.

Ultimately, new sources of less pretentious films will develop, but for a while the reduction in volume from Universal will be felt. The personnel here already has undergone some drastic changes. More than 15 producers and directors and some 20 writers have been dismissed. With the elimination of low-budget product, numerous minor players undoubtedly will be let out.

3 Internationals Set

Eight pictures are in production on the lot, the one new starter being another of those Technicolor spectacles, "Flame of Tripoli," with Yvonne DeCarlo and George Brent heading the cast.

The quiet sound stages of the International division will soon be humming. Three important features are slated to go into production almost simultaneously. First will be "Bloomer Girl," followed by "The Egg and I," with Claudette Colbert and Fred MacMurray, and then "Ashenden," the W. Somerset Maugham story.

WARNER BROS.

Spirits run high at Warners because the error of signing Joan Crawford to only three pictures has been erased. The actress was tempted into a new long-term deal which will keep her on the Warner lot primarily, although outside commitments are permitted. Neither the actress nor the studio is going to permit the newly kindled public interest in her to wane. Already finished is "Humoresque," with John Garfield; currently in work is "Possessed," with Van Heflin; to follow immediately is "Need for Each Other," with Errol Flynn, and after that comes "The White Knight," with no male lead set as yet. That should be enough Crawford films for the year's program even at the present high value of Crawford popularity. It was fitting and proper, we believe, that Miss Crawford should remain at this studio, since it was Jack Warner who had the confidence in her talent to spot her in the strong dramatic role of "Mildred Pierce" when a lot of Hollywoodheads said she was "washed up."

Great Publicity Campaign

All publicity concentration at this studio is leveled at the 20th Anniversary of sound and the release of "Night and Day," the film chosen to mark the anniversary. The exploitation job has been done thoroughly. It is impossible to turn on a radio at any hour of the day or night without hearing one or more Cole Porter tunes. There is no questioning the quality of the music nor of the picture which has been built around it, both are sure-fire. The Porter story should be a great hit and it is a worthy symbol of this enterprising organization's contributions to our industry.

Production schedule holds three features this week, with the new Ida Lupino-Dane Clark film, "Deep Valley," set to go shortly. This one promises to be the best Clark opportunity to date.

Michael Curtiz, Warner's prize director, has been set for "Winter Kill." Humphrey Bogart and Lauren Bacall will be reunited in this one which goes in October, Jules Furthman producing.

Incidentally, advance comments indicate that "The Big Sleep" has been doctored into a pretty good film after much re-shootin...

(Continued on Page 36)

PRODUCTION & RELEASE RECORD

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the Running Time in states where there is censorship. All new productions are on 1945-46 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production.

COLUMBIA

1946-47 Features	Completed (6)	In Production (7)
Westerns	Completed (2)	In Production (0)
Serials	Completed (0)	In Production (1)
1945-46 Features	Completed (41)	In Production (0)
Westerns	Completed (15)	In Production (0)
Serials	Completed (4)	In Production (0)

NEW PRODUCTIONS

MR. DISTRICT ATTORNEY
Mystery Drama—Started July 29
Cast: Dennis O'Keefe, Marguerite Chapman, Michael O'Shea, Adolph Menjou.
Director: Robert Sinclair Producer: Sam Bischoff
Story: Not available. See next issue.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Dead Reckoning	Bogart-L. Scott	6-24			
Down To Earth (T)	Hayworth-Parks	4-15			
Johnny O'Clock	Powell-Keys	7-8			
My Empty Heart	Russell-Douglas	7-22			
Return of Monte Cristo, The	Hayward-Britton	7-8			
Son of The Guardsman (Serial)	Kennedy-Shaw	7-22			
Secret of The Whistler	Dix-Brooks	7-22			
COMPLETED — 1946-47 —					
Blondie's Lucky Day (69)	Lake-Singleton	10-15	4-4	7020	7-8
Crime Doctor's Manhunt, The	Baxter-Drew	5-27			
Gallant Journey	Ford-Blair	3-18			
Jolson Story, The (T)	Parks-Keyes	11-12			
Landrush	Starrett-Burnette	11-26			
So Dark the Night	Geray-Cheirel	12-10			
Terror Trail	Starrett-Burnette	10-29			
Thrill of Brazil	Keyes-Wynn	4-29			
Details under title: Rio					
— 1945-46 —					
Bandit of Sherwood Forest (T) (87)	Wilde-Louise	4-2	2-21	7004	4-15
Blondie Knows Best	Singleton-Lake	4-1			
Chick Carter, Detective (Serial)	Talbot-Blake	7-11		7180	
Cowboy Blues	Curtis-Donnell	4-29	7-18	7223	
Dangerous Business	Tucker-Merrick	3-18	6-20	7037	
Details under title: Power of Attorney					
Desert Horseman, The	Starrett-Burnette	9-3	7-11	7209	
Details under title: Phantom of the Desert					
Devil's Mask, The (66)	Louise-Bannon	2-18	5-23	7026	
Frontier Gunlaw (59)	Starrett-Taylor	1-31		7204	
Galloping Thunder (54)	Starrett-Burnette	7-9	4-25	7207	
Gentleman Misbehaves, The (74)	Massen-Stanton	11-12	2-28	7034	
Details under title: Lullaby of Broadway					
Gilda (110)	Hayworth-Ford	9-17	4-25	7001	4-1
Gloved Hand, The	Louise-Dunne	6-24			
Gunning for Vengeance	Starrett-Adair	6-25	3-21	7206	
Details under title: Burning the Trail					
Heading West	Starrett-Houck	10-1	8-17		
Details under title: Massacre Mesa					
Personality Kid, The	Louise-Duane	5-13	8-10		
Details under title: His Face Was Their Fortune					
Hop Harrigan (Serial)	Bakewell-Holt	2-18	3-28	7160	
It's Great To Be Young	Brooks-Stanton	6-10			
Jungle Raiders (Serial)	Richmond-Berg	8-6	9-14	7120	
Just Before Dawn (65)	Baxter-Barrie	11-26	3-1	7021	5-13
Kiss and Tell (90)	Temple-Abel	2-5	10-18	7101	
Man Who Dared (66)	Brooks-Macready	3-4	5-30	7040	
Details under title: One Life Too Many					
Mysterious Intruder, The (62)	Dix-Blake	12-24	4-11	7025	5-13
Details under title: Murder Is Unpredictable					
Night Editor (67)	Gargan-Carter	1-7	4-18	7023	5-27
Notorious Lone Wolf, The (64)	Mohr-Carter	11-12	2-14	7028	4-15
Details under title: Lone Wolf on Broadway					
Outlaws of the Rockies	Starrett-Harding	4-30	9-18		
Perilous Holiday (89)	O'Brien-Warrick	10-15	3-21	7008	7-8
Phantom Of The Desert	Starrett-Burnette	9-3			
Phantom Thief, The (65)	Morris-Donnell	1-21	5-2	7031	
Details under title: Boston Blackie's Private Ghost					
Prison Ship (60)	Lowery-Foch	8-20	11-15	7036	
Renegades (T) (88)	Keyes-Parker	6-11	6-13	7003	6-10
Details under title: The Kansan					
Return of Rusty, The	Donaldson-Dennis	4-1	6-27	7032	
Roaring Rangers	Starrett-Burnette	6-11	2-14	7205	
Details under title: Powder River					
Sing While You Dance	Drew-Stanton	4-29	7-25		
Singing On The Trail	Curtis-Donnell	5-27			
Talk About A Lady (71)	Falkenburg-Tucker	12-24	3-28	7016	
That Texas Jamboree	Curtis-Donnell	12-24	5-16	7222	
NOT DESIGNATED					
Fiesta (T)	Williams-Carroll	12-24			
Gallant Bess (Cinecolor)	Thompson-Toblas	10-29			
Details under title: Star from Heaven					
Great Morgan, The	Morgan-Powell				
Little Mr. Jim (92)	Jenkins-Gifford	10-29			6-10
Mighty McGurk, The	Beery-MacMahon	5-13			
My Brother Who Talks To Horses	Lawford-Jenkins	4-1			
No Leave, No Love	Johnson-Kirkwood	10-1			
Show-Off, The	Skelton-Maxwell	3-4			
Tenth Avenue Angel	O'Brien-Murphy	4-1			
Till The Clouds Roll By (T)	Garland-Walker	12-24			
Undercurrent	Taylor-Hepburn	3-4			
Details under title: You Were There					
Yearling, The (T)	Peck-Jarman	8-20			
Throw a Saddle on a Star (67)	Curtis-Roberts	12-10	3-21	7221	
(Details under title: Smoky River Serenade)					
Two-Fisted Stranger	Starrett-Burnette	3-20	5-30	7208	
Unknown, The	Morley-Bannon	4-1	7-4		
Details under title: The Coffin					
Walls Came Tumbling Down, The (82)	Bowman-Chapman	12-24	6-7	7011	
Who's Guilty! (Serial)	Kent-Ward	10-15	12-13	7140	

METRO-GOLDWYN-MAYER

1945-46 Features Completed (49) In Production (9)

NEW PRODUCTIONS

LIFE'S FOR THE LOVING
Comedy with Music—Started July 17
Cast: Gene Kelly, Marie MacDonald, Charles Winninger, Spring Byington, Jean Adair.
Director: Gregory LaCava Producer: Pandro S. Berman
Story: A returned service man tries to make a hasty marriage work.

IT HAPPENED IN BROOKLYN
Comedy with Music—Started July 22
Cast: Frank Sinatra, Kathryn Grayson, Peter Lawford, Jimmy Durante, Lumsden Hare.
Director: Richard Whorf Producer: Jack Cummings
Story: A G. I. brings his English songwriting friend home to Brooklyn.

THE ARNELO AFFAIR
Drama—Started July 18
Cast: John Hodiak, Frances Gifford, George Murphy, Dean Stockwell, Eve Arden.
Director: Arch Oboler Producer: Jerry Bresler
Story: Bored with her marriage, a woman gets involved with a gangster and becomes a suspect of murder.

THIS TIME FOR KEEPS (Technicolor)
Musical—Started July 15
Cast: Esther Williams, Lauritz Melchior, Jimmy Durante, Jose Iturbi.
Director: Richard Thorpe Producer: Joe Pasternak
Story: Not available. See next issue.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Ballerina	O'Brien-Charisse	7-22			
Cockeyed Miracle, The (81)	Morgan-Totter	1-7			7-22
Details under title: But Not Goodbye					
High Barbaree	Johnson-Allyson	5-27			
Holiday In Mexico (T) (127)	Pidgeon-Massey	9-17			
Sea of Grass	Tracy-Hepburn	7-8			
Secret Heart, The	Colbert-Pidgeon	6-10			
Sacred and Profane	Garson-Hart	4-1			
Details under title: A Woman of My Own					
Summer Holiday	Rooney-DeHaven	7-8			
Two Smart People (93)	Ball-Hodiak	10-1			6-10
COMPLETED — 1945-46 —					
BLOCK NO. FIFTEEN					
Letter for Evie, A (89)	Hunt-Carroll	6-11	1-46	614	12-10
Harvey Girls, The (T) (101)	Garland-Hodiak	1-22	1-46	611	1-7
Portrait of Maria (76)	Del Rio-Armendariz	Foreign	1-46	612	1-7
Sailor Takes a Wife (91)	Walker-Allyson	4-2	1-46	615	1-7
Up Goes Maisie (89)	Sothern-Murphy	8-20	1-46	613	1-7
BLOCK NO. SIXTEEN					
Bad Bascomb (112)	Beery-O'Brien		4-46	619	2-18
Hoodlum Saint (91)	Powell-Williams	7-9	4-46	618	2-18
Last Chance, The (105)	Foreign		4-46	621	12-10
Postman Always Rings Twice, The (113)	Turner-Garfield	6-25	4-46	620	3-18
Two Sisters From Boston (112)	Allyson-Lawford	7-9	4-46	622	3-18
BLOCK NO. SEVENTEEN					
Boys' Ranch (88)	Craig-Jenkins	8-6	7-46	625	5-13
Courage of Lassie (T) (93)	E. Taylor-Lassie	9-18	8-46	626	5-13
Details under title: Hold High the Torch					
Faithful In My Fashion (81)	Reed-Drake	1-7	8-46	627	6-24
Three Wise Fools (90)	O'Brien-Barrymore	11-26	8-46	628	6-24
SPECIALS					
Adventure (129)	Gable-Garson	6-11	3-46	616	12-24
Details under title: This Strange Adventure					
Easy To Wed (T) (117)	Ball-Johnson	2-19		624	4-15
Green Years, The (127)	Coburn-Drake	9-3		623	3-18
Weekend at the Waldorf (130)	Turner-Johnson	11-27	10-45	605	7-23
Ziegfeld Follies (T) (110)	Astaire-Ball	5-1	3-46	617	1-21

MONOGRAM

1945-46 Features	(34)	Completed (31)	In Production (1)
Westerns	(12)	Completed (11)	In Production (1)

NEW PRODUCTIONS

UNTITLED CISCO KID
Western—Started July 22
Cast: Gilbert Roland, Ramsay Ames, Frank Yaconelli, Martin Garralaga.
Director: William Nigh — Producer: Scott Dunlap
Story: Not available. See next issue.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Sweetheart of Sigma Chi	Regan-Knox	7-22			
COMPLETED — 1945-46 —					
Allotment Wives (80)	Francis-Kelly	6-25	12-24	505	12-10
Behind the Mask (67)	Richmond-Reed	10-29	5-11	526	
Details under title: The Shadow's Shadow					
Below The Deadline	Douglas-Ames	4-29	8-3	520	
Details under title: Jumpin' Joe					
Black Market Babies (71)	Richmond-Hayes	3-18	6-1	508	
Border Bandits (57)	Brown-Hatton	8-20	1-12	565	
Bowery Bombshell	Gorcey-Hall	4-15	7-20	511	
Details under title: Hot Money					
Bringing Up Father	Yule-McManus	6-24			
Dangerous Money	Toler-Young	6-24			
Details under title: Hot Money					
Dark Alibi (65)	Toler-Lorring	12-24	5-25	519	
Decoy	Gillie-Norris	5-13			
Don't Gamble With Strangers	Richmond-Hayes	3-18	6-22	508	
Details under title: Charlie Chan at Alcatraz					
Face of Marble, The (72)	Carradine-Drake	10-15	2-2	528	
Fear (68)	Cookson-William	7-23	3-2	507	
Details under title: Suspense					
Freddie Steps Out (75)	Stewart-Preisser	3-18	6-29	515	7-8
Details under title: High School Scandals					
Gentlemen from Texas, The	Brown-Hatton	3-18	6-8	562	
Details under title: The Fighting Texans					
Gay Cavalier, The (65)	Roland-Ames	12-24	3-30	529	
Gentleman Joe Palooka	Errol-Kirkwood	6-10			
Haunted Mine, The (52)	Brown-Hatton	10-29	3-2	566	
High School Hero	Stewart-Preisser	6-10			
In Fast Company	Gorcey-Hall	2-18	6-22	510	
Details under title: In High Gear					
Joe Palooka, Champ (70)	Kirkwood-Knox	12-24	5-28	502	4-29
Junior Prom (69)	Stewart-Preisser	11-26	5-10	514	5-13
Details under title: High School Kids					
Live Wires (65)	Gorcey-Drake	10-1	1-12	509	
Details under title: Stepping Around					
Lonesome Trail (55)	Wakely-White	9-17	12-8	561	
Details under title: On The Cherokee Trail					
Missing Lady, The	Richmond-Reef	4-29	8-10	525	
Details under title: Jade Lady					
Moon Over Montana	Wakely-Holt	12-10	2-16	572	
Red Dragon, The (64)	Toler-Fong	9-17	2-9	513	4-15
Details under title: Charlie Chan In Mexico					
Shadows On The Range	Brown-Hatton	5-13	8-3	567	
Details under title: Roaring Range					
Shadows Over Chinatown	Toler-Young	4-1	7-27	518	
Details under title: Corpus Delicti					
South of Monterey	Roland-Riordan	4-15	7-13	530	
Details under title: Romance of the Rancho					
Shadow Returns, The (61)	Richmond-Reed	10-29	2-16		
Silver Trail, The	Brown-Hatton	7-22			
Spook Busters	Gorcey-Hall	5-27			
Details under title: The Shadow					
Strange Mr. Gregory, The (63)	Lowe-Rogers	6-25	1-2	516	3-18
Details under title: Gregory					
Suspense (101)	Belita-Moore	10-29	6-15	699	4-15
Details under title: Glamour Girl					
Sunbonnet Sue (90)	Regan-Storm	5-14	1-10	501	10-15
Strange Voyage (61)	Albert-Taylor	7-6		521	
Swing Parade of 1946 (75)	Storm-Reagan	8-6	3-16	503	
Trail to Mexico	Wakely-White	4-29	6-29	574	
Trigger Finger	Brown-Hatton	6-24			
Under Arizona Skies	Brown-Hatton	2-4	4-27	561	
Details under title: Code of The Drifter					
West of The Alamo	Wakely-White	2-4	4-20	573	
Wife Wanted	Francis-Shayne	6-24			

PARAMOUNT

1945-46 Features	Completed (25)	In Production (0)
1946-47 Features	Completed (20)	In Production (2)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Emperor Waltz, The (T)	Crosby-Fontaine	6-24			
My Favorite Brunette	Hope-Lamour	7-22			
— 1946-47 —					
COMPLETED					
Big Town	Reed-Brooke	12-24			
Blue Skies (T)	Crosby-Astaire	8-6			
Cross My Heart	Hutton-Tufts	1-8			
Details under title: Too Good To Be True					
Perfect Marriage, The	Young-Niven	1-21			
Two Years Before the Mast	Ladd-Donlevy	5-1			
NOT DESIGNATED					
Calcutta	Ladd-Russell	7-9			
California (T)	Stanwyck-Milland	12-10			
Danger Street	Lowery-Withers				
Easy Come, Easy Go	Tufts-Fitzgerald	10-29			
Details under title: Third Avenue					
Fear In The Night	Kelly-York	4-29			
I Cover Big Town	Reed-Brooke	6-10			
Imperfect Lady, The	Wright-Milland	10-1			
Details under title: Take This Woman					
Jungle Flight	Lowery-Savage	6-24			
Ladies' Man	Bracken-Welles	11-26			
Perils of Pauline (T)	Hutton-Lund	3-18			
Seven Were Saved	Denning-Craig	4-1			
Suddenly It's Spring	MacMurray-Goddard	3-18			
Trouble With Women, The	Milland-Wright	6-11			
Welcome Stranger	Crosby-Caulfield	3-18			
Where There's Life	Hope-Hasso	4-15			
COMPLETED — 1945-46 —					
BLOCK NO. THREE					
Masquerade in Mexico (96)	Lamour-Cordova	1-8	2-22	4512	12-10
Miss Susie Slagle's (87)	Tufts-Lake	9-18	3-8	4513	12-10
Tokyo Rose (66)	Barr-Massen	2-8		4511	12-10
BLOCK NO. FOUR					
Blue Dahlia, The (99)	Ladd-Lake	4-2	4-19	4518	2-18
They Made Me A Killer (65)	Lowery-Britton	7-9	5-3	4517	2-18
Virginian, The (T) (90)	McCrea-Britton	11-13	4-5	4516	2-18
Well-Groomed Bride, The (75)	Milland-deHavilland	2-19	5-17	4519	2-18
BLOCK NO. FIVE					
Bride Wore Boots, The (82)	Stanwyck-Cummings	8-6	5-31	4521	4-1
Hot Cargo (57)	Rogers-Reed	6-28		4523	3-18
Our Hearts Were Growing Up (122)	Donlevy-Russell	3-5	6-14	4522	4-1
To Each His Own (122)	deHavilland-Lund	7-9	7-5	4524	3-18
BLOCK NO. SIX					
O. S. S. (107)	Ladd-Fitzgerald	2-18	7-26	4526	5-13
Searching Wind, The (108)	Young-Sidney	1-21	8-9	4527	5-13
Strange Love of Martha Ivers (116)	Stanwyck-Heflin	10-15	9-13	4528	5-13
Details under title: Love Lies Bleeding					
Swamp Fire (70)	Weissmuller-Grey	11-12	9-6	529	5-13
SPECIALS					
Monsieur Beaucaire (T) (93)	Hope-Caulfield	9-17	8-30	4532	5-27
Road to Utopia, The (90)	Crosby-Hope-Lamour	12-13	3-22	4531	12-10

PRC

1945-46 Features	Completed (19)	In Production (0)
Westerns	Completed (16)	In Production (0)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED — 1945-46 —					
Ambush Trail (58)	Steele-Saylor	2-17			
Avalanche (68)	Cabot-Borg	3-4	6-20		5-21
Her Sister's Secret	Coleman-Reed	10-29			
Blonde For A Day	Beaumont-Walker	5-3	8-22		
Details under title: Blondes On the Loose					
Caravan Trail, The (Cinecolor) (65)	Dean-Carlin	10-1	4-20		4-29
Club Havana (62)	Lindsay-Neal	5-28	10-23		11-26
Colorado Serenade (68)	Dean-Ates		6-30		
Danny Boy (66)	Henry-Johnson	8-6	1-8		
Detour (69)	Savage-Neal	6-25	11-30		12-24
Devil Bat's Daughter	LaPlanche-James	1-21	4-15		
Down Missouri Way	O'Driscoll-Wright	4-29	8-15		
Details under title: Missouri Hayride					
Driftin' River	Dean-Ates	7-22	10-1		
Enchanted Forest, The (Cinecolor) (80)	Lowe-Joyce	1-22	12-8		10-1
Flying Serpent, The (60)	Lewis-Kramer	9-3	2-20		2-18
Gentlemen with Guns	Crabbe-St. John	1-21	3-27		
Ghost of Hidden Valley	Crabbe-St. John	4-29	6-3		
How Do You Do? (83)	Gordon-Windsor	8-6	12-24		11-26
I Ring Doorbells (67)	Shayne-Gwynne	10-2	2-25		
Larceny In Her Heart	Beaumont-Walker	3-18	7-10		6-10
Details under title: Crime in The Night					
Lightning Raiders (61)	Crabbe-St. John	10-15	1-7		
Man Without A Gun	Steele-Saylor	12-10			
Mask of Diljon (73)	Von Stroheim-Bates	11-26	4-9		
Melody Round-Up (C)	Dean-Ates	5-27			
Murder Is My Business (65)	Beaumont-Walker	12-26	4-10		5-13
Navajo Kid (59)	Steele-Saylor	10-15	11-21		
Overland Riders	Crabbe-St. John	6-24			
Details under title: Buster Crabbe No. 8					
Prairie Badmen	Crabbe-St. John	4-29	7-17		
Details under title: Dangerous Men					
Prairie Rustlers (55)	Crabbe-St. John	9-17	11-7		
Details under title: Buster Crabbe No. 1					
Queen of Burlesque (67)	Ankers-Young	4-1	7-24		
Romance of the West (60)	Dean-Barton	8-6	3-20		
Secrets of A Sorority Girl	Ware-Vallin	8-1			
Six Gun Man (60)	Steele-Carlin	10-29	2-1		
Details under title: Six-Gun For Hire					
Song of Old Wyoming (Cinecolor) (65)	Dean-Padden	5-14	11-12		10-29
Strange Holiday	Rains-Holden	9-2			
Strangler of The Swamp (60)	LaPlanche-Edwards	9-3	1-1		
Terrors On Horseback	Crabbe - St. John	1-21	5-1		
Thunder Town (57)	Steele-Saylor	4-10			
Wife of Monte Cristo, The (81)	Loder-Aubert	8-6	4-23		4-1

REPUBLIC

1946-47 Features		Completed (6)	In Production (2)
Westerns		Completed (2)	In Production (0)
Serials		Completed (0)	In Production (0)
1945-46 Features	(40)	Completed (37)	In Production (0)
Westerns	(16)	Completed (23)	In Production (0)
Serials	(4)	Completed (4)	In Production (0)

NEW PRODUCTIONS

THAT'S MY GAL (Trucolor)
Adventure—Started July 26
Cast: Don Barry, Lynne Roberts, Pinky Lee, Ed Gargan.
Director: George Blair — Producer: Armand Schaefer
Story: Three happy crooks try to boss Angels to back play which turns out to be a hit.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Calendar Girl	Frazee-Marshall		7-8		
COMPLETED —— 1946-47 ——					
Heldorado	Rogers-Evans		7-22		
Magnificent Rogue, The	Roberts-Douglas		7-8		
Angel and the Outlaw	Wayne-Russell		4-29		
Fabulous Suzanne, The	Britton-Vallee		3-18		
I've Always Loved You (T)	McLeod-Dorn		8-20		
Details under title: Concerto					
Pilgrim Lady, The	Mara-Douglas		3-18		
Details under title: The Inner Circle					
Sioux City Sue	Autry-Roberts		6-24		
That Brennan Girl	Dunn-Freeman		5-13		
—— 1945-46 ——					
Alias Billy The Kid (56)	Carson-Stewart	12-24	4-17	555	
California Gold Rush (56)	Elliott-Fleming	4-30	2-4	565	
Cat Man of Paris, The (65)	Esmond-Aubert	10-1	4-20	514	
Conquest of Cheyenne	Elliott-Fleming	10-29	7-22	568	
Crime of the Century (56)	Bachelor-Browne	10-29	2-28	511	6-24
Crimson Ghost, The (Serial)	Stirling-Quigley	4-15	10-26	584	
Earl Carroll's Sketchbook	Moore-Marshall	3-18			
El Paso Kid	Carson-Harmon	5-22		556	
Daughter of Don Q (Serial)	Booth-Allen	1-21	7-27	583	
Days of Buffalo Bill (56)	Carson-Stewart	10-1	2-8	554	
French Key, The (67)	Dekker-Ankers	10-29	5-18	519	7-8
Gay Blades (67)	Ashley-Rogers	12-10	1-25	509	4-29
G. I. War Brides	Ellison-Lee	4-29			
Guy Could Change, A (65)	Lane-Frazee	6-25	1-27	508	2-4
Glass Alibi, The (68)	Wrixon-Fowley	12-24	4-27	516	5-27
Home in Oklahoma	Rogers-Evans	6-24			
Home On the Range (55)	Hale-Booth	11-26	4-18	5501	4-29
Details under title: West of God's Country					
In Old Sacramento (89)	Moore-Elliott	12-10	5-31	517	5-13
Invisible Informer	Stirling-Henry	2-18			
Inner Circle, The	Douglas-Roberts	2-18	8-7	526	
King of the Forest Rangers (Serial)	Thompson-Talbot	10-15	4-27	582	
Last Crooked Mile, The	Barry-Savage	12-10	8-9	527	
Affairs of Geraldine	Withers-Withers	1-21			
Details under title: Lonely Hearts Club					
Madonna's Secret, The (79)	Lederer-Patrick	10-1	2-16	510	3-18
Man from Rainbow Valley (M) (57)	Hale-Booth	2-18	6-14	5502	7-22
Murder in the Music Hall (84)	Ralston-Marshall	10-29	4-10	512	3-4
My Pal Trigger (79)	Rogers-Evans	3-4	7-12	5541	7-22
Mysterious Mr. Valentine	Stirling-Henry	6-10			
Night Train to Memphis (67)	Acuff-Mara	11-12	7-12	523	
One Exciting Week (69)	Pearce-Harris	12-24	6-8	521	7-8
Out California Way (M)	Hale-Booth	4-29			
Passkey to Danger	Bachelor-Mara	5-11		518	
Phantom Rider, The (Serial)	Kent-Stewart	8-6	1-26	581	
Plainsman and The Lady	Elliott-Ralston	4-29			
Rainbow Over Texas (65)	Rogers-Evans	4-1	5-9	448	6-10
Red River Renegades	Carson-Stewart	4-1	7-25	557	
Rendezvous With Annie	Albert-Marlowe	3-18	7-19	525	
Roll On, Texas Moon	Rogers-Evans	5-13			
Details under title: Shine On Texas Moon					
Rough Riders of Cheyenne (56)	Carson-Stewart	5-14	11-1	552	
Santa Fe Uprising	Lane-Wentworth	3-18			
Scotland Yard Investigator (68)	VonSt'heim-Bachelor	2-19	9-30	501	
Sheriff of Redwood Valley (56)	Elliott-Fleming	7-23	3-29	566	
Snow Cinderella	Roberts-Drake	5-13			
Song of Arizona (68)	Rogers-Evans	12-24	3-9	447	4-15
Song of Mexico (57)	Mara-Barrier	12-28		506	5-27
Spectre of the Rose (90)	Kurov-Essen	11-26			6-10
Strange Impersonation, A (68)	Marshall-Gargan	8-6	3-16	513	4-1
Sun Valley Cyclone (55)	Elliott-Fleming	9-17	5-10	567	
Traffic In Crime	Richmond-Mara	4-1	6-28	522	
Undercover Woman	Bachelor-Livingston	11-26	4-15	511	
Details under title: Passkey to Danger					
Under Nevada Skies	Rogers-Evans	4-15			
Valley of the Zombie, The (56)	Booth-Livingston	9-17	5-24	520	7-8
Vigilantes of Boom Town	Lane-Blake	5-27			
Wagon Wheels Westward (56)	Elliott-Fleming	4-16	12-21	564	
Woman Who Came Back, The (68)	Kelly-Loder	4-30	12-13	507	1-21
Details under title: The Web					

RKO RADIO

1945-46 Features	Completed (39)	In Production (0)
1946-47 Features	Completed (20)	In Production (7)

NEW PRODUCTIONS

THE BACHELOR AND THE BOBBY-SOXER
Comedy Romance—Started July 20
Cast: Cary Grant, Myrna Loy, Shirley Temple, Rudy Vallee, Johnny Sands.
Director: Irving Reis Producer: Dore Schary
Story: Female lawyer's teen-age sister falls in love with bachelor. She tries to cure the youngster but gets caught herself.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Best Years of Our Lives, The	Loy-March		4-29		
Devil Thumbs A Ride, The	Tierney-Leslie		7-8		
It's A Wonderful Life	Stewart-Reed		4-29		
Katie For Congress	Young-Cotten		5-27		
Mr. Fix	O'Brien-Slezak		6-24		
Details under title: Riffraff					
Secret Life of Walter Mitty (T)	Kaye-Mayo		4-29		
COMPLETED —— 1946-47 ——					
BLOCK NO. ONE					
Great Day (69)	Robson-Portman	Foreign		7-22	
Lady Luck (97)	Young-Hale		10-29	7-22	
Sister Kenny (116)	Russell-Knox		11-12	7-22	
Step By Step (62)	Tierney-Jeffreys		1-21	7-22	
Sunset Pass (60)	Warren-Leslie		12-10	7-22	
NOT DESIGNATED					
Beat the Band	Langford-Krupa		6-24		
Child of Divorce	Moffett-Toomey		3-4		
Code of The West	Warren-Alden		7-22		
Criminal Court	Conway-O'Driscoll		3-18		
Deadlier Than The Male	Trevor-Tierney		5-27		
Dick Tracy vs. Cueball	Conway-Jeffreys		4-1		
Falcon's Adventure, The	Conway-Meredith		4-29		
Genius At Work	Carney-Brown		9-3		
Honeymoon	Temple-Madison		4-1		
Fascinating Nuisance	Williams-Hale		2-4		
Details under title: Master Minds					
Locket, The	Day-Aherne		4-1		
Nocturne	Raft-Barl		5-13		
Notorious (101)	Bergman-Grant		10-29		8-5
Sinbad The Sailor (T)	Fairbanks-O'Hara		3-4		
Song of the South	Disney Cartoon Feature				
Vacation In Reno	Haley-Jeffreys		2-4		
Woman on The Beach	Bennett-Ryan		2-4		
Details under title: Desirable Woman					
COMPLETED —— 1945-46 ——					
BLOCK NO. THREE					
Cornered (102)	Powell-Cheirel		7-9	612	12-24
Hotel Reserve (79)	Mason-Mannheim	Foreign		615	12-24
Dick Tracy (61)	Conway-Jeffreys		6-11	613	12-24
Sing Your Way Home (72)	Haley-Jeffries		12-11	614	12-24
Spiral Staircase, The (83)	McGuire-Brent		9-3	611	1-7
Details under title: Some Must Watch					
BLOCK NO. FOUR					
Deadline at Dawn (83)	Hayward-Williams		5-28	617	3-4
From This Day Forward	Fontaine-Stevens		9-3	616	3-4
Details under title: All Brides are Beautiful					
Game of Death (70)	Loder-Long		2-19	619	12-10
Details under title: The Most Dangerous					
Riverboat Rhythm (64)	Errol-Newton		7-9	620	3-4
Tarzan and the Leopard Woman (72)	Weismuller-Joyce		8-10	618	2-18
BLOCK NO. FIVE					
Badman's Territory (98)	Scott-Richards		10-1	622	4-29
Ding Dong Williams (62)	Vernon-McGuire		5-14	623	4-29
Partners in Time (76)	Goff-Lauck			625	4-29
Truth About Murder, The (63)	Granville-Conway		7-23	624	4-29
Details under title: The Lie Detector					
Without Reservations (107)	Colbert-Wayne		10-29	621	5-13
Details under title: Thanks God, I'll Take It From Here)					
BLOCK NO. SIX					
Bamboo Blonde (68)	Langford-Wade		9-17	630	6-24
Bedlam (79)	Karloff-Lee		8-6	628	5-13
Details under title: A Tale of Bedlam					
Crack-Up (93)	O'Brien-Trevor		1-21	627	6-24
Falcon's Alibi, The (62)	Conway-Corday		8-20	629	5-13
Till the End of Time (105)	McGuire-Madison		10-29	626	6-24
Details under title: The Dream of Home					
SPECIALS					
Along Came Jones (90)	Cooper-Young		11-27	681	6-25
Bells of St. Mary's, The (125)	Crosby-Bergman		3-5	661	11-26
Heartbeat (102)	Rogers-Aumont		8-20	662	4-29
Kid From Brooklyn, The (T) (114)	Kaye-Mayo		6-25	652	4-1
Make Mine Music (75)	Disney Cartoon Feature			692	4-29
Stranger, The (95)	Robinson-Young		10-29	683	5-27
Tomorrow Is Forever (105)	Colbert-Welles		4-2	682	1-21
Wonder Man (T) (98)	Kaye-Mayo		7-24	651	4-30
REISSUE					
Pinocchio (T)	Disney Cartoon Feature			691	

20th CENTURY-FOX

1945-46 Features	Completed (35)	In Production (0)
1946-47 Features	Completed (12)	In Production (7)

NEW PRODUCTIONS

I WONDER WHO'S KISSING HER NOW (T)
Musical—Started July 15
Cast: June Haver, Mark Stevens, Reginald Gardiner, Martha Stewart, Reed Hadley, Gene Nelson, Harry Seymour, Lewis Russell, William Frawley, Almira Sessions.
Director: Lloyd Bacon Producer: George Jessel
Story: Based on the life of songwriter and vaudevillian John Howard.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev
IN PRODUCTION					
Bob, Son of Battle (T)	Garner-McCallister		7-22		
High Window, The	Montgomery-Guild		7-22		
Dangerous Millions	Taylor-Drake		7-8		
Homestretch (T)	Wilde-O'Hara		7-22		
Late George Apley, The	Colman-Cummins		7-8		
13 Rue Madeleine	Cagney-Annabella		6-10		
—— 1946-47 ——					
Black Beauty	Freeman-Denning	12-10	Sept	636	
Carnival in Costa Rica (T)	Haymes-Holm		4-29		
Claudia and David	McGuire-Young	3-18	Sept		
Enchanted Voyage, The (T)	Payne-Haver		5-14		
Details under title: Wake Up and Dream					
Flight To Paradise	Kelly-Massen		5-27		
Home Sweet Homicide	Bari-Scott	3-18	Oct		
If I'm Lucky	Blaine-James	4-29	Sept		
Details under title: That's for Me					
Margie (T)	Craine-Young		2-18		
My Darling Clementine (T)	Fonda-Darnell		4-29		
Shocking Miss Pilgrim, The (T)	Grable-Haymes		12-10		
Three Little Girls in Blue (T)	Haver-Mature	11-26	Oct		
COMPLETED —— 1945-46 ——					
NOT DESIGNATED					
Anna and The King of Siam (128)	Dunne-Harrison	12-10	Aug	634	6-10
Behind Green Lights (64)	Landis-Gargan	10-1	Feb	620	2-4
Details under title: Precinct 33					
Bell for Adano, A (103)	Hodiak-Tierney	11-13	Aug	601	7-9
Centennial Summer (T) (102)	Crain-Wilde	9-17	Aug	633	6-10
Cluny Brown (100)	Jones-Boyer	12-24	June	628	5-27
Colonel Effingham's Raid (70)	Bennett-Eythe	12-25	Feb	610	10-15

Dark Corner, The (99)	Ball-Stevens	12-10	May	625	4-15
Deadline For Murder (65)	Kelly-Ryan	3-18	Aug	635	6-24
Do You Love Me? (91)	O'Hara-Haymes	4-30	May	626	4-29
Doll Face (80)	Miranda-O'Keefe	8-20	Jan	617	12-24
Dragonwyck (103)	Tierney-Price	3-5	Apr	623	3-18
Fallen Angel (97)	Faye-Andrews	5-14	Dec	612	10-29
Jesse James (106)	Power-Fonda	Reissue	Feb	618	
Junior Miss (94)	Garner-Joslyn	2-19	Aug	603	6-25
It Shouldn't Happen To A Dog (70)	Landis-Joslyn	2-4	July	632	5-27
Johnny Comes Flying Home (65)	Stewart-Crane	11-26	Apr	624	4-1
Leave Her To Heaven (T) (110)	Tierney-Wilde	5-28	Jan	614	12-24
Razor's Edge, The	Power-Tierney	4-15			
Rendezvous 24 (70)	Gargan-Palmer	1-21	May	627	5-13
Return of Frank James (92)	Fonda-Tierney	Reissue	Feb	619	
Shock (70)	Price-Bari	10-15	Feb	615	1-21
Somewhere in the Night	Hodiak-Guild	12-10	June	629	5-13
Smoky (T) (87)	MacMurray-Baxter	7-23	July	631	6-24
Strange Triangle (65)	Hasso-Sheppard	1-7	June	630	5-27
Sentimental Journey (94)	Payne-O'Hara	10-1	Mar	621	2-18
Walk In the Sun (117)	Andrews-Conte	8-11	Mar	616	12-24
Details under UA Release Chart					
Yank In London, A (106)	Neagle-Harrison	Foreign	Mar	622	3-4

UNITED ARTISTS

1945-46 Features — Completed (35) — In Production (7)

KEY TO PRODUCERS

Small (Sml); Rogers (Rgs); Vanguard (Van); Crosby (Cby); Bill Boyd (BB); Pressburger (Psb); Ripley-Monter (RM); Bogeaus (Bog); Stromberg (Smg); Levey (Lev); Cowan (Cow); Stone (Stn); Selznick (Szk); Nebenzahl (Neb); Lesser (Les); Loew-Lewin (LL); Eagle-Lion (GFD); Cagney (Cgy); Bronston (Brn); California (Cal); Chaplin (Chn).

NEW PRODUCTIONS

A MIRACLE CAN HAPPEN

Romantic Comedy—Started July 17

Cast: Burgess Meredith, James Stewart, Henry Fonda, Charles Laughton, Henry Hull, John Qualen, Almira Sessions.

Producer: Bogeaus-Meredith — Director: King Vidor

Story: A series of disconnected episodes with Meredith, Stewart, Fonda and Laughton starred in one each. Separate directors, too. Story not available.

DANGEROUS VENTURE

Western—Started July 17

Cast: William Boyd, Andy Clyde, Rand Brooks, Betty Alexander, Francis McDonald, Fritz Lieber, Douglas Evans.

Director: George Archainbaud — Producer: Lewis Rachmil

Story: Hopalong Cassidy solves a mysterious murder.

THE FABULOUS DORSEYS

Musical Romance—Started July 25

Cast: Tommy Dorsey, Jimmy Dorsey, Janet Blair, Paul Whiteman, Bill Lundigan, Arthur Schields.

Director: Alfred Green — Producer: Charles R. Rogers

Story: The life story of the orchestra-leading brothers embellished for film purposes.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Bel Ami	Sanders-Lansbury	5-13		Low	
Dishonored Lady	Lamarr-O'Keefe	5-27		Smg	
Monsieur Verdoux	Chaplin-Raye	6-24		Chn	
Details under title: Comedy of Murders					
Strange Bedfellows	Bracken-Lane	7-8			
COMPLETED — 1945-46 —					
Abie's Irish Rose	Dru-Chekhov	4-29		Cby	
Abilene Town (89)	Scott-Dvorak	8-6	1-11	Lev	1-21
Details under title: Abilene					
Angel On My Shoulder	Muni-Baxter	1-21	9-20	Rgs	
Details under title: Me and Mr. Satan					
Bachelor's Daughters, The	Russell-List	4-1	9-6	Stn	
Blithe Spirit (T) (94)	Cummings-Harrison	Foreign	12-14	GFD	10-1
Breakfast in Hollywood (93)	Breneman-Granville	8-20	2-22	Gldn	1-21
Caesar aand Cleopatra (T)	Olivier-Leigh	Foreign	8-16	GFD	
Captain Kidd (89)	Laughton-Britton	2-5	10-19	Bog	8-20
Chase, The	Cummings-Mofgan	6-24		Neb	
Devil's Playground, The	Boyd-Clyde	5-27		B.B	
Diary of A Chambermaid (87)	Goddard-Hatfield	7-23	2-15	Bog-Mer	2-18
Duel In the Sun (T)	Jones-Cotten	3-19		Szk	
Getting Gertie's Garter (72)	O'Keefe-McDonald	6-25	11-30	Sml	12-10
Fanny by Gaslight	Mason-Calvert	Foreign		GFD	
Fool's Gold	Boyd-Clyde	6-24		B.B	
Henry V (T) (134)	Olivier-Newton	Foreign		GFD	4-29
Johnny in the Clouds (88)	Montgomery-Mills	Foreign	3-15	GFD	12-10
Little Iodine	Marlowe-Cramer	4-29		R.C	
Miss Television	Bruce-Caldwell	5-27		R.C	
Mr. Ace	Raft-Sidney	3-4	8-2	Bog	
Details under title: Mr. Ace and the Queen					
Night in Casablanca, A (89)	Marx Brothers	10-15	5-10	LL	5-13
No Trespassing	Robinson-McCallister	5-13		Lsr	
Outlaw, The (114)	Russell-Huston	2-8		Hug	4-1
Paris—Underground (97)	Bennett-Fields	1-22	9-14	Bnt	10-29
Rebecca (130)	Fontaine-Olivier	Reissue	4-26	Szk	
Scandal in Paris, A (100)	Sanders-Hasso	10-29	7-19	Psb	
Short, Happy Life of Francis Macomber, The	Peck-Bennett	4-29		Bog	
Sin of Harold Diddlebock, The	Lloyd-Walburn	10-1		Stg	
Spellbound (113)	Bergman-Peck	7-24	12-28	Szk	11-12
Details under title: House of Dr. Edwardes					
Strange Woman, The	Lamarr-Sanders	12-24		Smg	
This Happy Breed (T)	Newton-Johnson	Foreign		GFD	
2000 Women	Robson-Calvert	Foreign		GFD	
Young Widow (98)	Russell-Hayward	3-5	3-1	Smg	3-4
Whistle Stop (85)	Raft-Gardner	7-23	1-25	Neb	1-21

UNITED WORLD PICTURES

1946-47 Features — Completed (4) — In Production (0)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED					
Bella Donna	Oberon-Brent	4-29			
Dark Mirror, The	deHavilland-Ayres	4-1		Insn	
London Town (T)	Field-Kendall	Foreign			
Stairway to Heaven (T)	Massey-Niven	Foreign			

UNIVERSAL

1945-46 Features	(48)	Completed (48)	In Production (6)
Westerns	(7)	Completed (7)	In Production (0)
Serials	(4)	Completed (4)	In Production (0)
1946-47 Features		Completed (11)	In Production (6)
Westerns		Completed (3)	In Production (1)
Serials		Completed (1)	In Production (0)

NEW PRODUCTIONS

FLAME OF TRIPOLI (T)

Adventure Spectacle—Started July 18

Cast: Yvonne DeCarlo, George Brent, Broderick Crawford, Andy Devine, Donna Drake, Carl Esmond, Arthur Treacher, Albert Dekker, Philip Van Zandt, June Marlowe, Rosanne Murray, Kurt Katch.

Director: Charles Lamont — Producer: Howard Benedict

Story: American adventurer sent to Tripoli on a government mission runs into intrigue and romance.

GUNMEN'S CODE

Western—Started July 26

Cast: Kirby Grant, Fuzzy Knight, Jane Adams, Bernard Thomas, Charles Miller, Karl Hackett.

Producer-Director: Wallace Fox

Story: Hard riding cowboy saves the girl he loves from outlaws.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Arch of Triumph	Bergman-Boyer	7-22			
Magnificent Doll	Rogers-Niven	6-24			
Ramrod	McCrea-Lake	6-24			
Swell Guy	Tufts-Blyth	6-24			
Vigilantes Return, The (Cinecolor)	Hall-Lindsay	7-22			
— 1946-47 —					
Brief Encounter	Johnson-Howard	Foreign			
Dead of the Night (79)	Redgrave-Withers	Foreign			7-22
Lawless Breed, The	Grant-Adams	7-22			
Little Miss Big	Holden-Simmons	3-4			
Michigan Kid, The (C)	Hall-Johnson	4-29			
Murder Mansion	Goodwin-Grey	10-1			
Mysterious Mr. M. (Serial)	Martin-Blake	6-10	7-23		
Notorious Gentleman	Harrison-Palmer	Foreign			
Pirates of Monterey (T)	Montez-Cameron	5-13			
Rustlers' Roundup	Grant-Adams	7-8			
Smash-Up	Hayward-Bowman	6-10			
Details under title: Love Takes a Holiday					
Schahrazad (T)	DeCarlo-Donlevy	1-21			
They Were Sisters (115)	Mason-Calvert	Foreign			
White Tie and Tails	Duryea-Raines	7-8			
COMPLETED — 1945-46 —					
Blondie Alibi (62)	Neal-O'Driscoll	1-21	4-12	527	4-15
Details under title: Design for Death					
Because of Him (87)	Durbin-Tone	9-3	1-18	516	2-4
Black Angel, The	Duryea-Vincent	4-29	8-2	543	
Details under title: Lesson in Love					
Brute Man, The	Hatton-Adams	11-26	8-23	547	
Cat Creeps, The (57)	Collier-Brady	1-21	5-17	532	6-10
Canyon Passage (T) (90)	Andrews-Hayward	9-3	7-26	541	
Danger Woman (65)	Joyce-Porter	4-15	7-12	539	
Details under title: Claudia's Wife					
Cuban Pete	Arnaz-Smith	4-29	7-26	542	
Dark Horse	Terry-Savage	4-1	7-19	540	
Dressed To Kill (72)	Rathbone-Bruce	2-4	6-7	534	6-24
Details under title: Prelude to Murder					
Girl On the Spot (75)	Barker-Collier	3-19	1-11	515	2-18
Details under title: Serenade for Murder					
Gun Town (53)	Grant-Knight	9-3	1-18	1104	
Her Adventurous Night (65)	O'Keefe-Walker	4-29	7-5	538	7-22
Details under title: He Meant No Harm					
House of Horrors (66)	Lowery-Grey	3-29		525	4-1
Idea Girl (64)	Barker-Bishop	12-24	2-8	518	3-4
Inside Job (65)	Foster-Rutherford	3-18	6-28	537	7-8
Details under title: Kelly Is My Name					
Killers, The	Lancaster-Gardner	5-13	8-30	548	
Little Giant (91)	Abbott-Costello	11-12	2-22	520	3-18
(Details under title: On The Carpet)					
Lover Come Back (90)	Brent-Hall	3-18	6-21	536	6-24
Lost City of the Jungle (Serial)	Adams-Haydn	2-18	4-23	1881	
Madonna of the Seven Moons (88)	Calvert-Granger	Foreign	4-5	526	6-10
Man In Gray (92)	Lockwood-Mason	Foreign	3-15	523	12-24
Night In Paradise (T) (84)	Oberon-Bey	1-8	5-3	529	4-29
Slightly Scandalous	Ryan-Brady	5-13	8-2	544	
Outlaws of Twin Forks	Grant-Adams	8-20			
Royal Mounted Rides Again (Serial)	Kennedy-Kennedy	7-23	10-23	1681	
Run-Around, The (88)	Cameron-Raines	4-1	5-14	535	6-24
Scarlet Horseman, The (Serial)	Cookson-Shaw	11-12	1-22	1781	
Seventh Veil, The (94)	Mason-Todd	Foreign	2-15	519	1-21

She Wolf of London, The (61)	Haden-Harvey	12-24	5-17	531	4-29
Details under title: Alibi in Ermine					
She Wrote the Book (75)	Davis-Oakie	2-4	5-31	533	5-27
Smooth as Silk (65)	Taylor-Grey	1-7	3-1	521	3-18
Details under title: Notorious Gentlemen					
So Goes My Love (88)	Loy-Ameche	11-22	4-19	528	4-15
Details under title: Genius in the Family					
Spider Woman Strikes Back, The (59)	Sondergaard-Grant	10-15	3-22	524	4-15
Strange Conquest (63)	Wyatt-Cookson	2-4	5-10	530	5-13
Tangier (76)	Montez-Sabu	10-1	3-8	522	3-18
Terror By Night (60)	Rathbone-Bruce	10-29	3-1	517	2-18
Time of Their Lives, The	Abbott-Costello	3-18	8-16	546	
Wild Beauty	Porter-Collier	6-10	8-9	545	

WARNER BROTHERS

1945-46 Features Completed (22) In Production (0)
1946-47 Features Completed (14) In Production (3)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Possessed	Crawford-Heflin	6-24			
Details under title: The Secret					
Deception	Davis-Henreid	5-13			
Life With Father (T)	Dunne-Powell	4-15			
COMPLETED — 1946-47 —					
Beast With Five Fingers, The	Alda-King	12-10			
Big Sleep, The	Bogart-Bacall	10-31	8-31		
Cheyenne	Morgan-Wyman	4-1			
Cloak and Dagger	Cooper-Palmer	4-1			
Cry Wolf	Flynn-Stanwyck	5-27			
Escape Me Never	Flynn-Lupino	11-26			
Never Say Goodbye	Flynn-Parker	8-6			
Nobody Lives Forever	Garfield-Fitzgerald	9-18			
Nora Prentiss	Sheridan-Smith	1-21			
Details under title: The Sentence					
Shadow of A Woman	King-Prince	2-19			
Stallion Road	Reagan-Smith	4-15			
That Way with Women	Greenstreet-Vickers	2-18			
Details under title: A Very Rich Man					
Time, The Place and The Girl, The (T)	Morgan-Paige	4-2			
Two Mrs. Carrolls, The	Bogart-Stanwyck	5-14			
COMPLETED — 1945-46 —					
Burma Victory (63)	Documentary	2-16		512	
Cinderella Jones (88)	Leslie-Aldo	12-13	3-9	512	2-18
Devotion (107)	deHavilland-Lupino	11-16	4-20	517	4-15
Her Kind of Man (78)	Scott-Paige	8-20	5-11	518	4-29
Janie Gets Married (89)	Leslie-Hutton	4-16	6-22	520	6-10
My Reputation (94)	Stanwyck-Brent	11-29	1-26	510	1-21
Night and Day (T) (128)	Grant-Smith	6-25	8-3	523	7-22
Of Human Bondage (107)	Henreid-Parker	7-24	7-20	522	7-8
One More Tomorrow (87)	Sheridan-Moran	11-1	6-1	519	5-27
Saratoga Trunk (135)	Cooper-Bergman	3-8	3-30	514	12-10
Stolen Life, A (107)	Davis-Ford	2-19	7-6	521	5-27
Three Strangers (93)	Fitzgerald-Greenstreet	1-22	2-16	511	2-4
Two Guys From Milwaukee (90)	Morgan-Leslie	12-24	8-17	524	8-5
REISSUES					
City for Conquest	Cagney-Sheridan		4-13	515	
No Time for Comedy	Russell-Stewart		4-13	516	

MISC INDEPENDENTS

1946-47 Features Completed (2) In Production (1)
Westerns Completed (2) In Production (0)

NEW PRODUCTIONS

THE FABULOUS JOE
Comedy—Started July 22
Cast: Walter Abel, Margot Grahame, Marie Wilson, Barbara Bates.
Director: Harve Foster Producer: Bebe Daniels (Roach)
Story: A Milquetoast character inherits a talking dog who changes his life.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED — 1946-47 —					
Curley	Rafferty-Olsen	5-27		Roach	
Here Comes Trouble (Cinecolor)	Tracy-Loyd	6-24		Roach	
'Neath Canadian Skies	Hayden-Cooper			SG-A	
Rolling Home	Parker-Hayden	7-8		SG-A	
Details under title: One More Chance					

EAGLE-LION

1946-47 Features Completed (0) In Production (1)

IT'S A JOKE, SON
Comedy—Started July 29
Cast: Kenny Delmar, Una Merkel, June Lockhart, Constance Dowling, Kenneth Farrell.
Director: Ben Stoloff Producer: Aubrey Schenck
Story: A Southern politician tries to beat his own wife at election.

STUDIO SIZE-UPS

(Continued from Page 31)

MISC. INDEPENDENTS

What effect the Bureau of Internal Revenue raid into the camp of independent producers will have on the indie production picture can only be conjecture at this point. Undoubtedly, all the actors, producers and directors who formed one-picture companies to get protection from the capital gains rate are going to be sorry people when the Bureau boys come around. If any one act could have stopped the march toward independent production, this is it. However, there is still enough money available from private sources to make it inevitable that new companies will continue to spring up, even though the company heads may not be players and producers attempting to save some of their income from the high tax brackets.

Hawks Film Has $2 Million Budget

Howard Hawks is one producer not being stymied by the new tax upset. Hawks has produced independently in the past, but has released through Warner Brothers. His new company, Monterey Films, has no releasing deal set as yet. His first picture will be "The River Is Red" which boasts a $2,000,000 budget and John Wayne in the star role. Walter Brennan has been signed, also. The company heads for a location jaunt in Texas and New Mexico on August 18. His second film will be "The Dark Page" to follow immediately the completion of "The River Is Red." Hawks is working in rented space on the Goldwyn lot.

Rosalind Russell, her husband, Fred Brisson, Playwright Dudley Nichols and Agent Frank Vincent are in the independent field now, too, as Independent Artists, Inc. Plans are currently for two pictures a year, with the actress appearing in one of them. Her first will be "The Happiness of Pursuit," a comedy which will go immediately after she winds "My Empty Heart" at Columbia.

Golden Gate Sets Five

Golden Gate has scheduled five pictures for production between now and January 1, for release through Screen Guild Features.

"The Fabulous Joe" went into production this week at Hal Roach's studio making number three on the Roach list. Along with "Curly" and "Here Comes Trouble," this one will be offered in a package deal to releasing companies. "The Fabulous Joe" is Bebe Daniels' first production effort and Walter Abel, Margot Grahame, Marie Wilson are featured.

Film BULLETIN **REVIEWS GIVE IT TO YOU** *straight!*

'A SCANDAL IN PARIS' STUFFY, LONG-WINDED, SLOW-MOVING

Rates ● ● on name value

United Artists (Arnold Pressburger)
100 minutes
George Sanders, Signe Hasso, Carole Landis, Akim Tamiroff, Gene Lockhart, Jo Ann Marlowe, Alan Napier, Alma Kruger, Vladimir Sokoloff, Pedro de Cordoba, Leona Maricle, Fritz Leiber, Skelton Knaggs, Fred Nurney, Gisella Werbiseck, Marvin Davis.
Directed by Douglas Sirk.

This stuffy and slow-moving costume film will have to depend on its name strength to eke out fair business generally. Although the intriguing title is an exploitable one, the picture is never more than mildly spicy. Word-of-mouth is likely to be weak and grosses will fade on long runs and in the sub-runs. Based on the fabulous career of Vidocq the fascinating scoundrel who was born in prison but lived to become Prefect of Police in Paris, the story promises more action and adventure than this talky, long-winded film delivers. The scenes of Vidocq's early thieving career and his mild intrigues are episodic and only mildly amusing with Director Douglas Sirk often resorting to narration to bridge story gaps. The final sequences hold some suspense and melodramatic excitement and the doings of a quaint family of thieves add a much-needed humorous note. Although George Sanders and Signe Hasso are the central romantic figures, they are forced to spout poetic phrases and kep their distance during the badly-developed love scenes. To its credit, the picture has rich and authentic-looking 18th Century sets and costumes, several of the latter displaying Carole Landis' charms to best advantage.

Born in jail in 1776, Vidocq (George Sanders) makes frequent return trips because of petty thievery during most of his first 29 years. Finally escaping with the aid of his cell-mate, Akim Tamiroff, Sanders goes to Paris where the former's family of petty criminals provide him with Napoleonic uniforms and papers. Later, he meets Carole Landis, cafe entertainer, from whom he steals a be-jeweled garter given her by Gene Lockhart, chief of police. Sanders then ingratiates himself with Alma Kruger, a wealthy marquise, and falls in love with her grand-daughter, Signe Hasso. When Sanders takes Miss Kruger's jewels and then apparently finds them hidden under the nose of Lockhart, the latter is fired and Sanders made the new Prefect of Police. Sanders then plans to rob the Bank of Paris with the aid of Tamiroff and his relatives, who are given trusted positions. Unfortunately, Sanders again meets Miss Landis, now married to Lockhart, who recognizes him and attempts to blackmail him. Meanwhile, Miss Hasso tells Sanders that she knows of his crooked past, but she loves him and begs him to remain as Prefect of Police. When Sanders tells Tamiroff that he refuses to go through with the robbery, the latter trails him and, in the struggle, is killed while Miss Landis dies at the hands of her jealous husband. When Sanders confesses his crimes and makes reparation, he is forgiven and is able to marry Miss Hasso.

George Sanders is too given to posturing to make Vidocq a convincing and dashing scoundrel. Signe Hasso makes a colorless heroine, but Carole Landis looks exceptionally well and makes the deceitful cafe entertainer's few dramatic scenes effective. Akim Tamiroff contributes some amusing moments as do Vladimir Sokoloff and Gisela Werbiseck as his unprincipled relatives. Gene Lockhart and Alma Kruger also do good work, but Jo Ann Marlowe acts too precocious as a prattling little sister.

LEYENDECKER

'DANGER WOMAN' DULL PROGRAMMER FOR SUPPORTING SLOT

Rates ● ● — as supporting dualler only

Universal
60 minutes
Don Porter, Patricia Morison, Brenda Joyce, Milburn Stone, Samuel S. Hinds, Ted Hecht, Kathleen Howard, Charles D. Brown, Leonard East.
Directed by Lewis D. Collins.

Despite its timely subject dealing with research on peacetime uses for atomic energy, "Danger Woman" is a tedious and talky program melodrama. Lacking marquee names and devoid of excitement for action houses, this quickie will get by only as a supporting dualler in minor naborhood houses. The original (?) screenplay by Josef Mischel is burdened with some extremely trite dialogue studded with phrases common to melodrama of an earlier day. Because audiences will be able to guess the true colors of the thinly-disguised international thieves about midway in the action, the picture moves toward its obvious finale with little or no suspense. Patricia Morison does a capable acting job as the smartly-gowned female menace, but Don Porter, as the young scientist, and Brenda Joyce, as his loyal secretary, never make their colorless roles spring to life. Samuel S. Hinds plays his familiar role of a kindly professor for the umpteenth time.

After he completes his work on the atom bomb, Don Porter continues his nuclear research with the idea of developing peacetime uses for atomic energy. When he refuses to reveal his discoveries to a group of college scientists, the newspapers misunderstand his motives and conduct a campaign against him. Meanwhile, Patricia Morison, his estranged wife, returns after three years and resumes her position in his household to the dismay of Brenda Joyce, his loyal secretary who had been falling in love with him. On the same day, Milburn Stone has a traffic accident and is forced to stay in Porter's home, this being part of a scheme by a gang of international thieves to gain control of the atomic secret. Miss Morison is unable to persuade Porter to sell the commercial rights to his discovery and, when she learns that Stone is shamming his disability, she tries to make a deal with him. However, she is killed as a result of her perfidy and, when the investigation brings Stone to justice, Porter is free to marry Miss Joyce.

YORK

'THE DEVIL'S MASK' SUSPENSEFUL PROGRAMMER FOR MYSTERY FANS

Rates ● ● as supporting dualler in naborhoods and action spots

Columbia
66 minutes
Anita Louise, Jim Bannon, Mona Barrie, Michael Duane, Barton Yarborough, Paul E. Burns, Frank Wilcox, Ludwig Donath, Thomas Jackson, Richard Hale, Edward Earle, John Elliott, Frank Mayo.
Directed by Henry Levin.

A better-than-average murder-mystery programmer, "The Devil's Mask" is good fare for the action houses or as a supporting dualler in naborhoods. Second in Columbia's series based on the "I Love A Mystery" radio program (another selling angle for the who-dun-it devotees) this presents another shuddery and baffling situation which is finally solved by the two detectives of the airwaves show, Jack Packard and his drawling assistant, Doc Long. The unusual plot, in which the disappearance of a wild game hunter seems to tie in with an unclaimed box containing a shrunken human head, has considerable suspense and an exciting climax of the sort thriller fans delight in. Barton Yarborough, of the original radio plays, injects some mild humor with his easy-going portrayal and Jim Bannon is adequate as the other sleuth. Mona Barrie, always an attractive and capable actress, and Anita Louise are the best-known players and both contribute good performances. Michael Duane also does good work as the hero.

When a transport plane, headed for South America from San Francisco, crashes and burns, one rescued package contains a shrunken head. Although no heads are missing from the museum exhibit of five shrunken heads contributed by Frank Mayo, the explorer's widow, Mona Barrie, hires Jim Bannon and Barton Yarborough, private detectives, to protect her from violence at the hands of her step-daughter, Anita Louise. The latter who believes Miss Barrie responsible for her father's death, also hires a detective, Michael Duane. Later, while Miss Barrie is showing Bannon slides of her husband's fatal expedition, a poisoned dart from a native blowgun narrowly avoids hitting them. Suspicion falls on Duane, but Miss Louise believes that her father may be alive and spying on his wife. Meanwhile, Bannon learns that one of the museum's shrunken heads is actually that of a white man with hair the color of Mayo's. Duane has gone to see Paul E. Burns, taxidermist friend of Mayo's and forces him to confess that he murdered the explorer and substituted his head for one in the exhibit. Because of his love of animals, Burns hated the big game hunter and, when he is trapped, he tries to murder Duane. But Burns' supposedly-tame leopard escapes from his cage and turns on his master and kills him before the police arrive.

DENLEY



Richard Walsh flashes his best victory smile following his re-election as president of IATSE at the organization's convention in Chicago. Walsh bested James Bennett by a vote of 649 to 426 and carried his entire slate into office with him after a bitter campaign.

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NEWS DIGEST

(Continued from Page 28)

convinced than ever "that the motion picture had rich opportunities for public service at home and abroad" and praised industry leaders as "men of responsibility and broad vision who who desire to bring the screen to its highest fruition."

* * *

ALLIED TO COOPERATE WITH OWMR

National Allied confirmed the announcement made by the Office of War Mobilization and Reconversion that Allied will participate in the short message film program soon to get under way, it was announced in a bulletin from Allied's Washington headquarters. The organization will designate representatives to review scripts and to preview completed pictures and will recommend to its members that they run the approved pictures in their theatres. Each exhibitor is free, of course, to follow or reject such recommendations as he sees fit. Allied asked Lee Newbury of Manasquan, N. J., Sidney E. Samuelson of Philadelphia, and Nathan Yamins of Boston, to act as a reviewing committee.

Allied stressed that its agreement to participate in the program was on the basis of absolute equality with all other participating organizations, with no exhibitor organization carrying any official or semi-official status, noting, "Thus comes to an end the fantastic situation where the Government was deprived of the cooperation of the vast majority of exhibitors because the promoters of a paper empire made it appear that they and only they were privileged to carry on this important work. There is urgent need for the showing of a reel dealing with food and famine and other critical subjects and the Government cannot wait while those promoters strive to build an organization against the opposition of the independent exhibitors and their associations."

* * *

DISNEY LAYS OFF 450

The Disney studios made a wholesale layoff of employees last week when 450 studio workers were dismissed in a move necessitated "by economic circumstances beyond our control", the studio said. The general layoff, effective August 1, represents approximately 40 per cent reduction of the normal Disney personnel. The action came a week after Disney became a signatory to the interim agreement between the studios and the unions which granted a general increase of 25 per cent in wage scales.

Due to the employees dismissal, production was severely curtailed on both feature productions and shorts. Four features, "Song of the South", "Fun and Fancy Free", "How Dear to My Heart" and "All in Fun", will continue in production since they are nearing completion, but production of several others will be deferred.

* * *

SCHNITZER HEADS UA EAST DIVISION

J. J. Unger, general sales manager for United Artists, announced several appointments in the UA sales department. Edward M. Schnitzer was appointed Eastern division manager succeeding Jack Goldhar who retired from the industry August 2 to enter into private enterprise in Detroit. Schnitzer, associated with the company for five years, will continue handling the Canadian division as well. He has held executive sales posts with Columbia, Republic and Warners prior to his appointment as UA's eastern district manager in 1942.

Unger also announced the appointment of Jack Ellis as Eastern district manager in charge of New York, Albany and Buffalo. Mark N. Silver replaced Ellis as New York branch manager, while Gerald P. Price was upped from salesman in the Washington exchange to branch manager, post formerly held by Silver.

LOEW'S PROFITS ZOOM

Loew's reported a net profit of $12,579,245 after Federal taxes, for the 40 weeks ended June 6, 1946, subject to year-end audit. This compares with $9,312,243 for the 40 weeks ended June 7, 1945.

Gross sales and operating revenues for the period ended June 6, 1946, were estimated at $45,754,000 compared with $41,460,000 for the similar period last year. Profits before Federal taxes were $20,936,245, compared with $16,962,620 for 1945; reserve for Federal taxes, $8,357,000, compared to $7,650,377.

* * *

WALSH RE-ELECTED IA HEAD

Richard Walsh was re-elected president of IATSE, defeating James Bennett of Washington, D. C., 649 to 426, and the entire Walsh slate was renamed, as the climax of a week-long convention held in Chicago ending July 26th by the union. William P. Raoul was re-elected secretary-treasurer.

Request for a IATSE charter for George Dunn's theatre managers' union was denied at the convention on the grounds that managers are executives and consequently might come into conflict with other IA unions.

Johnston Urges Jurisdictional Strike Ban

One of the highlights of the convention was an address by Eric A. Johnston, president of MPAA. He called on labor to outlaw jurisdictional strikes, intimating that otherwise Congressional action would be necessary to force the jurisdictional dispute from the labor picture. Johnston asked for the elimination of feather-bedding, slow-downs, make-work practices and named "full production" as the salvation of the country's, as well as the industry's, economy. He warned that "the American union today which does not believe in full production is doomed to oblivion".

He said that management and labor had a mutual stake — neither wanted Government as a boss, adding "when we run to Government with our problems, our own good sense should solve, we're asking for harnesses." The MPA prexy warned that unless labor disciplined itself, the Government would be required to step in and do the job.

"QUOTES"

What the Newspaper Critics Say About New Films

THE STRANGE LOVE OF MARTHA IVERS

(PARAMOUNT)

"Turbulent and arresting melodrama...predicated on violence and ends on the same savage note...Sequence after sequence is instinct with sinister excitement...Screen projection of the tale is brilliant...Despite its tough realism and restless continuity is essentially a clinical case history of a supposedly successful homicide." **Barnes, N. Y. Herald Tribune.**

"Suspenseful and at times quite harrowing exposition of moral and to a somewhat lesser extent, physical decay...It is to the credit of all concerned with the making of the picture that it holds interest most of the way." **A. W., N. Y. Times.**

"Melodrama with all the suspense and infinitely more reality than the popular psychiatric subjects which have become so familiar...Often it is a hairline from confusion, but a result of its success is that you find yourself desperately intent, with the feeling that any second missed may lose for you the entire succession of entanglement." **Hawkins, N. Y. World Telegram.**

"Three and a half Stars...When it comes to putting a tough story on the screen without the little embellishments that tend to soften tales of crime and wickedness, Paramount is the studio that has the know-how...A gripping tale about cold and heartless people...Milestone has obtained fine performance from his cast." **Cameron, N. Y. Daily News.**

"Sets itself up as the real thing, a case history of ugliness, an exposition of the base emotions, a revelation of the corruption that stinks up small town rich industrial dynasties. But it is strictly ersatz...series of peep-shows are, not out of dedication to truth and enlightenment, but for their shock value. It is the unpleasant picture it sets out to be." **Ager, PM.**

NIGHT AND DAY

(WARNERS)

"Generally pleasant and musically exciting show patterned loosely after the career of Cole Porter...No denying that it is stuffed with the gaudy things that make for a visually handsome entertainment...Fullsome entertainment, well larded with the flavor of the Broadway show world and touches of sentiment, romantic and otherwise, which smack more of Hollywood than Porter." **T. M. P., N. Y. Times.**

"Cole Porter's career has inspired a highly entertaining screen musical...It is the story itself which demands special applause...With the cluster of great popular song hits which make up the body of the proceedings, there was no need of much plot... Definitely on the beam." **Barnes, N. Y. Herald Tribune.**

"One of the best of its class and of top rank to any group of musicals...A straightforward account of a rightfully successful fellow...Brilliant production numbers in some of the best color the screen has achieved, and fine musical presentation of the well known Porter hits." **Hawkins, N. Y. World Telegram.**

"Technicolored album of Cole Porter songs, with just enough of his or somebody's life to make it binding, is a startling reminder of the quality, variety, wit and lasting appeal of songs that he has been pouring forth for almost thirty years...Can't be criticized for an overload of music because each number is so good that it stands by itself, a delight to hear again...Story is not important since it is so completely overshadowed by the songs." **Winsten, N. Y. Post.**

"Charming production filled with the haunting melodies that have made Porter famous here and abroad...Love story has a quiet charm...Cary Grant steps into Porter's shoes as though they had been made to his measure." **Cameron, N. Y. Daily News.**

"A backstage musical, brimming with wonderful melodies... Particularly extravagant, with money at least, if not with ideas, splashing it about, in Technicolor." **Ager, PM.**

CENTENNIAL SUMMER

(FOX)

"Adorned with pretty costumes, music that is passing fair... Limps along heavily and slowly...Jeanne Crain and Linda Darnell are elaborately artificial and woefully deficient as to voice ...Jerome Kern score, is very poorly used, since the show is neither blessed with voices nor sparked with fresh musical routines...Has color but it lacks exuberance and warmth." **Crowther, N. Y. Times.**

"A handsome period piece in tinted photography, with a laudable lack of pretentious nonsense...Ambles musically through a folksy plot .On the dull side, even for summer film fare...It is merely waste motion...The drama itself is so weak that the musical excursions are generally a relief...Far from engrossing." **Barnes, N. Y. Herald Tribune.**

"Gorgeous musical production...Great deal of charm and beauty. Lacking though, are such qualities — gentle humor, simplicity and tightness of story...Does qualify as satisfactory hot weather film fare...Music is the picture's main asset." **Hale, N. Y. Daily News.**

"Songs and comedy have been brushed aside with sparing treatment to make room for a long spinning of its commonplace musical comedy plot, told with a heavy and tedious hand...Most of the cast acquits itself well." **Cook, N. Y. World Telegram.**

"Good...Producer-director Otto Preminger made an unwise decision. In the addition of music he has permitted just enough of the narrative variety of the novel to be submerged to turn his Philadelphia tapestry into a pretty but occasionally dull entertainment. The music itself is not sufficiently wonderful to make up for the loss...It's chief fault is the readiness with which it invites comparisons making you feel sure it could and should have been a much better and more touching experience." **Winsten, N. Y. Post.**

"Good musical film...Lacks a good solid story...A friendly, happy picture, full of pleasant people against a glowing background of sights and sounds." **Morris, Philadelphia Record.**

TILL THE END OF TIME

(RKO)

"The elements of pertinent, human interest drama are present in 'Till The End of Time,' a romantically contrived study of a discharged veteran...Only intermittently compelling as an entertainment, notwithstanding the freshness and urgency of its subject ...Conventional love story, with pretensions of topical social import." **T. M. P., N. Y. Times.**

"Problems of reconversion have been documented in a curious mixture of stern and sentimental sequences...Has a solid core of honesty, as it describes the efforts of three ex-Marines to adjust themselves to civilian life...The ingredients of a fine film are in evidence, but they are spread very thin...Miss McGuire handles a difficult role with great poise and meaning." **Barnes, N. Y. Herald Tribune.**

"Three Stars...Fairly absorbing drama...Various characters of the dramatic film are well portrayed by an excellent cast... Gets off to a slow start, but it builds in interest as it moves along its dramatic and amusing way. For even its grimmest sequence is not allowed to pass without its comic relief." **Cameron, N. Y. Daily News.**

"An entertaining, heartwarming, likeable picture, a rambling affair — like life itself; a picture that has a sound business judgment — it will make money — as it has good citizenship — for it will make, in passing, more thoughtful citizens, too." **Ager, PM.**

"Uneven performances, cloudy motivation and a solution to all troubles by total immersion in raw melodrama vitiate whatever thought is turned to veteran problems in general." **Winsten, N. Y. Post.**

TWO GUYS FROM MILWAUKEE

(WARNERS)

"A merry and zany tale of adventures...Dennis Morgan is a most congenial fellow to have around and, what's more to the point, he makes a perfect foil for Carson's particular style of rowdy clowning...A good deal of broadly slapstick dialogue... Keeping control of the script to the last, the scenarists spring a surprise gag ending, which permits this uniformly enjoyable romp to end in high spirits." **T. M. P., N. Y. Times.**

"Mixes ideas and slapstick in somewhat indiscriminate fashion .Most of the entertainment stems from drunken double-talk between the leading characters and a somewhat blurred triangle which is not squared until the final sequence. The writers are once again at fault in the production. They have done a good job as gag specialists. They have gone off the reservation in trying to give the show meaning as well as mirth." **Barnes, N. Y. Herald Tribune.**

"Frothy and delightful fabric with a thread of a serious idea through it. When it is silly and gay it is highly entertaining. In the rare couple of brief moments when it goes serious it gets rather silly. All told it is a hilarious hour and a quarter...Races along at a fine pace under David Butler's direction." **Hawkins, N. Y. World Telegram.**

"Doesn't promise much as a portrait of either princes or Americans. But it's a comedy, and any comedy is greatly aided by the presence of Jack Carson...The comedy covers the boroughs once over, very lightly, fills in with some slapstick situations, takes a plunge into seriousness with a talk on democratic procedures by Carson, and concludes with an unexpected twist for the necessary clincharoo." **Winsten, N. Y. Post.**

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Film
BULLETIN

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Film BULLETIN

Volume 14 — No. 17

August 19, 1946

America's Independent Motion Picture Journal

UNIVERSAL'S GRANDIOSE PLANS

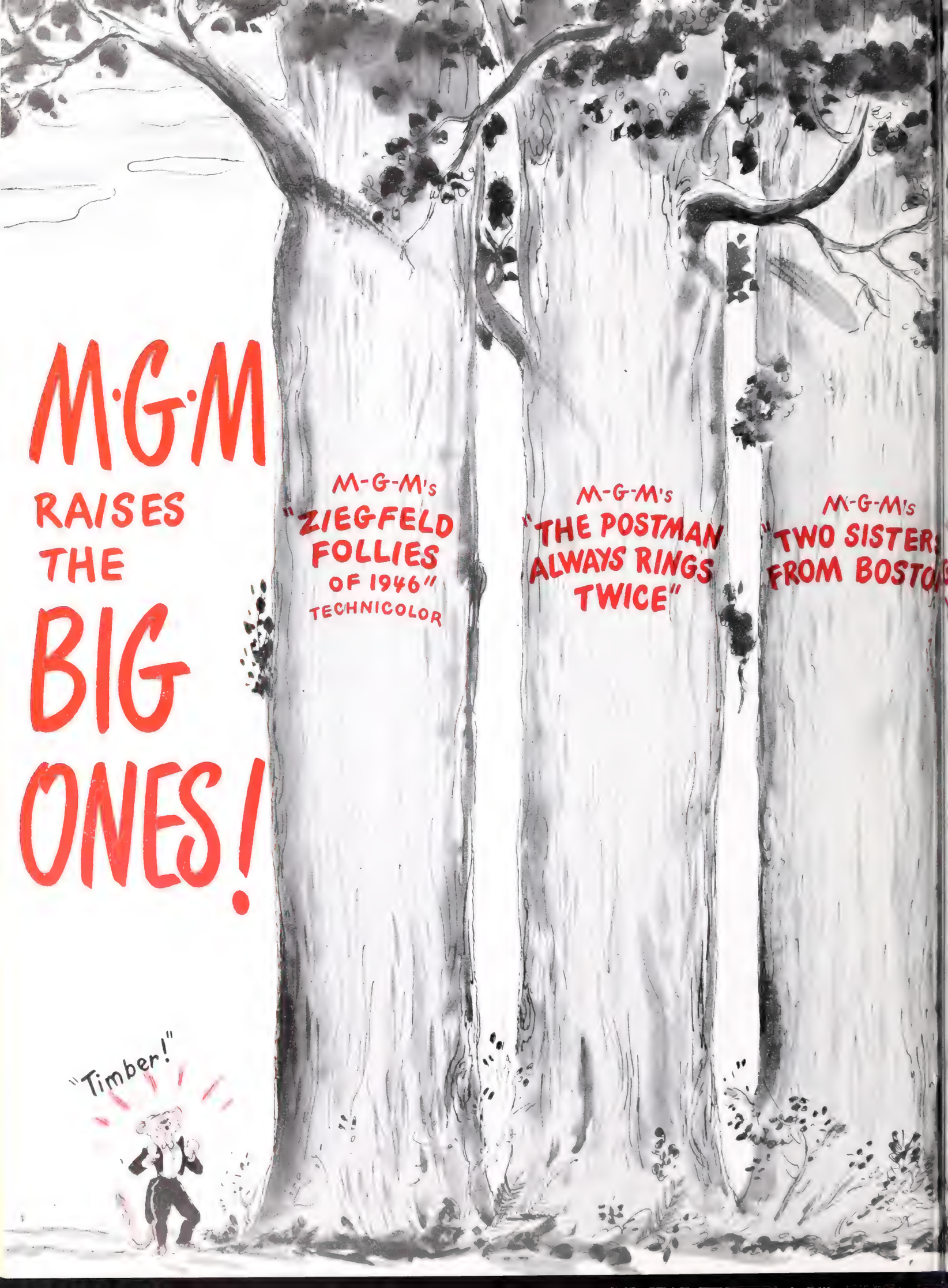
Answer To An Exhibitor's Questions About The Effects Of U's New Policy On Exhibitors, And The Value Of A Promise To Deliver Only 'A' Pictures

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Reviews of the New Films

'THE BIG SLEEP' HARD-HITTING, EXCITING BOGART MELLER
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'THE SHOW-OFF' SKELTON GETS LAUGHS IN REMAKE
'BLACK ANGEL' EXPLOITABLE MURDER MYSTERY
'BLACK BEAUTY' FILM VERSION OF CLASSIC NOVEL IS GOOD KID SHOW
'GENIUS AT WORK' WEAK COMEDY EFFORT

And Others, Pages 11, 12, 17, 20, 29


M·G·M
RAISES
THE
BIG
ONES!
M-G-M's
"ZIEGFELD
FOLLIES
OF 1946"
TECHNICOLOR
M-G-M's
"THE POSTMAN
ALWAYS RINGS
TWICE"
M-G-M's
"TWO SISTER
FROM BOSTO
"Timber!"


M-G-M's
"THE
GREEN
YEARS"
M-G-M's
"EASY TO
WED"
TECHNICOLOR
M-G-M's
"THREE
WISE
FOOLS"
M-G-M's
"HOLIDAY IN
MEXICO"
TECHNICOLOR

"Don't be a Sucker"



"We Must Guard Everyone's Liberty Or Else We Can Lose Our Own"

Today is just an everyday sort of day. But on a train, a man named Henry is going to lose his money to a couple of strangers because he is going to join in a friendly game of cards.

In a small barroom another chap named Joe Collins, a married man with a wife at home, is going to meet a girl, and after a few drinks, he's going to be slugged in a dark alley and stripped of his wallet.

Henry and Joe, after they are "taken," will have hurt no one but themselves. But a guy can be a sucker in such a way as to sacrifice not only himself, but his fellowman as well as his country.

Take Mike, for instance—he's a typical young American. He's got everything. A good job and a country called America.

It's a wonderful thing to have . . .

America. Lots of room to raise plenty of food. Big factories to make the things a man can use. Big cities to do the business of a big country. And people—lots of people. Enough to work the farms and build the factories and dig the mines and run the business. All kinds of people. People from different countries, with different religions, different colored skins. Free people.

Yeah, Mike's got something all right. He's got a free America—the right to vote—to say what he pleases—to pick his own Church and his own job . . . he's got that all right, but there are guys who stay up nights figuring out how to take that away from him.

Though Mike knows the value of these rights, and he and millions like him fought during the recent World War to preserve these rights, there are evil forces afoot who know that Mike, being human, is vulnerable. They ply him with insidious propaganda intimating that the people with foreign accents make all the money; that negroes hold jobs that rightfully belong to white men. That his enemies are the Jews, the Catholics, the Masons, or any other minorities.

Recent German history has proven that the "Mikes" who fall for this type of propaganda are the real suckers. Once their country was split into minority groups it was a simple matter for the Nazis to crush each minority, one by one.

We must never let that happen to the "Mikes" of America. We must never let ourselves be divided by race, or color, or religion, because in this country we all belong to minority groups. Our right to belong to these minorities is a precious thing. We have a right to be what we are and say what we think, because we have personal freedom. WE MUST GUARD EVERYONE'S LIBERTY OR WE CAN LOSE OUR OWN.

★ ★ ★

The above message is adapted from the motion picture short subject, "Don't Be A Sucker." This film was produced by the U. S. Army for exhibition to our troops during the war. Its message is even more important today. Because we believe in the principles expressed in this film, we have undertaken the distribution of "Don't Be A Sucker" without profit and as a public service. Thousands of exhibitors have already chosen to show "Don't Be A Sucker" on their screens, thus sharing with us the grave responsibility of American citizenship. We urge you to join this distinguished company and exhibit it, too. It is available at all our branches.

Paramount Pictures Inc.

There is only ONE Independent Exhibitors' trade paper

Film BULLETIN

. . . and 85 percent of the theatres in the U. S. are INDEPENDENTS!

EDITORIAL

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UNIVERSAL'S GRANDIOSE PLANS

Long ago we learned from the mail reaching our desk that Film Bulletin readers in the ranks of the independent exhibitors are very practical fellows. They seem to possess a faculty for getting down to cases on matters pertaining to their business, so it did not surprise us when one of them sent along this note:

"I read in the last issue of your esteemed journal the story of Universal's affiliation with International Pictures and Britain's Rank, and I wonder just what this is going to mean to the average exhibitor like myself (operating three theatres, medium and small size).

"For many years, Universal has been a source of good, sound boxoffice product for thousands of us. Those horror and action melodramas, colorful Maria Montez adventures and lively, if modestly budgeted, little musical programmers have been steady stuff for us. We have done well and Universal prospered handsomely, too.

"The men who operated the company were apparently pretty smart showmen. I know that at least some of them had exhibition backgrounds, which made them particularly competent to judge film material for the bulk of theatres. From time to time I've read words of praise in your paper for Nate Blumberg and the others for their ability.

"But now I read those high-sounding statements about grandiose plans to produce ONLY A pictures and it makes me a bit skeptical. Should a long-standing successful policy be changed? And what is going to happen to those exhibitors in highly competitive situations who relied on Universal's large output of product each season?

"As for the promise to make only A pictures — we've heard that before from at least two or three other companies and it is a matter of record that not one of them has ever fulfilled the promise. Isn't it too much to expect Universal (even with the support of its English product!) to do the trick?

"Personally, I wish Universal would stick to its present policy, producing 40 or 50 pictures, instead of 25 so-called A's. How do you feel about it?"

Well, Mr. Exhibitor, perhaps you have something there. We do not doubt that a poll of the nation's theatremen would reveal a widespread preference to have Universal remain in the production groove that has proved so successful.

In this stringent film market, quantity (providing reasonable quality) is a vital factor to exhibitor and the curtailment of approximately 50 percent of any major output is bound to make the film buyer's weakened bargaining position even more vulnerable.

But, as they say on the radio, time marches on. No one can blame Universal for aiming high. America's forte is the ambition of its people, and if J. Cheever Cowdin, Nate Blumberg, et al, desire to start nudging the Big Five, who dares say, don't.

However, the mere pronouncement that a company, forthwith and henceforth, will deliver only A pictures does not constitute its accomplishment. There is a wide, yawning gulf between the desire of executives to perform such a job and the ability of their studio to do so.

Universal established a substantial ranking in the trade with its product under the present regime. Now, International's Leo Spitz and William Goetz, who have been producing only two or three features per year, will take over the production reins, discard the studio's old policy and seek to establish a new organization designed to turn out 25 top-ranking features annually. They are capable production men, but the task they face is very difficult. We must agree with our exhibitor correspondent that it is too much to expect Universal to succeed where others have failed.

Yet there is no reason for exhibitors to view Universal's grandiose plans for 25 A's too gravely. True, it will reduce the volume of product on the market, but this will be a temporary condition. It is logical to assume that other producers will step into the breach to make the type of product which proved so successful for Universal and its customers.

Perhaps Republic, perhaps Monogram or new Eagle-Lion will grasp the opportunity. It is not unlikely that new producing organizations will come into being to feed this hungry market.

Meanwhile, Universal, while it will probably fall shy of its announced aim, should greatly improve the general quality of its product and thus provide new competition and stimulus to the Big Five. That, of itself, will create a happier situation for the rank and file of exhibitors.

MO WAX

by DAVID HANNA

THE WRITERS REVOLT

Now we have the Cain plan!

This is the scheme put forward by author James M. Cain and approved by the Screen Writers Guild. It calls for the establishment of a writers' protective organization which would establish uniform rules governing the selling, licensing and renting of literary material to publishers, film producers, radio broadcasters and stage impressarios. It will handle matters pertaining to revivals, remakes and reprints of material. Through its projected registry setup the union expects to implement existing copyright laws at the same time that it lobbies for their improvement.

As tough as one of his novels, the Cain plan already has precipitated a wave of discussion in Hollywood's picture industry — a business that spends more money on the written word than any of the mediums involved.

As might be expected, opinion is varied and for everyone who calls the Cain plan "fantastic" there is another who can argue its practicability. Then, of course, no film city clash would be complete without the red herring being brought into the picture. So there are those who insist that Uncle Joe personally commissioned Cain to deliver his ultimatum to the movie moguls. It is part of the plot that we hear a great deal about, but can find no evidence to support, namely; that the screen writers want to infilitrate Communist propaganda in all motion pictures.

The legal ramifications of the plan are being scrutinized and in that section of the trade press controlled by producers, such phrases as "unconstitutional, monopolistic, restraint of trade, etc." are being toted out by the opposition.

In other words the studios which for so long have flaunted their own power and defied all the rules of fair trade now cry out that they are being persecuted — that they will fight to the Supreme Court — that they will not buy even so much as a comma from the writers' combine if it is put into practice. They insist they will use material from their story vaults.

This is so much malarkey, for the screen is too vital a medium to entrust its future to the dramatic compositions of last year, or the year before. The writers know this. The strength of their cause rests on the film's ever-present need for freshness and timeliness. To envision the American picture industry trying to operate without selectivity of writers and material is to imagine automobiles being manufactured without carburetors.

The whole issue behind the writers' revolt is psychological as well as financial. The average screen writer suffers from an inferiority complex. His literary brothers in the playwrighting and fiction fields look down on him. The producers heckle him. Directors taunt him and some illiterate graduate of a Minneapolis dramatic school, whose torso has won her a screen contract, flays him for expecting her to pronounce three syllable words.

Except for the very few top screen writers and those who combine script work with directing and producing, the pay of the rank and file of writers is far below their rightful proportion of Hollywood's fabulous income.

The writer is dependent on front office whims for his job. Whereas the cameraman is left alone because no one else knows which crank to turn, virtually every worker in a studio can run a typewriter. This ability generally is interpreted to include also the knack for writing. Scripts, then, which are written by reputable and experienced authors are mangled beyond recognition by everyone from the office boy to the visiting vice-president. But it is the writer who gets all the blame for a bad scenario.

In the past the writer has accepted these abuses without blowing off steam except in an occasional magazine interview, or when sympathetic friends gather in his front parlor. Today, though, on all sides of him he is seeing the other artists of the motion picture industry accomplishing their individual emancipation from major studio domination. Actors have gone into court and tested the seven year contract clause. Others are sponsoring their own production ventures. Directors and producers have stepped out of assured berths to try their hand in the independent field.

In all these deals, the writer has been left out in the cold. The Cain plan may not be the most desirable objective. But its discussion is a means by which the writer is making known his grievances. He needs the personal recognition that goes with the importance of his job. He can do with a better royalty setup than now exists. He deserves protection when his material is remade.

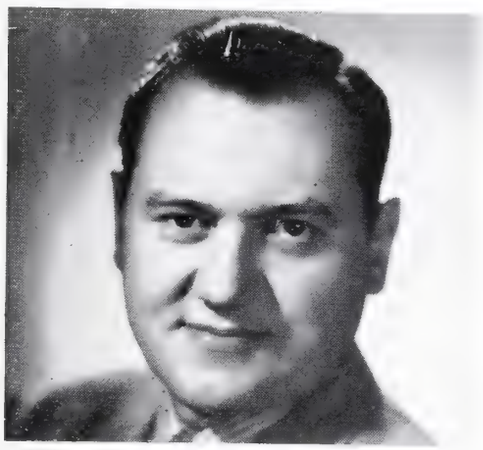
Before the producers yell anarchy, they ought to survey the reasonable complaints of the writers. Had they the foresight to do this years ago and act on them they might not now be confronted with anything so formidable as the Cain plan.

NEWS DIGEST

Bi-Weekly Review of the Trade's Events



J. J. Unger, general sales manager of United Artists, who presided at the company's four-day international sales convention in New York last week, where he announced UA's most ambitious program ever set.



William J. Heineman, former v.p. and general sales manager of the now defunct United World, was named general sales manager of the J. Arthur Rank organization in the U. S.



The new Goldman Theatre, William Goldman's latest challenge to Warner chain's first-run domination in Philadelphia, which opened last week with the world premiere of Paramount's "Monsieur Beaucaire."

UA SCHEDULES 36 FOR 1946-47

United Artists will release 36 features and 59 short subjects during the 1946-47 season, a maximum total of releases in the company's history, it was revealed by Edward C. Raftery, UA president, and J. J. Unger, general sales manager, at the company's four-day international sales convention last week in New York. The product is budgeted at a record $50,000,000 and represents the offerings of 29 producers now under contract to the company.

Eight Million for Advertising

To ballyhoo United Artists' 1946-47 product, $8,000,000 will be spent on advertising, it was announced by Paul N. Lazarus, Jr., advertising and publicity director. Three million will be spent on advertising UA releases through the end of 1946 alone. Lazarus noted that despite the fact that there are 90,000,000 potential ticket buyers in the U. S., only about 18,000,000 see the average motion picture feature. It is with the purpose of doubling this average that the company is appropriating such an "unprecedented" amount for advertising, Lazarus said.

Speaking before a convention audience which included top home office and foreign executives, district managers, branch managers and production representatives, Unger and Raftery described United Artists as a model for all companies making and selling motion pictures using a pattern established 27 years ago by the company's founders. "The entire film industry today is being remodelled after the way United Artists was patterned and the way in which it has been functioning ever since," said Unger. He noted the selling of pictures on an individual basis "is in today's law books as the only acceptable method of sales transaction within the American film industry."

Top Executives Attend

Among the other executives present were Grad Sears, vice-president in charge of distribution; Edward M. Schnitzer, Eastern sales manager; Maury Orr, Western sales manager; Harry D. Buckley, exchange operations; Tom Waller, publicity manager; Mori Krushen, exploitation manager; Howard LeSieur, ad manager, and district and branch managers.

* * *

HEINEMAN HEADS RANK IN U. S.

William J. Heineman, vice-president and general sales manager of United World, which was absorbed by the formation of the Universal International Production Co., was named general sales manager of the U. S. branch of the J. Arthur Rank organization. He was signed to a five-year contract under which he will have complete charge of sales and distribution of all Rank productions released through Universal. Heineman's duties will also include the supervision of the Prestige Pictures unit for road-shows to be handled by a separate department with physical distribution through Universal exchanges.

Heineman's first appointment in his new post was Bernard G. Kranze who was signed to a term contract as assistant general sales manager. Kranze was recently Eastern Central district manager of RKO and resigned to join United World as Eastern division manager.

"Show Window" Acquisitions

Matthew Fox, executive vice-president of UI, announced further details of the company's plan to acquire approximately 30 "show window" in key cities, following his arrival from London where negotiations for the Universal-International-Rank merger were held. Fox declared that it may require at least a year before acquisition of theatres and that the company would first clear this issue with the Department of Justice and the statutory court which handed down the decision in the New York anti-trust case. Acquisition of theatres by Universal would not necessarily come under the category of circuit expansion, since the company does not operate theatres at the present time.

Cohn Named Overseas Theatres Head

Ben Martin Cohn, veteran foreign and distribution executive, was named head of the overseas theatre department of Universal International and will be in charge of operations of UI theatres in foreign countries. It is understood that the Cohn's overseas theatre department will be separate from Rank's theatre holdings in foreign countries and from Universal's proposed acquisition of American "show window" theatres.

* * *

JOHNSTON TO ADDRESS ALLIED

In his first appearance before a convention of a national exhibitor association, Eric A. Johnston, president of MPAA, will address Allied's national convention in Boston, Sept. 16-18 at the final day's banquet in the Copley Plaza's grand ballroom.

Johnston's acceptance of Allied's invitation to address the conclave as guest speaker was announced by Leonard Goldberg, general chairman of the convention.

Prior to the convention, Allied's board of directors will meet in Boston for a two-day confab to discuss a plan of action on the New York anti-trust suit and the decision handed down by the Statutory Court.

* *

GOLDMAN OPENS NEW PHILLY FIRST-RUN

William Goldman, the independent who has been giving Warner Bros. chain in Philadelphia a man-size scrap in the first-run situations, saw the first concrete results of his campaign to break the first-run monopoly when his brand-new Goldman Theatre opened in down-town Philadelphia with the world premiere of Paramount's "Monsieur Beaucaire", the Bob Hope starrer, on August 15.

Goldman's deal with Paramount for exhibition of "Beaucaire" was the first instance of an independent's successful booking of a major first-run feature in Philly in almost 20 years. He had previously played a few first-run pictures in the Erlanger, a converted legit house, but was stymied and brought an anti-trust suit against the WB

(Continued on Page Ten)

NEWS DIGEST

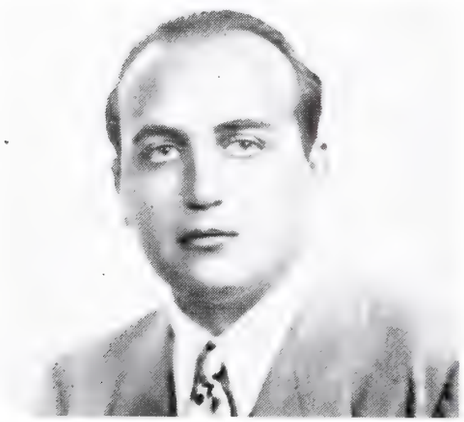
(Continued from Preceding Page)



Barney Balaban, president of Paramount Pictures, which announced an estimated 1946 six months' net of $21,732,630, the greatest profit for this period ever made by the company.



William Goetz, right, president of Universal International Productions, in his first conference with William Dozier, after the latter reported to International studios as vice-president.



Arthur B. Krim, whose election as president of Eagle-Lion Films, Inc., a subsidiary of Pathe Industries, was recently announced by Robert Purcell, chairman of the board of Pathe.



On her recent trip to New York, 20th Century-Fox singing star Vivian Blaine, visited with President Spyros P. Skouras at his office.

circuit and the major distributors, which he won. The case is still in Federal Court pending fixing of the amount of damages Goldman suffered.

The opening of the Goldman Theatre, which was completed in record time and is reportedly the first post-war theatre to open in the East, was a major civic event, as a group of Philly biggies, headed by Mayor Bernard Samuel, dedicated the new showhouse. Charles Reagan, Paramount distribution chief, and Earle Sweigert, eastern division manager, represented the producer-distributors of the picture.

Seating approximately 1200, the Goldman has several innovations in unique design, fabrication and use of new materials. The theatre is equipped with sliding seats, most advanced air-conditioning, a stageless, easel-type screen and a specially designed projection booth with optical glass openings and the latest projection equipment.

* * *

IN 'BEST POSITION', SAYS JACK L. WARNER

With 20 features completed or before the cameras, 40 stories in preparation and 60 other properties from which to select for the coming year, Warners "is in the best position of its history", Jack L. Warner, vice-president and executive producer, told the company's international sales convention in Atlantic City last fortnight. The meeting, which took place at the Ambassador Hotel, August 5-7, celebrated the 20th Anniversary of sound, and was highlighted by the presence of all three Warner brothers, Harry M., president, Jack L. and Major Albert Warner, who made their first joint appearance in years at a sales meeting.

Costs Up 150 Per Cent

Citing production costs which he said had increased 150 per cent since pre-war days, Jack Warner advocated matching the rise with increased quality in order to produce greater income. He called upon distribution and exhibition efforts to "match those of production," which he said will be "operating to the full extent of our studios' great physical and creative capacities."

Single picture and auction selling not only will speed up the industry's method of doing business to a degree never imagined, but it will make the field sales forces doubly important and shoulder them with twice as many responsibilities, Ben Kalmenson, vice-president and general sales manager, declared in addressing the session over which he presided. Salesmen will have to cover "a lot more territory", he said, and they, as well as branch and district managers will have to use their own initiative and judgment more than ever.

"Dress Rehearsal"

Warners is fortunate, declared Kalmenson, because it has already had a thorough "dress rehearsal" in single picture selling, having used this method in selling its pictures during the past few years. Howard Levinson, attorney in charge of distribution matters for the company, also discussed single sales, but said the auction selling plan is still too indefinite to present in detail. He spoke about revisions in zoning and clearances, also.

Harry M. Warner paid tribute to the men who played a part in the success of talking pictures, both technical and commercial. He said the career of talking pictures has only begun, and that the next twenty years will see new advancements surpassing past feats.

17,504 Play Warner Product

Norman H. Moray, captain of the company's 1946 sales drive, revealed that an amazing total of 17,504 theatres throughout the country played Warner product during Sound Anniversary Week. Moray, as short subjects sales chief, also outlined the new season's shorts. Kalmenson also described feature product up to the end of 1946, which included "The Big Sleep", "Cloak and Dagger", "Nobody Lives Forever", "Deception", "The Man I Love", "Never Say Goodbye" and "The Time, the Place and the Girl".

Speakers also included Mort Blumenstock, director of advertising and publicity; Harry M. Kalmine, general manager of Warner Theatres; Wolfe Cohen, vice-president of Warner International; Max Milder, Robert W. Perkins, Samuel Schneider, Joseph Bernhard, Roy Haines, Jules Lapidus, Norman Ayers and others.

* * *

CIEA SETS DECREE MEET

The Conference of Independent Exhibitor Associations has set the last week in September for its meeting in Washington to discuss and pool recommendations of its units and to formulate recommendations for a final consent decree in the New York equity case. Representatives from each member unit and from other exhibitor organi-

(Continued on Page 30)



Seated on dais at Warners sales convention in Atlantic City are, l. to r.: Samuel Schneider, vice-president; Jack L. Warner, v.p. and executive producer; Harry M. Warner, president; Ben Kalmenson, v.p. and general sales manager; Major Albert Warner, v.p. and treasurer, and Mort Blumenstock, v.p. in charge of advertising and publicity.

WARNER BROS. . 1 August Release

'THE BIG SLEEP' HARD-HITTING, EXCITING BOGART MELLER

Rates ● ● ● generally; more in action spots

Warner Bros.
114 minutes
Humphrey Bogart, Lauren Bacall, John Ridgely, Martha Vickers, Regis Toomey, Peggy Knudsen, Charles Waldron, Dorothy Malone, Charles D. Brown, Bob Steele, Elisha Cook, Jr., Louis Jean Heydt, Sonia Darrin, Theodore Von Eltz, Thomas Jackson, Joy Barlowe, Tom Fadden, Trevor Bardette, Ben Welden, James Flavin, Tom Rafferty.
Directed by Howard Hawks.

Here's a honey of a hard-hitting murder melodrama — a tough, engrossing, strictly-adult film. Raymond Chandler's famous detective character, Philip Marlowe (played by Dick Powell in "Murder My Sweet"), gives Humphrey Bogart his best role in several seasons and this fact, coupled with Lauren Bacall's name value, should make "The Big Sleep" a smash grosser generally. It's a thoroughly hard-boiled yarn dealing with Marlowe's latest private detective assignment — one which involves him with a group of unpleasant, double-crossing, neurotic individuals, several of them women obviously on the make. While the rather involved story demands complete attention for close to two hours, Director Howard Hawks keeps interest at a high pitch throughout. The film is replete with murders, brutal beatings and gun-play, all realistically pictured in a manner which might offend a few squeamish souls. In addition, the love scenes between Bogart and Bacall are passionate rather than romantic and contain quick-trigger repartee and suggestive lines which will get howls from wise patrons. All in all, although it's not a picture for Aunt Sarah or the kiddies, it makes strong, suspenseful fare for grown-ups. Unusual photography contributes to the grim melodramatic mood as does the excellent musical score.

Private detective Philip Marlowe (Humphrey Bogart) is retained by an embittered old general, Charles Waldron, because one of the latter's two spoiled, neurotic daughters, Martha Vickers, is being blackmailed. Miss Vickers makes an obvious play for Bogart while her sister, Lauren Bacall, makes an unsuccessful attempt to get information from him. Trailing the blackmailer to his home, Bogart hears a shot and finds Miss Vickers intoxicated and the man murdered. He gets her home and, with Miss Bacall's aid, keeps the affair from the police. Later, after Bogart and Miss Bacall realize they are falling in love, he trails a racketeer, gets incriminating photos of Miss Vickers before another murder takes place. Bogart finally realizes that Miss Bacall is protecting John Ridgely, a gambler, whose wife had eloped with Waldron's former chauffeur. Bogart learns from a friendly racketeer, Elisha Cook, Jr., that Ridgely's wife is hiding out and that Miss Bacall is in on the secret. After Cook is killed, Bogart follows the gunman, Bob Steele, and is forced to kill him in a bloody gun battle. When he finds Ridgely's supposedly-missing wife, Bogart learns that the gambler had convinced Miss Bacall that her sister had aided him in murdering the chauffeur. Ridgely is finally killed by his own gun-men and, when the police arrive, Bogart leaves with Miss Bacall while Miss Vickers is sent away to a rest cure farm.

Bogart is splendid in the glove-fitting role of the two-fisted, taciturn private detective and Lauren Bacall (better cast than she was in "Confidential Agent") completely handles the assignment of a spoiled sophisticated daughter of wealth which permits her to employ her throaty voice to good effect. She also puts over one song, "Her Tears Flowed Like Wine," well enough. However, "The Look" is definitely overshadowed by another blonde, Martha Vickers, whose performance as her doll-faced neurotic sister who makes a play for Bogart will have patrons asking about her. John Ridgely is good in the only other lengthy role and outstanding portrayals are contributed by the late Charles Waldron, as a wealthy, embittered old reprobate; Elisha Cook, Jr., as a cringing crook; Bob Steele, as a ruthless killer; Louis Jean Heydt, as a petty racketeer, and Dorothy Malone, Sonia Darrell and Joy Barlowe, as various "dames."

LEYENDECKER

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M-G-M . . . 1 Not Set (1946 - 47)

'THE SHOW-OFF' SKELTON GETS LAUGHS IN REMAKE

Rates ● ● + in family houses; less elsewhere

M-G-M
84 minutes
Red Skelton, Marilyn Maxwell, Marjorie Main, Leon Ames, Virginia O'Brien, George Cleveland, Eddie "Rochester" Anderson, Marshall Thompson, Jacqueline White, Emory Parnell, Wilson Wood, Frank Orth, Francis Pierlot, Lila Leeds, Byron Foulger.
Directed by Harry Beaumont.

With Red Skelton having a comedy field day as the boastful back-slapper, "The Show-Off" makes laugh-provoking fare. Where Skelton is popular, this should get above grosses and family audiences particularly will enjoy the star's antics. George Kelly's famous stage hit of 25 years ago, which was filmed twice before (last in 1934) is composed of reliable farce situations which hit close enough to home to keep average audiences amused throughout. Although brought up to date, the plot remains essentially the same except for the addition of an hilarious radio questionnaire sequence which will have patrons, as well as the listening screen family, trying to help the dim-witted contestant with his answers. Skelton, who gives an annoyingly true-to-life portrayal of Aubrey Piper, the well-meaning bungler, manages to remain likable withal and effective even in his occasional serious moments. Marjorie Main is a perfect comedy foil as his exasperated mother-in-law and George Cleveland is good as hard-of-hearing Pop. That luscious blonde, Marilyn Maxwell, does nicely as Aubrey's loving wife — her best acting opportunity to date and Jacqueline White also shows promise. Virginia O'Brien and Eddie "Rochester" Anderson, both featured, have little more than bits.

When Aubrey Piper (Red Skelton), a clerk in a railroad office, meets Marilyn Maxwell it's a case of love at first sight. Although Skelton's constant bragging and annoying mannerisms grate on the nerves of Miss Maxwell's family, especially her mother (Marjorie Main), the girl realizes he is devoted to her. After their marriage, Skelton's reckless expenditures to please his wife get them in debt and they are evicted from their apartment and forced to move in with Miss Main. The climax comes when Skelton wrecks a friend's car and is fined $1,000 but his wife remains true to him. Skelton then decides to help his brother-in-law, Marshall Thompson, get more than $30,000 for a new rust-proofing invention but his big talk only makes the prospective buyer call off the entire deal. Just when things look blackest for Skelton, the buyer counters with an offer of $75,000 plus one-fourth of the profits. When Thompson insists Skelton take part of the money, Miss Main echoes everyone's sentiments as she cries, "Heaven help us from now on!"

YORK

BOX OFFICE RATING: ● Poor ● ● Average ● ● ● Good ● ● ● ● Excellent

20th CENTURY-FOX . . . 1 September Release

'BLACK BEAUTY' FILM VERSION OF CLASSIC NOVEL IS GOOD KID SHOW

Rates ● ● as dualler in naborhoods and rurals

20th Century-Fox (Alson Production)
74 Minutes
Mona Freeman, Richard Denning, Evelyn Ankers, Charles Evans, J. M. Kerrigan, Moyna MacGill, Terry Kilburn, Thomas P. Dillon, Arthur Space, John Burton, Olaf Hytten, Leyland Hodgson, Clifford Brooke and Highland Dale as Black Beauty.
Directed by Max Nosseck

Making its third appearance on the screen, this latest version of Anna Sewell's cla s'c is aimed primarily at the younger trade and at horse fanciers (not the across-the-board variety). For these, "Black Beauty' is pre-sold, but not wholly satisfying entertainment. For city sophisticates and others to whom horseflesh is merely ersatz beef, the film will carry scant appeal. The story is told in a broad manner with no attempt at subtlety and the performances by the principals match the telling. As is usual in such films, the two-legged actors come off second best. Since none of them mean anything on a marquee, the principal selling point is the novel's long-standing popularity, Consequently, this is best suited as a dualler in naborhood and rural houses,

As the story opens, in the 80's Charles Evans, owner of an English horse farm, has more trouble raising his motherless daughter, Mona Freeman, than any of his horses, In the hope that disciplining a colt of her own, Mona will learn to discipline herself, Evans presents her with the newborn Black Beauty, The young girl lavishes training him, even grooming him. A young every attention on the colt, breaking him, American, Richard Denning, takes a fancy to Mona, but she realizes that he considers her a child and in an attempt to display her horsemanship, she is thrown. In a wild ride, Black Beauty is raced to the doctor and back and developes pneumonia. The horse recovers, but his legs are badly injured, and when the girl leaves for finishing school, Evans humanely orders the animal shot.. The groom, however, takes the horse to another farm and when Mona returns, grown-up, she begins a search for Black Beauty. After a frantic chase, she catches up with the horse, who has been mistreated as a coal-driver's nag, only to find his stable afire, Attempting to save him, she is overcome by smoke and both are rescued by Denning. They take Black Beauty back to the farm, where he regains his health and appearance and Denning and Freeman are married.

Highland Dale as Black Beauty puts the human cast members to shame as he struts, cavorts suffers and runs the equine gamut of emotion.. Mona Freeman, Richard Denning, Evelyn Ankers and Charles Evans are occasionally convincing in their roles. Max Nosseck's direction is spotty and uncertain is he attempts to put new life into old situations and uninspired dialogue.

BARN

RKO RADIO . . . 1 in Second Block (Total 5)

'GENIUS AT WORK' WEAK COMEDY EFFORT

Rates ● ● — as supporting dualler in minor houses

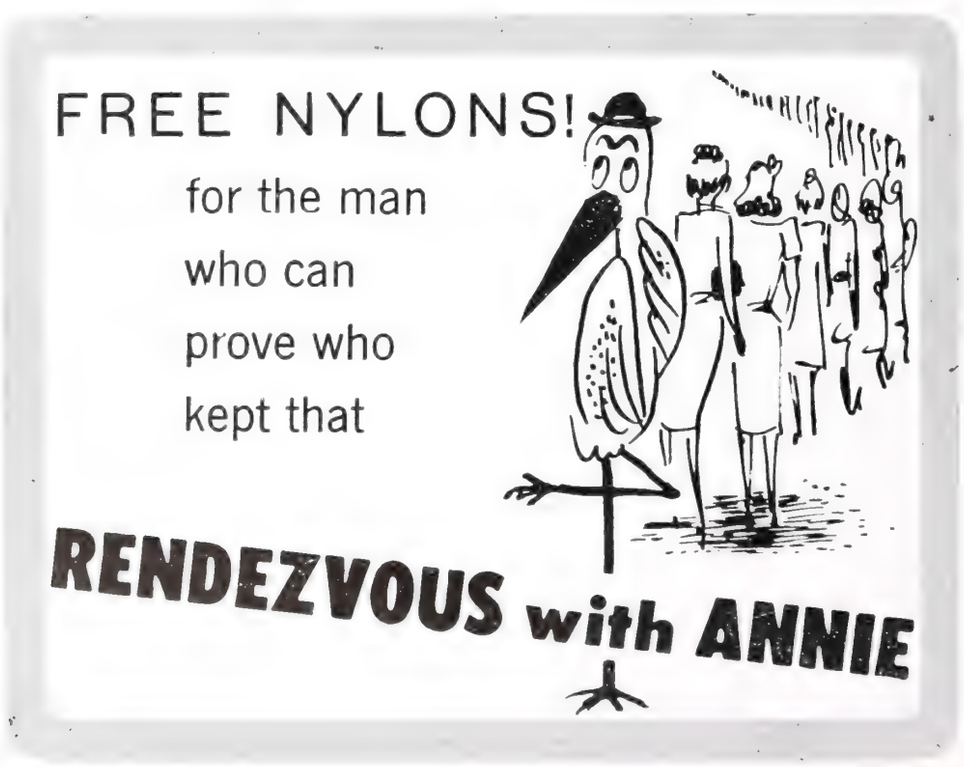
RKO Radio
61 minutes
Wally Brown, Alan Carney, Anne Jeffrys, Lionel Atwill, Bela Lugosi, Marc Cramer, Ralph Dunn, Robert Clarke.
Directed by Leslie Goodwins.

Despite the frantic efforts of Wally Brown and Alan Carney to garner laugh with moss-covered slapstick routines, "Genius at work" is pretty much of a dud. It will serve as a rural and in family houses where the youngsters will get a kick out of both the farce and the obvious thrills. Brown and Carney, in their familiar dim-witted characterizations, are forced to resort to such corny antics as being trapped in a chamber of horrors and balancing precariously on a high window ledge—stunts which date back to Harold Lloyd's silent films. The so-called humorous dialogue is amazingly un-funny and, after 30 minutes of the wise-cracks and chases, many patrons will echo Carney's plaint of "This is going to get monotonous." Bela Lugosi and the late Lionel Atwill conduct themselves in their approved sinister style and Anne Jeffrys adds some pulchritude although the romantic interest is negligible.

Lionel Atwill, a sinister man who kills for pleasure and delights in outwitting the police, poses as an amateur detective and gives clues to the Crime-of-the-week radio program conducted by Anne Jeffrys and her two amazingly-dumb assistants, Wally Brown and Alan Carney, When Miss Jeffrys' radio predictions hit too close to the truth, Atwill takes Brown and Carney to a weird Oriental nightclub where they find a murder threat in their menus. Although they beg Miss Jeffrys to give up the program, she refuses and Brown and Carney determine to catch the killer who has been baffling the police. When Atwill invites Miss Jeffrys to his hobby room filled with instruments of torture, she goes through his files but is caught and held captive. During the radio broadcast, Atwill attempts to shoot Brown and Carney with an African dart gun but kills the announcer instead. Brown and Carney accidentally learn that Atwill is the killer but he outwits them and leaves them in a torture instrument to die. When the police rescue them, they announce they will identify the killer in their broadcast. Atwill, disguised as an old lady in a wheelchair, gets in to the broadcast and, after a wild chase, he is killed and Brown and Carney become heroes.

YORK

(More Reviews on Page 17)



RKO RADIO PICTURES



Love! burning in

CARY GRANT
INGRID BERGMAN

Alfred Hitchcock's

CLAUDE RAINS

LOUIS CALHERN · MADAME KONSTANTIN · REIN

danger's deepening shadow!



A Radio City Music Hall Attraction

directed by **ALFRED HITCHCOCK**

RADIO

LD SCHUNZEL · MORONI OLSEN · IVAN TRIESAULT · ALEX MINOTIS

written by BEN HECHT

If each dot of this size represented one copy of every national magazine or newspaper supplement carrying an ad on "NOTORIOUS," it would take more than a full 24-sheet to hold the picture!...Because there would be a dot for every one of the

97,060,072

CIRCULATION

used by RKO in this TOP CAMPAIGN . . . including publications like LIFE (5 different insertions) — LADIES' HOME JOURNAL — SATURDAY EVENING POST — WOMAN'S HOME COMPANION (4 different insertions) — LOOK (5 different insertions) — McCALL'S — COSMOPOLITAN — TIME — GOOD HOUSEKEEPING — REDBOOK — COLLIER'S — AMERICAN — TRUE STORY — LIBERTY — THE FAN LIST — THE AMERICAN WEEKLY — THIS WEEK & Canadian Magazines.

THERE ARE MORE THAN 4,000 DOTS IN THIS PICTURE.....



'THE KILLERS' HEMINGWAY AND HELLINGER PACK SOCK

Rates ● ● + generally; ● ● ● in action houses

Universal
102 minutes
Burt Lancaster, Ava Gardner, Edmond O'Brien, Albert Dekker, Sam Levene, Vince Barnett, Charles D. Brown, Donald McBride, John Miljan, Queenie Smith, Jack Lambert, Jeff Corey, Virginia Christine, Phil Brown, Charles McGraw, William Conrad.
Directed by Robert Siodmak.

Don't let the absence of flashy marquee names influence you too much on this one. It's a highly saleable piece of movie merchandise. For exploitation purposes, author Ernest Hemingway and producer Mark Hellinger are a formidable combination. Then there's the intriguing title itself to draw the customers. Once they're in, word-of-mouth endorsement should nicely supplement generally favorable reviews in tabbing "The Killers" as a refreshingly different, exciting melodrama. The picture's appeal is not really limited to action houses despite its title and theme of violence and vengeance. Besides the gangster action, stick-ups, assorted murders and all around rough stuff, there are also sufficient touches of sex, a group of notable characterizations and skillful story treatment. Principal fault to be found in "The Killers" is its overplay on the flashback technique, required perhaps by the plot, but still hard to take in spots. Fortunately, the past catches up with the present shortly after the film's midmark so that the whole piece is smoothly knit and the redundant flashbacks almost forgotten.

In addition to its suspenseful action, good performances and story value, "The Killers" is enriched by an unusually effective music score by Miklos Rozsa and Elwood Bredell's mood photography.

The yarn has a fast opening as two unidentified thugs stalk a gas station attendant in a small town. They find their man, riddle him with slugs and the flashback tale unfolds when an insurance company investigator decides to check up on the dead man. Edmond O'Brien discovers that Burt Lancaster, known as "Swede," was a former boxer who had got mixed up with a gang of payroll robbers through falling for gang leader Albert Dekker's girl friend, Ava Gardner. Through relentlessly tracing back clues from several people who knew "Swede," the resourceful insurance man pieces together the deceased's background. In a series of interviews and flashback episodes the motive for the slaying, the whereabouts of a mysteriously missing $250,000 payroll and the fate of other gang members are revealed. The real mystery in the story is the question of who double-crossed whom after the six year old robbery. Before the picture's end, two other gang members are rubbed out, O'Brien receives a few lumps himself, the gang leader pays the penalty for a last attempted double-cross and Miss Gardner is left with a murder accomplice charge and without a fall guy.

Universal is building up Burt Lancaster, a ruggedly handsome young fellow, but his promising performance is subordinate to the excellent work done by others. Edmond O'Brien's portrayal of the insurance investigator is cleverly shaded, a novel departure from most screen sleuths. Ava Gardner reveals a sultry charm and talent reminiscent of Rita Hayworth, while Sam Levene, Albert Dekker and the odd lot of lesser mobsters manage to keep their characters fresh and as unhackneyed as any to grace a crime melodrama. But it is Vince Barnett who scores a real personal triumph. As the old toper, ex-convict and unwilling informer, the actor drew applause at the preview showing and certainly justified Mark Hellinger's faith in his ability to enact a serious role and escape the Barnett typing as a comedian.

SIMON

'STRANGE VOYAGE' CHEAPLY PRODUCED ADVENTURE FILM

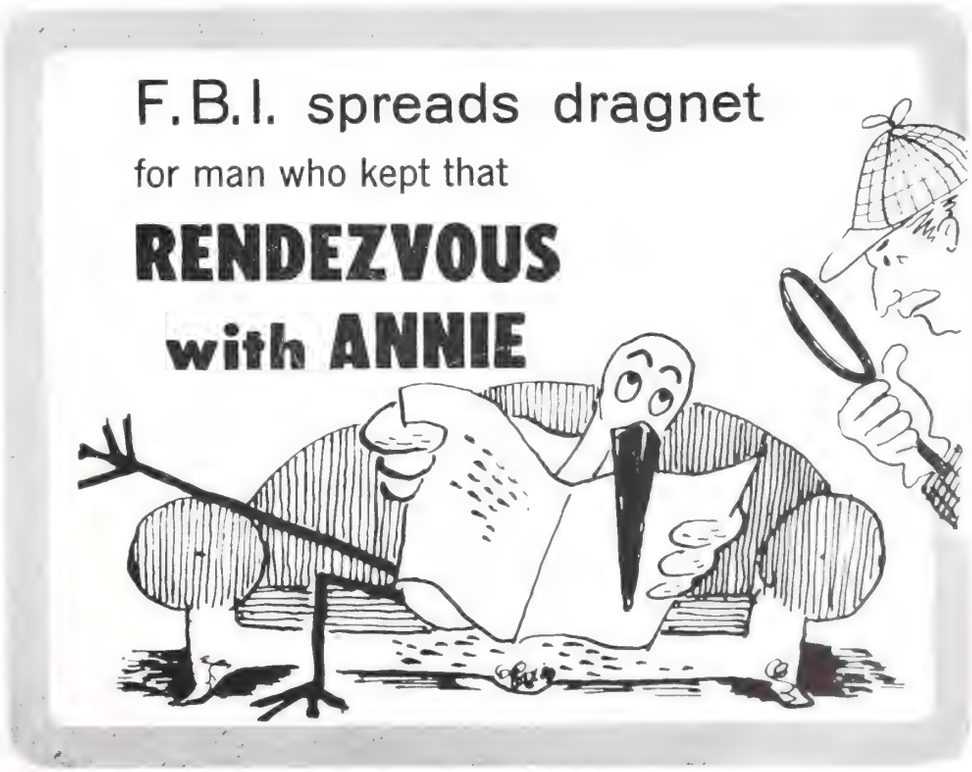
Rates ● ● — as supporting dualler

Monogram
61 minutes
Eddie Albert, Elena Verdugo, Ray Teal, Matt Willis, Bobby Cooper, Martin Garralaga, Forrest Taylor, Clyde Fillmore, Daniel Kerry, Henry Orosco.
Directed by Irving Allen.

This out-of-the-ordinary adventure film is occasionally slow-moving, but it will get by as a supporting dualler in action and minor naborhood spots. Eddie Albert, making his first appearance since his release from the Army, produced the picture on an extremely low budget in association with a group of ex-servicemen who were formerly in the industry. It employs only ten actors and uses mostly desert locations or under-water scenes. Although this adds realism, it tends toward monotony except for such action highlights as the battle between an octupus and a shark and the climactic gun-play during a terrific sandstorm in the desert. It's a straightforward telling, via flashback, of the fruitless search for buried treasure and the love interest is confined to a few shots of a lovely Mexican girl who aids the hero. Elena Verdugo plays this role naturally, without benefit of studio glamour or English dialogue. Eddie Albert gives a vigorous portrayal of the young adventurer and Bobby Cooper and the seven other actors fill in capably. The under-water photography is among the best of its kind.

When Clyde Fillmore tries to charter a sailing boat from Forrest Taylor, the latter tells him he is waiting for the return of Eddie Albert, an adventurer who hired his boat and engaged a crew and sailed down the coast of Lower California many months ago. When Albert permits Bobby Cooper, a stowaway, to remain on board, the superstitious cook, Martin Garralaga, predicts that three violent deaths will take place. A whale sideswipes the boat and one of the crew is killed by a shark despite the efforts of Albert to save him. The night before Albert and his crew start inland with a 16th Century map showing the location of buried treasure, Elena Verdugo, a Mexican girl, comes aboard to warn them that all who have hunted the Spanish gold have died of madness and thirst. After three horrible days in the desert, they locate the gold, but Garralaga goes mad and Ray Teal, the captain, plans to kill Albert and get the treasure for himself. During a desperate gun battle between the two men, a sandstorm comes up and covers all traces of the treasure. But Miss Verdugo and her father rescue Albert and young Cooper, who plan another expedition to recover the gold.

YORK



A smashing story of violent love...

pre-sold by tremendous publicity everywhere!



A REPUBLIC PICTURE

— 4 smash weeks at the



Specter of the Rose

with JUDITH ANDERSON • MICHAEL CHEKHOV
IVAN KIROV • VIOLA ESSEN • LIONEL STANDER

Produced, Written and Directed by

BEN HECHT

who gave you such great screenplays as "SPELLBOUND," "WUTHERING HEIGHTS," "NOTHING SACRED," "SCARFACE," "VIVA VILLA" and other never-to-be-forgotten motion picture entertainments

Co-Producer-Director and Director of Photography LEE GARMES

Musical Score—GEORGE ANTHEIL • Choreography—TAMARA GEVA

ARTHAY CIRCLE, Los Angeles!

'BLACK ANGEL' EXPLOITABLE MURDER-MYSTERY

Rates ● ● + generally; more where heavily exploited

Universal
80 minutes
Dan Duryea, June Vincent, Peter Lorre, Broderick Crowford, Wallace Ford, Constance Dowling, Hobart Cavanaugh, Freddie Steele, Marian Martin, Ben Bard,
Directed by Roy William Neill.

"Black Angel" is an interest-holding murder mystery that merits the showman's strongest exploitation efforts. Although lacking top-ranking marqull names, it should make a good bill-topper gererally, but it's adult fare and too sordid for the kiddies. Adapted from Cornel Woolrich's novel, this is the first attempt to star Dan Duryea (who atracted attention in "Scarlet Street" and "Woman in the Window"), but he is less effective in a semi-sympathetic role than in his more familiar surly tough-guy parts. The murder of a blackmailing beauty in the first five minutes starts the picture off at a fast pace and, although the plot ramifications become somewhat involved, Roy William Neill's taut direction keeps audiences guessing throughout and a surprise twist leads to a novel and unexpected ending. A scene which shows Duryea in a drunken stupor during which the events of the murder evening are made clear to him is both unusual and outstanding. Several night club tunes, sung pleasantly enough by June Vincent, do little other than retard the action.

Soon after Dan Duryea, former vaudeville headliner now reduced to piano playing in a cheap bar, splits with his wife, Constance Dowling, she is found murdered. Miss Dowling had been blackmailing several men and John Phillips, who is seen fleeing her apartment, is arrested and sentenced to death on circumstantial evidence. However, Phillips' wife, June Vincent, believes in his innocence and enlists the aid of Duryea in apprehending the real murderer. Suspecting Peter Lorre, owner of the night club where Miss Dowling sang, Duryea and Miss Vincent audition and get jobs as entertainers in the club. Miss Vincent attempts to pilfer Lorre's safe but is caught by him and, when the police arrive, he reveals that he had paid off Miss Dowling and is innocent of the crime. Meanwhile, Duryea has come to love Miss Vincent and, when she turns him down, he goes off on a drunken spree. In an alcoholic haze, he subconsciously re-lives the night of his wife's murder and he realizes that he, himself, had committed the crime. Because of his love for Miss Vincent, Duryea gets in touch with the police in time to stop Phillips' impending execution.

Although his usual surly character has been considerably white-washed, Dan Duryea turns in a sound acting job and shows promise of becoming another Bogart. Peter Lorre, as a suave night club owner, and Freddie Steele, as his sadistic bouncer, are both excellent and Broderick Crawford also does well as an understanding police captain. However, the two women involved, June Vincent, as the troubled heroine, and Constance Dowling, as the blackmailer, are similar blonde types and neither is more than adequate.

LEYENDECKER

'PASSKEY TO DANGER' ENGROSSING PROGRAM MELODRAMA

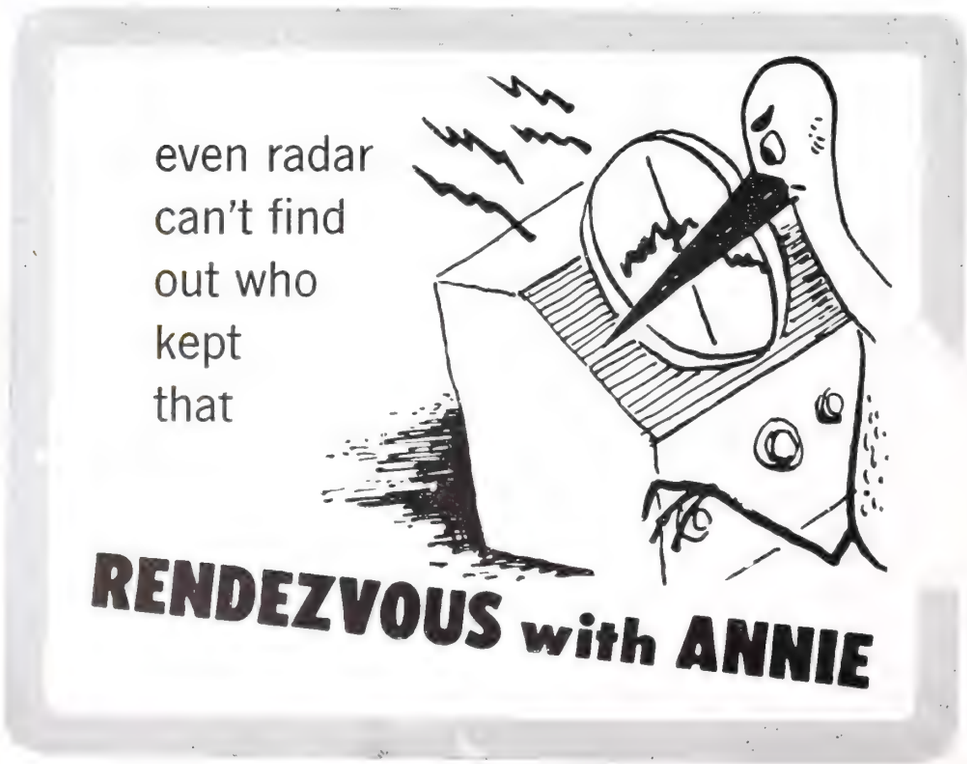
Rates ● ● as supporting dualler only

Republic
58 minutes
Kane Richmond, Stephanie Bachelor, Gerald Mohr, Adele Mara, Gregory Gay, George J. Lewis, John Eldredge, Tom London,
Directed by Lesley Selander.

Another one of Republic's fast-moving, entertaining programmers running less than an hour, "Passkey to Danger" neatly serves its purpose—to round out the average dual bill in naborhood or action houses. Although lacking in name value, each of several familiar players, especially Kane Richmond and Stephanie Bachelor, do capable acting jobs. Miss Bachelor, the tall, striking brunette with excellent diction who has played in a string of these "C" pictures, is well cast as an efficient advertising secretary and Kane Richmond gives a convincing two-fisted portrayel, while Gerald Mohr, Gregory Gay and George J. Lewis do good work as suave villains. While the story is far-fetched, it is unusual because the audience is kept in the dark as to the reasons for the hero's difficulties and dangers in presenting an original, yet completely innocent, "teaser" ad campaign. There's murder and gun-play, as well as a realistic fistic battle, to keep action fans satisfied.

Kane Richmond, young advertising executive, sells an original advertising "teaser" campaign to Gerald Mohr, owner of a dress firm, for which he is to receive $100,000 when the final proofs are delivered. After the advertising layouts which tell of a secret idea called "The Three Springs," begin to appear, Richmond finds himself accosted by various well-dressed men who demand the solution of the a campaign. Actually, Richmond's idea is about dresses to be worn at Saratoga Springs, Palm Springs and Colorado Springs, but he refuses to show this final layout even when Mohr demands it. After he is beaten up and becomes involved with a beautiful girl, Adele Mara, who is later found murdered, Richmond learns from a private detective, Tom London, that, years before, three brothers named Spring had embezzled millions of dollars and later escaped from prison. Richmond and London realize that these three, now under assumed names, are afraid that his advertising campaign will reveal the long-hidden secret of their identities. Aided by his fiancee, Stephanie Bachelor, and London, Richmond lures the brothers to his office and there Mohr is revealed as one of them before they are all captured by the

DENLEY



'NIGHT TRAIN TO MEMPHIS'

Rates ● ● in rural spots; weak dualler

Republic
67 minutes
Roy Acuff, His Smoky Mountain Boys, Allan Lane, Adele Mara, Irving Bacon, Joseph Crehan, Emma Dunn, Roy Barcroft,
Directed by Lesley Selander.

A corny programmer which gives Roy Acuff and His Smoky Mountain Boys ample opportunity to deliver the type of hill-billy music which has brought them airwaves fame. In the South, where Acuff's radio programs and recordings are popular, "Night Train to Memphis" should attract good grosses, and rural fans will enjoy the story's many homey touches. However, in metropolitan naborhoods it will enjoy the story's many homey touches. However, metropolitan naborhoods will barely get by as a supporting dualler. It's a typical backwoods plot, peopled with the usual honest, God-fearing hayseeds and a heartless railroad magnate who almost puts something over on them before he is won over by their trusting nature. Although the plot is developed in an obvious manner, there is considerable fisticuffs and gun-play in the exciting climax.

YORK

STUDIO SIZE-UPS

Behind the Scenes of Film Production

COLUMBIA

Apparently Harry Cohn doesn't believe that the new court decree forecasts the death of program product and double bills (there are others, too, who dispute this forecast), since Columbia's four new starters are all in the quickie category. "Lone Star Moonlight" (Ken Curtis-Joan Barton) is a western; "Boston Blackie and The Law" (Chester Morris-Trudy Marshall) is another in Columbia's fading action series; "Betty Co-ed" (Jean Porter-Shirley Mills) is a Sam Katzman musical with a serious theme that has gone into production with only two parts cast; the fourth is another in the "Blondie" series with the usual cast.

Five Hold-Overs

The list of hold-overs in production is somewhat more impressive: "Dead Reckoning" (Humphrey Bogart-Lizabeth Scott), "Down To Earth" (T) (Rita Hayworth-Larry Parks), "Johnny O'Clock" (Dick Powell-Evelyn Keyes), "My Empty Heart" (Rosalind Russell-Melvyn Douglas) and "Mr. District Attorney" (Dennis O'Keefe-Marguerite Chapman).

Wound up and into the 1946-47 release schedule went three: "The Return of Monte Cristo" (Louis Hayward-Barbara Britton), "The Secret of the Whistler" (Richard Dix-Leslie Brooks) and "The Son of the Guardsman," a serial.

Sandy Cummings, who has been working as Bennie Zeidman's assistant at this studio, has been handed a producer's rank on his own. His first full-fledged chore will be the next film in the Lone Wolf series scheduled to roll early in September.

EAGLE-LION ....

Despite the clouds of conjecture as to just where this Rank subsidiary will fit into the scheme of production and release in the continuously expanding Rank domain, pictures are in the making.

Number 2 film, "Born To Speed," is now in production and Johnny Sands heads a cast of slightly known actors. Original pronouncements by this company insistently maintained that the aim was set towards high priced product. From what is now on the boards, this does not seem to be true. However, rumors of various dickerings with big name players continue to flow. So it may be that these first two pictures are just warm-ups for the bigger things to come.

New Building

In keeping with that line of progress is the purchase of the latest Louis Bromfield novel, "Kenny," which goes into a serialization in the Cosmopolitan magazine in the fall.

Arthur Krim, member of a New York law firm, Phillips, Nizer, Benjamin & Krim, has taken over the presidency of the company, although he will continue his legal affiliation as well.

A new editorial building containing 11 cutting rooms, two projection rooms and offices is in construction on the lot, which formerly housed the PRC activities. The building will be ready September 15 and is estimated to cost $146,000.

METRO-GOLDWYN-MAYER

The third floor in the executive building at this plant was a happy place this past week with the big boys congratulating each other on the schedule-beating time in which "The Secret Heart" and "The Beginning or The End" were brought in. Producer Edwin Knopf and Director Robert Leonard brought the first one in in 51 days. The second one, which was given priority on the lot, came in on the 48th day. As compared to the usual 80 or 90 day schedules allotted A product on this lot, these are really in record breaking time. The atom bomb picture was rushed at the special request of the Federal government. But "The Secret Heart" came in fast on its own power.

To Boost Cinecolor

It is reported on good authority that Metro, which up to now has refused to take any color process but Technicolor seriously, is going to give the Cinecolor process a real chance in its 1947-48 program. Experiments have been in process on this method and it is now revealed that studio executives are pleased enough to be considering making a large part of its color film, including some of its high-budget musicals, in Cinecolor. This would create the first serious competition for Technicolor.

Lana Turner, who has gotten the kind of publicity Metro executives abhor since her return from South America, is finally set for her next picture. Apparently, the actress has been talked out of her yen to do "Coquette" and "Green Dolphin Street" will be the vehicle. This is the 1944 prize-winning novel in the annual Metro contest. Richard Hart, who stepped into the leading role in "Sacred and Profane" opposite Greer Garson, when Robert Montgomery walked out on it, will play opposite Miss Turner.

English Studio Ready Soon

Ben Goetz reports from London, that the Metro studios at Elstree will be back in production by January 1. The studios were used by the British government as a factory during the war. The reconversion program is now in work and the studio will have four sound stages totalling 180,000 square feet and completely equipped with the most modern equipment available by the time the new year rolls around. It is assumed that production will start as soon as possible after that with Metro players and directors shuttling between Hollywood and London for picture jobs.

A title change converts "Ballerina" into "Unfinished Dance."

MONOGRAM

Regardless of what trend other studios may be scurrying to with the advent of single-picture selling, Monogram is standing adamantly on its belief that double features are still in popular demand and that so-called B product is still an important part of picture making.

President Steve Broidy in a public blast against a daily trade paper story made his ideas clear and definite. Mr. Broidy rejects the idea that because such companies as Universal, et. al., are eliminating programmers from their programs, it must follow that B product will be no more. As for double features, Mr. Broidy claims firmly that there has been no indication by the public to warrant a statement that this type of exhibiting is no longer profitable.

B's To Continue

Mr. Broidy's analysis is worthy of congratulations. He is truthful enough to approach the problem from the point of view of his company's policy. He is wise enough to see that there will still be a need for B product and to reaffirm the fact that his company can and will make that product. Monogram has proved that it can step into the higher bracket field (witness "Suspense"), but that doesn't mean that they are going to walk away from the type of pictures on which the company's success and reputation has been built. And, incidentally, announcements by various film executives that their studios will henceforth produce only A product have not been borne out by subsequent events — not in one single instance!

Brophy Sues

Actor Edward Brophy is suing Monogram for $30,000, claiming that he was promised feature billing in "Swing Parade" and did not get it.

Four in production on the lot this week including two Jimmy Wakely westerns, a Charlie Chan feature and Roy Del Ruth's first picture under his Monogram deal, "It Happened on Fifth Avenue."

PARAMOUNT

The lull is over at Paramount. Two new films started last week, two were already in production, and four more are scheduled to start within a three-week period.

The new ones are Cecil B. DeMille's long-talked-of Technicolor spectacle, "Unconquered" (Gary Cooper-Paulette Goddard) and "Golden Earrings" (Marlene Dietrich-Ray Milland) which Mitchell Leisen is directing. This brings Miss Dietrich back to pictures after an absence of five years.

Partial reason for the Paramont slow-up recently was its solid backlog of 22 pictures, including Wallis and Pine-Thomas product, ready for release.

Siegel Out

Sol C. Siegel last week abruptly obtained release from his contract with this studio, although it had nine months to go. First sign of difference came when Siegel was put back on the regular producer's list after having worked as an executive producer under Henry Ginsberg for some time. Siegel was given production credit on "Blue Skies," which was Mark Sandrich's last picture before his death. No future plans were announced by the producer, but it is rumored he will rejoin the ranks of the independents.

Hal Wallis has completed plans to film a story based on the

(*Continued on Page 22*)

STUDIO SIZE-UPS

(Continued from Preceding Page)

well-known organization, Alcoholics Anonymous. Wallis has assigned writer Robert Smith to assemble screenplay material. The organization will pass on the accuracy of the script when it is completed. Production is scheduled for early next year.

Meanwhile, the Wallis unit has gone into production on "Desert Town," shooting around John Hodiak who is still tied up in the "Arnelo Affair" at Metro. There is still one picture unreleased in the Wallis schedule, "Perfect Marriage," in which Loretta Young and David Niven are co-starred.

PRC

Two films are in production currently under the PRC banner. One is a Sig Neufeld production with his East Side Gang, called "Gas House Kids." Sam Newfield directs. Number two is a James Burkett production, "Don Ricardo Returns," with Fred Colby and Isabelita featured.

This company which has been tossed back and forth in the rumor department ever since the advent of Eagle-Lion, announced last week its schedule of 14 pictures to be released between now and November 1. Most of the product is already completed, but several films are still in cutting and shooting stages.

REPUBLIC

Robert North, a producer on the lot for the past seven years, settled his differences with President Herbert J. Yates last week by walking off the lot and resigning his post as producer. North was to have started "Hit Parade of 1947" on the first of September but differences on the production with Mr. Yates grew to such proportions as to make it impossible for an agreement to be reached. North handled the production reins on most of Republic's musicals during his seven-year term. No one has been named to assume his job on "Hit Parade."

Although there are only three pictures currently in production here, the studio stands at the moment with its biggest backlog of ready-for-release top-budget production to date. "Calendar Girl," which wound up last week joins the parade which includes Frank Borzage's "I've Always Loved You," the studio's first Technicolor picture; John Wayne's "The Angel and the Outlaw;" "The Plainsman and the Lady" (William Elliott-Vera Ralston) and Al Santell's "That Brennan Girl" (James Dunn-Mona Freeman). Allan Dwan's "Rendezvous With Annie" has been seen by this reporter and is top film fare. Robert North's "Earl Carroll's Sketchbook," "In Old Sacramento," two Roy Rogers pictures and the first Autry film complete the list.

Bill To William

President Herbert J. Yates has given the studio publicity department the go-ahead signal and a budget of $500,000 with which to convert "Wild Bill" Elliott, cowboy hero, into William Elliott, actor and top-budget star. Elliott is scheduled for three pictures a year for the next five years, each of which is reported to be set as a "million-dollar" production. Two of these, "In Old Sacramento" and "The Plainsman and the Lady," are already completed. Next will come "Wyoming," in which he is again co-starred with Vera Ralston. (Incidentally, thank goodness, they got around to dropping Miss Ralston's middle name.)

The Nelson Eddy fans who have never stopped clamouring for more of their favorite are to be satisfied by Republic. The studio nabbed off blonde Ilona Massey after Metro re-established her in "Holiday In Mexico," current Technicolor musical. The Republic-Massey contract calls for two pictures a year for two years and the first will be "Will Tomorrow Ever Come," for which Eddy will do the male lead.

RKO-RADIO

With profits thus far this year tripled over last year, with six pictures in production and fourteen films in cutting and editing, RKO is indeed a studio with a glowing present and a rosy future.

Among the pictures now editing are: "Sinbad the Sailor" (Douglas Fairbanks, Jr.-Maureen O'Hara), "The Locket" (Brian Aherne-Laraine Day) formerly called "What Nancy Wanted," "Woman on the Beach" (Joan Bennett-Charles Bickford), and Liberty's "It's A Wonderful Life" (James Stewart-Donna Reed).

Dmytryk Delayed

Robert Riskin's first production for RKO release will be "Magic Town," for which James Stewart and Loretta Young have been set in the leading roles. It starts rolling early next month with William Wellman directing.

Director Edward Dmytryk has been taken off "Build My Gallows High" since his chore in England on "So Well Remembered" will not be completed in time for him to get back here for the starting date. Producer Warren Duff is also having trouble with the leading male role, since John Garfield, who was scheduled for the part, will not be available. The film is set for a mid-September start so some quick arrangements will have to be made.

Big Goldwyn Campaign

Samuel Goldwyn conferenced this week with his advertising and publicity heads on the exploitation plans for "Best Years of Our Life" and "The Secret Life of Walter Mitty." Part of the campaign on the first will be a tie-in with more than 200 radio stations for the selection of "Mr. and Mrs. America of 1947."

Goldwyn is apparently going to give everything to the production of "Earth and High Heaven." Gregory Peck is definitely set into the male role, which is sure to be one of the strongest parts of his career thus far. The plum role of the girl who falls in love with the Jewish boy is at the moment between Vivian Leigh and Joan Fontaine. Goldwyn states the picture will be done with all of the controversy left in as per the novel. Production follows after "The Bishop's Wife" for which David Niven and Teresa Wright are already set. These two and one from Danny Kaye will probably comprise the Goldwyn 1947 schedule.

20th CENTURY-FOX

Darryl F. Zanuck, in a recent talk before his company's theatre managers, made some statements which might well mark the opening recognition of a new era in motion picture selling. Or, perhaps, it would be better to say that his words mark a return to the pre-war status of selling pictures. In either case, Mr. Zanuck, as the head of an important production company, admitted publicly that the "honeymoon was over." He declared that lean years are inevitably ahead and that despite quality of product, pictures are once again going to have to be sold by individual managers and theatre owners.

Zanuck urged that theatre managers accept their share of the responsibility of developing and selling new personalities. Local advertising and individual showmanship will help considerably; in fact, according to Mr. Zanuck, will be an absolute necessity.

Audiences More Critical

The war years found a public willing to accept almost any sort of film fare that would take them out of themselves for a few hours. The war period also developed a whole new audience of hypercritical picture-goers in the thousands of G. I.'s who found themselves exposed for the first time to an intensive course in picture viewing. If this audience is to be retained, a job will have to be done.

There is nothing particularly new in Zanuck's approach to what may soon be a problem. But he is to be commended for putting his thoughts into strong words and perhaps galvanizing what many people in the industry have been thinking for some time now. Apparently, the day of expert showmanship is about to return.

Buys 'Percheron'

"The Deadly Percheron," a murder mystery by John Franklin Bardin, has been added to Gene Markey's production schedule. Studio recently purchased the property after a hectic competition with several other studios. Buying price was not reported, but it was rumored to be an expensive purchase. Markey has assigned Gregory Ratoff to direct "I Live Alone" (formerly called "No Wedding Ring") when it rolls September 23. Victor Mature and Jeanne Crain are set in the top roles.

UNITED ARTISTS

Three new pictures are in work for UA release as we go to press.

"Carnegie Hall" is the first Boris Morros-William LeBaron (Federal Films, Inc.) picture. It is being shot entirely in New York with a large cast headed by Marsha Hunt and William Prince. Many of the world-famous artists who have actually appeared at Carnegie Hall will be in the film.

The second film is a Comet Cinecolor comedy, "The Adventures of Don Coyote," with no known names. Third piece is "Vendetta," a Preston Sturges production with a cast of lesser known players.

Andrew Stone wound up his "Strange Bedfellows" after about 6 weeks shooting still without a final title. The Johnston office has nixed the current title and no new one has been substituted as yet.

A new production unit has been created by Mary Pickford. It will be operated by her husband, Buddy Rogers, and Ralph Cohn. An off-spring of Comet Productions, which has been pro-

ducing short features for UA, this new unit has contracted to deliver two full-length pictures next season. First will be Mary Roberts Rinehart's "The Bat." The second will be a western in color. Budget for the two pictures will be about $2,500,000, according to the announcement.

Sales Convention

To the tune of president Edward C. Raftery's statement that "United Artists today is the greatest stronghold of independent producers in the world," this company opened its annual sales convention at the Waldorf-Astoria in New York last Monday (12).

Announced for the 1946-47 season are: Preston Sturges' "The Sin of Harold Diddlebock" (Harold Lloyd) and "Vendetta" (Hillary Brooke-Faith Domergue); Hunt Stromberg's "The Strange Woman" (Hedy Lamarr-George Sanders) and "Dishonored Lady" (Lamarr-Dennis O'Keefe-John Loder); Charles R. Rogers' "Angel On My Shoulder" (Paul Muni-Ann Baxter-Claude Rains), also "The Fabulous Dorseys" (Tommy and Jimmy Dorsey); Andrew Stone's "The Bachelor's Daughters" (Gail Russell-Claire Trevor-Ann Dvorak), also an untitled production based on the script, "Strange Bedfellows," (Eddie Bracken-Priscilla Lane).

David O. Selznick's "Duel in the Sun" (Jennifer Jones-Gregory Peck-Joseph Cotten), also "The Paradine Case" (Gregory Peck-Ann Todd), and "Little Women" (Jennifer Jones-Shirley Temple-Diana Lynn); Benedict Bogeaus' "Mr. Ace" (George Raft-Sylvia Sidney), also, in conjunction with Casey Robinson, "The Short Happy Life of Francis Macomber" (Gregory Peck-Joan Bennett-Robert Preston), and, in association with Burgess Meredith, "A Miracle Can Happen" (James Stewart-Henry Fonda-Burgess Meredith).

Seymour Nebenzal's "The Chase" (Robert Cummings-Michele Morgan); Loew-Lewin's "Bel Ami" (George Sanders-Angela Lansbury); Federal Films' "Carnegie Hall" (LeBaron-Morros); Jules Levey's "New Orleans" (Arturo DeCordova-Lena Horne); Charles Chaplin's "Monsieur Verdoux" (Chaplin-Martha Raye); Crosby Productions' "Abie's Irish Rose" (Joanne Dru-Richard Norris); Cagney Productions' "The Stray Lamb" (James Cagney-Robert Cummings); Sol Lesser's "No Trespassing" (Edward G. Robinson-Lon McCallister); Sam Coslow's "Copacabana" (Carmen Miranda-Andy Russell); Arnold Pressburger's "Then and Now" (George Sanders).

Also announced are six Hopalong Cassidy Productions to star William Boyd, and six Comet productions, including "Little Iodine" (Jo Ann Marlowe-Marc Cramer), also "Susie Steps Out" (David Bruce-Cleatus Caldwell) and "The Adventures of Don Coyote" (Richard Martin-Francis Rafferty).

Fifty-nine short subjects are included in the 1946-47 product line-up. Thirty-nine of these will be supplied by The World Today, Inc., headed by John Grierson, and comprise thirteen each of three series, "Worldwise," "Wonderfact" and "Venture." Thirteen Morey and Sutherland "Daffy Ditty" color cartoons will be furnished for the coming season, also seven short subjects which will be produced by David L. Loew.

UNIVERSAL - INTERNATIONAL

Although the merger of Universal, International and the concurrent absorption of United World, will not become official for several weeks yet, all the announcements have been made and the deal is closed. The accomplishment of this merger is one of the fastest and most important merger deals in the history of the industry. It is amazing to realize that a little more than two years ago, William Goetz left his post at 20th Century-Fox and started his own International Pictures company with Leo Spitz, and today he is the production head of what may well develop into one of the strongest motion picture production and distribution organizations in the world.

The questions now rife in Hollywood concern who gets what job all the way down the line from producers to publicists. As it stands now, International has its organization complete, in fact, even overstaffed in some departments and Universal, too, is well-manned. The move several weeks ago which struck a long list of producers and directors from the Universal tab without warning is understandable in the light of this new merger. It is assumed that Rufus LeMaire and Bill Dozier, recently signed by International, will take over their duties for the new company, while the men functioning in similar spots for Universal will be out, or handed other jobs.

7 Producers Retained

Only seven producers escaped the axe at Universal and they probably will be retained in the new set-up. They are: Paul Malvern, Joseph Gershenson, Howard Benedict, Michael Fessier and Ernest Pagano, Jane Murfin and Felix Jackson. Only Charles Lamont, Charles Barton and Robert Siodmak have directorial contracts with Universal. The players contract list numbers 33 and most of them will be kept.

And so, the ball that was started rolling by J. Arthur Rank a little better than a year ago seems to have gained its full momentum now. The British producer-exhibitor has nabbed himself the necessary Hollywood alliance, both in production and distribution channels, and has in turn opened up the English and general foreign market to Universal product which has not had its own releasing organization in England since 1936.

The International picture recently completed as "Bella Donna" (Merle Oberon-George Brent) will go out under the new title "Temptation."

The last (?) of Universal's B product is now in the cutting department at the studio. No more serials or westerns. From here on in it is Universal-International with only top product scheduled to go into work, or so the announcements insist.

Enterprise Has Difficulties

Enterprise, which will transfer its releasing deal to the new U-I company, has run into production snags after a whirlwind take-off. Estimated production costs on both "Ramrod" and "Arch of Triumph" are soaring well above what was expected because of difficulties on location, the script and general ills to which productions fall heir. However, the company spokesman philosophically points out that this is all part of the game in getting started and the big plans continue to be formulated.

Barbara Stanwyck goes into her first role for Enterprise next month when "The Other Love" starts rolling. Her second for the company is a story by the same author, Ladislas Fodor, called "Star-Crossed."

No new production started on the lot, but with the two Enterprise pictures, "Arch of Triumph" and "Ramrod," the sound stages have five working, including the Skirball-Manning film, "Magnificent Doll," Mark Hellinger's "Swell Guy" and "Flame of Tripoli."

WARNER BROS.

Well, the Twentieth Anniversary of Sound is now history and Warner's can turn the attention of the studio back to more ordinary events like making pictures. The anniversary was, of course, a significant one and the studio carried off the whole procedure with the spirit and color it merited. The entire industry bowed deeply to Warner Brothers for their pioneering efforts in behalf of sound in pictures which has made the motion picture industry one of the top five in the country, and in the world.

Now, for things of the moment:

Ann Sheridan and Ronald Reagan will be co-starred in "The Last Fling," a screen original purchased recently by the studio for $25,000. The last appearance of these two players together was in "King's Row."

Parker Suspended Again

Eleanor Parker, having just finished a suspension period for refusing to make a picture, is right back on the list again. This time she turned down a William Jacobs production called "Love and Learn." The actress claimed the role and script were not suitable to her talents.

Owen Crump, recently returned from service, will have as his first production, the Philip Wylie novel, "Night Unto Night." How much of the strength of the Wylie book can be retained on film is a problem that may give Producer Crump some bad times these next few months.

One new film got the starting signal last week and "Life With Father" wound up. New one is the second United States Picture production, "Pursued," with Teresa Wright, Robert Mitchum and Judith Anderson heading the cast. Raoul Walsh is directing.

INDEPENDENTS

Frederick Brisson is the president of the newly formed Independent Artists, Inc., which is being backed by Duke and Company. Production plans call for two pictures a year for five years with $17,000,000 allocated to production budgets. First film to come will be "The Happiness of Pursuit," which will star Rosalind Russell (one of the owners of the company). "Vanity II," "Feather On The Tide" and "This Is The Life," an original by Dudley Nichols are other stories already set by the company.

It was reliably reported last week that Edward Small, Howard Hawks, Sidney Buchman and Story Productions, Inc. are considering an amalgamation of their forces in an effort to get a good releasing deal for their separate products. The combination will be financed by Motion Picture Investors, in which Small is also interested. Major studios are soon to be approached with the idea of setting a deal for what will be a minimum of four and a maximum of eight pictures annually.

Muni To Produce

Paul Muni has completed plans to produce, direct and star in his own independent production of the life of Alfred Nobel. The actor will prepare his own scenario, aided by his wife. No further casting or releasing plans have been announced as yet.

Hal Roach's "Fabulous Joe" (Walter Abel-Margot Grahame) continues in production.

PRODUCTION & RELEASE RECORD

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the issue in which the review appeared. There may be variations in the Running Time in states where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production.

COLUMBIA

1946-47 Features	Completed (9)	In Production (8)
Westerns	Completed (2)	In Production (1)
Serials	Completed (1)	In Production (0)
1945-46 Features	Completed (41)	In Production (0)
Westerns	Completed (15)	In Production (0)
Serials	Completed (4)	In Production (0)

NEW PRODUCTIONS

LONE STAR MOONLIGHT
Action Musical—Started July 29
Cast: Ken Curtis, Joan Barton, The Hoosier Hot Shots, Guy Kibbee, Judy Clark.
Director: Ray Nazarro Producer: Colbert Clark
Story: G. I. returns to western small town, finds his radio station run down by his father. He rebuilds and breaks unscrupulous rival.

BOSTON BLACKIE AND THE LAW
Mystery—Started August 9
Cast: Chester Morris, Trudy Marshall.
Director: Ross Lederman Producer: Ted Richmond
Story: Not available. See next issue.

BETTY CO-ED
Musical—Started August 12
Cast: Jean Porter, Shirley Mills.
Director: Arthur Dreifuss Producer: Sam Katzman
Story: Expose of undemocratic practices of sororities against musical background.

BLONDIE'S BIG MOMENT
Comedy—Started August 12
Cast: Penny Singleton, Arthur Lake, Anita Louise, Jerome Cowan, Larry Simms.
Director: Abby Berlin Assistant: Carter de Haven, Jr.
Story: Dagwood returns from vacation to find new boss and trouble. He is fired but his son's friend, a rich orphan, saves the day abetted by Blondie.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Dead Reckoning	Bogart-L. Scott	6-24			
Down To Earth (T)	Hayworth-Parks	4-15			
Johnny O'Clock	Powell-Keys	7-8			
Mr. District Attorney	O'Keefe-Chapman	8-5			
My Empty Heart	Russell-Douglas	7-22			
COMPLETED — 1946-47 —					
Blondie Knows Best	Singleton-Lake	4-1			
Crime Doctor's Manhunt, The	Baxter-Drew	5-27			
Gallant Journey	Ford-Blair	3-18			
Jolson Story, The (T)	Parks-Keyes	11-12			
Landrush	Starrett-Burnette	11-26			
Return of Monte Cristo, The	Hayward-Britton	7-8			
Son of The Guardsman (Serial)	Kennedy-Shaw	7-22			
Secret of The Whistler	Dix-Brooks	7-22			
Shadowed	Louise-Dunne	6-24			
Details under title: The Gloved Hand					
So Dark the Night	Geray-Cheirel	12-10			
Terror Trail	Starrett-Burnette	10-29			
Thrill of Brazil	Keyes-Wynn	4-29			
Details under title: Rio					
— 1945-46 —					
Bandit of Sherwood Forest (T) (87)	Wilde-Louise	4-2	2-21	7004	4-15
Blondie's Lucky Day (69)	Lake-Singleton	10-15	4-4	7020	7-8
Chick Carter, Detective (Serial)	Talbot-Blake		7-11	7180	
Cowboy Blues	Curtis-Donnell	4-29	7-18	7223	
Dangerous Business (59)	Tucker-Merrick	3-18	6-20	7037	
Details under title: Power of Attorney					
Desert Horseman, The	Starrett-Burnette	9-3	7-11	7209	
Details under title: Phantom of the Desert					
Devil's Mask, The (66)	Louise-Bannon	2-18	5-23	7026	8-5
Frontier Gunlaw (59)	Starrett-Taylor		1-31	7204	
Galloping Thunder (54)	Starrett-Burnette	7-9	4-25	7207	
Gentleman Misbehaves, The (74)	Massen-Stanton	11-12	2-28	7034	
Details under title: Lullaby of Broadway					
Gilda (110)	Hayworth-Ford	9-17	4-25	7001	4-1
Gunning for Vengeance	Starrett-Adair	6-25	3-21	7206	
Details under title: Burning the Trail					
Heading West	Starrett-Houck	10-1	8-17		
Details under title: Massacre Mesa					
Personality Kid, The	Louise-Duane	5-13	8-10		
Details under title: His Face Was Their Fortune					
Hop Harrigan (Serial)	Bakewell-Holt	2-18	3-28	7160	
It's Great To Be Young	Brooks-Stanton	6-10			
Jungle Raiders (Serial)	Richmond-Borg	8-6	9-14	7120	
Just Before Dawn (65)	Baxter-Barrie	11-26	3-1	7021	5-13
Kiss and Tell (90)	Temple-Abel	2-5	10-18	7101	
Man Who Dared (66)	Brooks-Macready	3-4	5-30	7040	
Details under title: One Life Too Many					
Mysterious Intruder, The (62)	Dix-Blake	12-24	4-11	7025	5-13
Details under title: Murder Is Unpredictable					
Night Editor (67)	Gargan-Carter	1-7	4-18	7023	5-27
Notorious Lone Wolf, The (64)	Mohr-Carter	11-12	2-14	7028	4-15
Details under title: Lone Wolf on Broadway					
Outlaws of the Rockies	Starrett-Harding	4-30	9-18		
Perilous Holiday (89)	O'Brien-Warrick	10-15	3-21	7008	7-8
Phantom Of The Desert	Starrett-Burnette	9-3			
Phantom Thief, The (65)	Morris-Donnell	1-21	5-2	7031	
Details under title: Boston Blackie's Private Ghost					
Prison Ship (60)	Lowery-Foch	8-20	11-15	7036	
Renegades (T) (88)	Keyes-Parker	6-11	6-13	7003	6-10
Details under title: The Kansan					
Return of Rusty, The	Donaldson-Dennis	4-1	6-27	7032	
Roaring Rangers	Starrett-Burnette	6-11	2-14	7205	
Details under title: Powder River					
Sing While You Dance	Drew-Stanton	4-29	7-25	7033	
Singing On The Trail	Curtis-Donnell	5-27			
Talk About A Lady (71)	Falkenburg-Tucker	12-24	3-28	7016	
That Texas Jamboree	Curtis-Donnell	12-24	5-16	7222	
Throw a Saddle on a Star (67)	Curtis-Roberts	12-10	3-21	7221	
(Details under title: Smoky River Serenade)					
Two-Fisted Stranger	Starrett-Burnette	3-20	5-30	7208	
Unknown, The (70)	Morley-Bannon	4-1	7-4	7027	
Details under title: The Coffin					
Walls Came Tumbling Down, The (82)	Bowman-Chapman	12-24	6-7	7011	
Who's Guilty? (Serial)	Kent-Ward	10-15	12-13	7140	

METRO-GOLDWYN-MAYER

1945-46 Features Completed (52) In Production (7)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Arnelo Affair, The	Hodiak-Gifford	8-6			
Ballerina	O'Brien-Charisse	7-22			
High Barbaree	Johnson-Allyson	5-27			
It Happened In Brooklyn	Sinatra-Grayson	8-6			
Life's For The Loving	Kelly-McDonald	8-6			
Summer Holiday	Rooney-DeHaven	7-8			
This Time For Keeps (T)	Williams-Melchior	8-6			
COMPLETED — 1945-46 —					
BLOCK NO. FIFTEEN					
Letter for Evie, A (89)	Hunt-Carroll	6-11	1-46	614	12-10
Harvey Girls, The (T) (101)	Garland-Hodiak	1-22	1-46	611	1-7
Portrait of Maria (76)	Del Rio-Armendariz	Foreign	1-46	612	1-7
Sailor Takes a Wife (91)	Walker-Allyson	4-2	1-46	615	1-7
Up Goes Maisie (89)	Sothern-Murphy	8-20	1-46	613	1-7
BLOCK NO. SIXTEEN					
Bad Bascomb (112)	Beery-O'Brien		4-46	619	2-18
Hoodlum Saint (91)	Powell-Williams	7-9	4-46	618	2-18
Last Chance, The (105)	Foreign		4-46	621	12-10
Postman Always Rings Twice, The (113)	Turner-Garfield	6-25	4-46	620	3-18
Two Sisters From Boston (112)	Allyson-Lawford	7-9	4-46	622	3-18
BLOCK NO. SEVENTEEN					
Boys' Ranch (88)	Craig-Jenkins	8-6	7-46	625	5-13
Courage of Lassie (T) (93)	E. Taylor-Lassie	9-18	8-46	626	5-13
Details under title: Hold High the Torch					
Faithful In My Fashion (81)	Reed-Drake	1-7	8-46	627	6-24
Three Wise Fools (90)	O'Brien-Barrymore	11-26	8-46	628	6-24
SPECIALS					
Adventure (129)					
Details under title: This Strange Adventure	Gable-Garson	6-11	3-46	616	12-24
Easy To Wed (T) (117)	Ball-Johnson	2-19		624	4-15
Green Years, The (127)	Coburn-Drake	9-3		623	3-18
Weekend at the Waldorf (130)	Turner-Johnson	11-27	10-45	605	7-23
Ziegfeld Follies (T) (110)	Astaire-Ball	5-1	3-46	617	1-21
NOT DESIGNATED					
Beginning Or The End	Barrymore-Donlevy	5-27			
Cockeyed Miracle, The (81)	Morgan-Totter	1-7			7-22
Details under title: But Not Goodbye					
Fiesta (T)	Williams-Carroll	12-24			
Gallant Bess (Cinecolor)	Thompson-Tobias	10-29			
Details under title: Star from Heaven					
Great Morgan, The	Morgan-Powell				
Holiday In Mexico (T) (127)	Pidgeon-Massey	9-17			8-5
Little Mr. Jim (92)	Jenkins-Gifford	10-29			6-10
Lady In The Lake	Montgomery-Totter	5-27			
Mighty McGurk, The	Beery-MacMahon	5-13			

My Brother Who Talks To Horses	Lawford-Jenkins	4-1				
No Leave, No Love	Johnson-Kirkwood	10-1				
Sacred and Profane	Garson-Hart	4-1				
Details under title: A Woman of My Own						
Secret Heart, The	Colbert-Pidgeon	6-10				
Sea of Grass	Tracy-Hepburn	7-8				
Show-Off, The	Skelton-Maxwell	3-4				
Tenth Avenue Angel	O'Brien-Murphy	4-1				
Till The Clouds Roll By (T)	Garland-Walker	12-24				
Two Smart People (93)	Ball-Hodiak	10-1				6-10
Uncle Andy Hardy	Rooney-Granville	5-13				
Undercurrent	Taylor-Hepburn	3-4				
Details under title: You Were There						
Yearling, The (T)	Peck-Jarman	8-20				

MONOGRAM

1945-46 Features	(34)	Completed (32)	In Production (2)
Westerns	(12)	Completed (11)	In Production (2)

NEW PRODUCTIONS

THE TRAP
Mystery—Started August 1
Cast: Sydney Toler, Tanis Chandler, Mantan Moreland.
Director: Howard Bretherton Producer: James S. Burkett
Story: Traveling showgirls take home at Malibu. Star is the first of several to be murdered. Charlie Chan finds it was the wardrobe mistress.

RAINBOW OVER THE ROCKIES
Western—Started August 2
Cast: Jimmy Wakely, Lee (Lasses) White, Pat Stirling.
Producer-Director: Oliver Drake
Story: Wakely breaks up a vicious ring of cattle rustlers.

IT HAPPENED ON FIFTH AVENUE
Romantic Drama—Started August 12
Cast: Ann Harding, Victor Moore, Don DeFore, Gale Storm.
Producer-Director: Roy Del Ruth
Story: Girl finds tramp in her home. He reconciles her parents and brings her the poor but honorable boy she loves.

SONG OF THE SIERRAS
Western—Started August 2
Cast: Jimmy Wakely, Lee (Lasses) White, Jean Carlin.
Producer-Director: Oliver Drake
Story: Woman rancher's unscrupulous behavior is unmasked by Wakely.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Cisco Kid No. 3	Roland-Ames	8-5	10-19	531	
COMPLETED — 1946-47 —					
Bringing Up Father	Yule-McManus	6-24			
Dangerous Money	Toler-Young	6-24			
Details under title: Hot Money					
Dacoy	Billie-Norris	5-13	9-14		
Gentleman Joe Palooka	Errol-Kirkwood	6-10	9-28		
Trigger Finger	Brown-Hatton	6-24	9-21		
Wife Wanted	Francis-Shayne	6-24			
— 1945-46 —					
Allotment Wives (80)	Francis-Kelly	6-25	12-24	505	12-10
Behind the Mask (67)	Richmond-Reed	10-29	5-11	526	
Details under title: The Shadow's Shadow					
Below The Deadline (65)	Douglas-Ames	4-29	8-3	520	
Details under title: Jumpin' Joe					
Black Market Babies (71)	Richmond-Hayes	3-18	6-1	508	
Border Bandits (57)	Brown-Hatton	8-20	1-12	565	
Bowery Bombshell	Gorcey-Hall	4-15	7-20	511	
Details under title: Hot Money					
Dark Alibi (65)	Toler-Lorring	12-24	5-25	519	
Don't Gamble With Strangers	Richmond-Hayes	3-18	6-22	508	
Details under title: Charlie Chan at Alcatraz					
Face of Marble, The (72)	Carradine-Drake	10-15	2-2	528	
Fear (68)	Cookson-William	7-23	3-2	507	
Details under title: Suspense					
Freddie Steps Out (75)	Stewart-Preisser	3-18	6-29	515	7-8
Details under title: High School Scandals					
Gentlemen from Texas, The	Brown-Hatton	3-18	6-8	562	
Details under title: The Fighting Texans					
Gay Cavalier, The (65)	Roland-Ames	12-24	3-30	529	
Haunted Mine, The (52)	Brown-Hatton	10-29	3-2	566	
High School Hero	Stewart-Preisser	6-10	9-7	517	
In Fast Company	Gorcey-Hall	2-18	6-22	510	
Details under title: In High Gear					
Joe Palooka, Champ (70)	Kirkwood-Knox	12-24	5-28	502	4-29
Junior Prom (69)	Stewart-Preisser	11-26	5-10	514	5-13
Details under title: High School Kids					
Live Wires (65)	Gorcey-Drake	10-1	1-12	509	
Details under title: Stepping Around					
Lonesome Trail (55)	Wakely-White	9-17	12-8	561	
Details under title: On The Cherokee Trail					
Missing Lady, The (60)	Richmond-Reef	4-29	8-17	525	
Details under title: Jade Lady					
Moon Over Montana	Wakely-Holt	12-10	2-16	572	
Red Dragon, The (64)	Toler-Fong	9-17	2-9	513	4-15
Details under title: Charlie Chan in Mexico					
Shadows On The Range (57)	Brown-Hatton	5-13	8-3	567	
Details under title: Roaring Range					
Shadows Over Chinatown	Toler-Young	4-1	7-27	518	
Details under title: Corpus Delicti					
South of Monterey	Roland-Riordan	4-15	7-13	530	
Details under title: Romance of the Rancho					
Shadow Returns, The (61)	Richmond-Reed	10-29	2-16		
Silver Trail, The	Brown-Hatton	7-22			
Spook Busters (68)	Gorcey-Hall	5-27	8-24	512	
Details under title: The Shadow					
Strange Mr. Gregory, The (63)	Lowe-Rogers	6-25	1-2	516	3-18
Details under title: Gregory					
Suspense (101)	Bellta-Moore	10-29	6-15	699	4-15
Details under title: Glamour Girl					
Sunbonnet Sue (90)	Regan-Storm	5-14	1-10	501	10-15
Strange Voyage (61)	Albert-Taylor		7-6	521	
Sweetheart of Sigma Chi	Regan-Knox	7-22			
Swing Parade of 1946 (75)	Storm-Reagan	8-6	3-16	503	
Trail to Mexico	Wakely-White	4-29	6-29	574	
Under Arizona Skies	Brown-Hatton	2-4	4-27	561	
Details under title: Code of The Drifter					
West of The Alamo	Wakely-White	2-4	4-20	573	

PARAMOUNT

1945-46 Features	Completed (25)	In Production (0)
1946-47 Features	Completed (20)	In Production (4)

NEW PRODUCTIONS

UNCONQUERED (T)
Action Drama—Started August 5
Cast: Gary Cooper, Paulette Goddard, Howard DaSilva, Cecil Kellaway, Ward Bond, Katherine DeMille.
Producer-Director: Cecil B. DeMille
Story: Slaves sent from England in 1760 fight for freedom.

GOLDEN EARRINGS
Romantic Drama—Started August 6
Cast: Ray Milland, Marlene Dietrich, Murvyn Vye, Bruce Lester, Dennis Hoey, Mikhail Rasumny, Quentin Reynolds.
Director: Mitchell Leisen Producer: Harry Tugend
Story: British colonel escapes war-torn Germany aided by gypsies. He falls in love with a gypsy girl.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Emperor Waltz, The (T)	Crosby-Fontaine	6-24			
My Favorite Brunette	Hope-Lamour	7-22			
— 1946-47 —					
COMPLETED					
Big Town	Reed-Brooke	12-24			
Blue Skies (T)	Crosby-Astaire	8-6			
Cross My Heart	Hutton-Tufts	1-8			
Details under title: Too Good To Be True					
Perfect Marriage, The	Young-Niven	1-21			
Two Years Before the Mast	Ladd-Donlevy	5-1			
NOT DESIGNATED					
Calcutta	Ladd-Russell	7-9			
California (T)	Stanwyck-Milland	12-10			
Danger Street	Lowery-Withers				
Easy Come, Easy Go	Tufts-Fitzgerald	10-29			
Details under title: Third Avenue					
Fear In The Night	Kelly-York	4-29			
I Cover Big Town	Reed-Brooke	6-10			
Imperfect Lady, The	Wright-Milland	10-1			
Details under title: Take This Woman					
Jungle Flight	Lowery-Savage	6-24			
Ladies' Man	Bracken-Welles	11-26			
Perils of Pauline (T)	Hutton-Lund	3-18			
Seven Were Saved	Denning-Craig	4-1			
Suddenly It's Spring	MacMurray-Goddard	3-18			
Trouble With Women, The	Milland-Wright	6-11			
Welcome Stranger	Crosby-Caulfield	3-18			
Where There's Life	Hope-Hasso	4-15			
COMPLETED — 1945-46 —					
BLOCK NO. THREE					
Masquerade in Mexico (96)	Lamour-Cordova	1-8	2-22	4512	12-10
Miss Susie Slagle's (87)	Tufts-Lake	9-18	3-8	4513	12-10
Tokyo Rose (66)	Barr-Massen	2-8		4511	12-10
BLOCK NO. FOUR					
Blue Dahlia, The (99)	Ladd-Lake	4-2	4-19	4518	2-18
They Made Me A Killer (65)	Lowery-Britton	7-9	5-3	4517	2-18
Virginian, The (T) (90)	McCrea-Britton	11-13	4-5	4516	2-18
Well-Groomed Bride, The (75)	Milland-deHavilland	2-19	5-17	4519	2-18
BLOCK NO. FIVE					
Bride Wore Boots, The (82)	Stanwyck-Cummings	8-6	5-31	4521	4-1
Hot Cargo (57)	Rogers-Reed		6-28	4523	3-18
Our Hearts Were Growing Up (122)	Donlevy-Russell	3-5	6-14	4522	4-1
To Each His Own (122)	deHavilland-Lund	7-9	7-5	4524	3-18
BLOCK NO. SIX					
O. S. S. (107)	Ladd-Fitzgerald	2-18	7-26	4526	5-13
Searching Wind, The (108)	Young-Sidney	1-21	8-9	4527	5-13
Strange Love of Martha Ivers (116)	Stanwyck-Heflin	10-15	9-13	4528	5-13
Details under title: Love Lies Bleeding					
Swamp Fire (70)	Weissmuller-Grey	11-12	9-6	4529	5-13
SPECIALS					
Monsieur Beaucaire (T) (93)	Hope-Caulfield	9-17	8-30	4532	5-27
Road to Utopia, The (90)	Crosby-Hope-Lamour	12-13	3-22	4531	12-10

PRC

1945-46 Features	Completed (16)	In Production (2)
Westerns	Completed (16)	In Production (0)

NEW PRODUCTIONS

GAS HOUSE KIDS
Drama—Started August 1
Cast: Billy Halop, Robert Lowery, Carl Switzer.
Director: Sam Newfield Producer: Sigmund Neufeld
Story: East Side Kids help their boss, crippled in the war, buy a farm by first outwitting crooks who commit murder.

DON RICARDO RETURNS

Period Romance—Started August 8

Cast: Fred Colby, Isabelita.

Producer-Director: James Burkett

Story: In old California, a man is kidnapped. He returns two years later to reclaim his lands and his sweetheart from his best friend.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED —— 1946-47 ——					
Driftin' River	Dean-Ates		7-22	10-1	
Her Sister's Secret	Coleman-Reed		10-29		
—— 1945-46 ——					
Ambush Trail (58)	Steele-Saylor			2-17	
Avalanche (68)	Cabot-Borg		3-4	6-20	5-21
Blonde For A Day (67)	Beaumont-Walker		5-3	8-22	
Details under title: Blondes On the Loose					
Caravan Trail, The (Cinecolor) (65)	Dean-Carlin		10-1	4-20	4-29
Club Havana (62)	Lindsay-Neal		5-28	10-23	11-26
Colorado Serenade (68)	Dean-Ates			6-30	
Danny Boy (66)	Henry-Johnson		8-6	1-8	
Detour (69)	Savage-Neal		6-25	11-30	12-24
Devil Bat's Daughter	LaPlanche-James		1-21	4-15	
Down Missouri Way	O'Driscoll-Wright		4-29	8-15	
Details under title: Missouri Hayride					
Enchanted Forest, The (Cinecolor) (80)	Lowe-Joyce		1-22	12-8	10-1
Flying Serpent, The (60)	Lewis-Kramer		9-3	2-20	2-18
Gentlemen with Guns	Crabbe-St. John		1-21	3-27	
Ghost of Hidden Valley	Crabbe-St. John		4-29	6-3	
How Do You Do? (83)	Gordon-Windsor		8-6	12-24	11-26
I Ring Doorbells (67)	Shayne-Gwynne		10-2	2-25	
Larceny in Her Heart (68)	Beaumont-Walker		3-18	7-10	6-10
Details under title: Crime in The Night					
Lightning Raiders (61)	Crabbe-St. John		10-15	1-7	
Man Without A Gun	Steele-Saylor		12-10		
Mask of Diijon (73)	Von Stroheim-Bates		11-26	4-9	
Melody Round-Up (C)	Dean-Ates		5-27		
Murder Is My Business (65)	Beaumont-Walker		12-26	4-10	5-13
Navajo Kid (59)	Steele-Saylor		10-15	11-21	
Overland Riders	Crabbe-St. John		6-24		
Details under title: Buster Crabbe No. 8					
Prairie Badmen	Crabbe-St. John		4-29	7-17	
Details under title: Dangerous Men					
Prairie Rustlers (55)	Crabbe-St. John		9-17	11-7	
Details under title: Buster Crabbe No. 1					
Queen of Burlesque (67)	Ankers-Young		4-1	7-24	8-5
Romance of the West (60)	Dean-Barton		8-6	3-20	
Secrets of A Sorority Girl	Ware-Vallin			8-1	
Six Gun Man (60)	Steele-Carlin		10-29	2-1	
Details under title: Six-Gun For Hire					
Strange Holiday (57)	Rains-Holden			9-2	
Strangler of The Swamp (60)	LaPlanche-Edwards		9-3	1-1	
Terrors On Horseback	Crabbe - St. John		1-21	5-1	
Thunder Town (57)	Steele-Saylor			4-10	
Wife of Monte Cristo, The (81)	Loder-Aubert		8-6	4-23	4-1

REPUBLIC

1946-47 Features		Completed (7)	In Production (2)
Westerns		Completed (2)	In Production (1)
Serials		Completed (0)	In Production (0)
1945-46 Features	(40)	Completed (37)	In Production (0)
Westerns	(16)	Completed (23)	In Production (0)
Serials	(4)	Completed (4)	In Production (0)

NEW PRODUCTIONS

SPOILERS OF THE NORTH

Action Drama—Started July 31

Cast: Paul Kelly, Adrian Booth, Evelyn Ankers.

Director: Richard Sale Producer: Don Brown

Story: Alaskan fishery tycoon is beaten out of his crooked dealings by half breed girl.

TRAIL TO SAN ANTONE

Musical Western—Started July 31

Cast: Gene Autry, Peggy Stewart, William Henry.

Director: Jack English Producer: Armand Schaefer

Story: Autry befriends a wounded jockey and breaks up a crooked racing ring.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
That's My Girl (Trucolor)	Barry-Roberts			8-6	
COMPLETED —— 1946-47 ——					
Calendar Girl	Frazee-Marshall			7-8	
Heldorado	Rogers-Evans			7-22	
Magnificent Rogue, The	Roberts-Douglas			7-8	
Angel and the Outlaw	Wayne-Russell			4-29	
Fabulous Suzanne, The	Britton-Vallee			3-18	
I've Always Loved You (T)	McLeod-Dorn			8-20	
Details under title: Concerto					
Pilgrim Lady, The	Mara-Douglas			3-18	
Details under title: The Inner Circle					
Sioux City Sue	Autry-Roberts			6-24	
That Brennan Girl	Dunn-Freeman			5-13	
—— 1945-46 ——					
Affairs of Geraldine	Withers-Withers			1-21	
Details under title: Lonely Hearts Club					
Alias Billy The Kid (56)	Carson-Stewart		12-24	4-17	555
California Gold Rush (56)	Elliott-Fleming		4-30	2-4	565
Cat Man of Paris, The (65)	Esmond-Aubert		10-1	4-20	514
Conquest of Cheyenne	Elliott-Fleming		10-29	7-22	568
Crime of the Century (56)	Bachelor-Browne		10-29	2-28	511 6-24
Crimson Ghost, The (Serial)	Stirling-Quigley		4-15	10-26	584
Earl Carroll's Sketchbook	Moore-Marshall		3-18		530
El Paso Kid	Carson-Harmon			5-22	556
Daughter of Don Q (Serial)	Booth-Allen		1-21	7-27	583
Days of Buffalo Bill (56)	Carson-Stewart		10-1	2-8	554
French Key, The (67)	Dekker-Ankers		10-29	5-18	519 7-8
Gay Blades (67)	Ashley-Rogers		12-10	1-25	509 4-29
G. I. War Brides	Ellison-Lee		4-29	8-12	528
Guy Could Change, A (65)	Lane-Frazee		6-25	1-27	508 2-4
Glass Alibi, The (68)	Wrixon-Fowley		12-24	4-27	516 5-27
Home In Oklahoma	Rogers-Evans		6-24	10-15	
Home On the Range (55)	Hale-Booth		11-26	4-18	5501 4-29
Details under title: West of God's Country					
In Old Sacramento (89)	Moore-Elliott		12-10	5-31	517 5-13
Invisible Informer	Stirling-Henry		2-18	8-19	529
Inner Circle, The	Douglas-Roberts		2-18	8-7	526
King of the Forest Rangers (Serial)	Thompson-Talbot		10-15	4-27	582
Last Crooked Mile, The	Barry-Savage		12-10	8-9	527
Madonna's Secret, The (79)	Lederer-Patrick		10-1	2-16	510 3-18
Man from Rainbow Valley (M) (57)	Hale-Booth		2-18	6-14	5502 7-22
Murder in the Music Hall (84)	Ralston-Marshall		10-29	4-10	512 3-4
My Pal Trigger (79)	Rogers-Evans		3-4	7-12	5541 7-22
Mysterious Mr. Valentine	Stirling-Henry		6-10	9-3	
Night Train to Memphis (67)	Acuff-Mara		11-12	7-12	523
One Exciting Week (69)	Pearce-Harris		12-24	6-8	521 7-8
Out California Way (M)	Hale-Booth		4-29	9-6	
Passkey to Danger (58)	Bachelor-Mara			5-11	518
Phantom Rider, The (Serial)	Kent-Stewart		8-6	1-26	581
Plainsman and The Lady	Elliott-Ralston		4-29		
Rainbow Over Texas (65)	Rogers-Evans		4-1	5-9	448 6-10
Red River Renegades	Carson-Stewart		4-1	7-25	557
Rendezvous With Annie	Albert-Marlowe		3-18	7-19	525
Roll On, Texas Moon	Rogers-Evans		5-13		542
Details under title: Shine On Texas Moon					
Rough Riders of Cheyenne (56)	Carson-Stewart		5-14	11-1	552
Santa Fe Uprising	Lane-Wentworth		3-18		
Scotland Yard Investigator (68)	VonSt'heim-Bachelor		2-19	9-30	501
Sheriff of Redwood Valley (56)	Elliott-Fleming		7-23	3-29	566
Song of Arizona (68)	Rogers-Evans		12-24	3-9	447 4-15
Song of Mexico (57)	Mara-Barrier			12-28	506 5-27
Spectre of the Rose (90)	Kurov-Essen		11-26	7-5	524 6-10
Strange Impersonation, A (68)	Marshall-Gargan		8-6	3-16	513 4-1
Sun Valley Cyclone (55)	Elliott-Fleming		9-17	5-10	567
Traffic In Crime	Richmond-Mara		4-1	6-28	522
Undercover Woman	Bachelor-Livingston		11-26	4-15	511
Details under title: Passkey to Danger					
Under Nevada Skies	Rogers-Evans		4-15	8-26	541
Valley of the Zombie, The (56)	Booth-Livingston		9-17	5-24	520 7-8
Vigilantes of Boom Town	Lane-Blake			5-27	
Wagon Wheels Westward (56)	Elliott-Fleming		4-16	12-21	564
Winter Wonderland	Roberts-Drake			5-13	
Details under title: Snow Cinderella					
Woman Who Came Back, The (68)	Kelly-Loder		4-30	12-13	507 1-21
Details under title: The Web					

RKO-RADIO

1945-46 Features	Completed (39)	In Production (0)
1946-47 Features	Completed (26)	In Production (6)

NEW PRODUCTIONS

THEY WON'T BELIEVE ME

Drama—Started August 5

Cast: Robert Young, Susan Hayward, Jane Greer, Rita Johnson, Tom Powers.

Director: Irving Pichel Producer: Joan Harrison

Story: Playboy marries girl for her money. He gets involved with another woman and a murder. When his wife commits suicide, he is convicted of the murder.

SAN QUENTIN

Drama—Started August 5

Cast: Lawrence Tierney, Marian Carr, Barton MacLane, Carol Forman.

Director: Gordon Douglas Producer: Martin Mooney

Story: Reformed convict tries reforming other convicts. He is accused of starting a jail break but cleared.

TRAIL STREET

Western—Started July 29

Cast: Randolph Scott, Robert Ryan, Anne Jeffreys, George (Gabby) Hayes, Madge Meredith.

Story: Not available. See next issue.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Bachelor and The Bobby-Soxer, The	Grant-Loy			8-6	
Katie For Congress	Young-Cotten			5-27	
Secret Life of Walter Mitty (T)	Kaye-Mayo			4-29	
COMPLETED —— 1946-47 ——					
BLOCK NO. ONE					
Great Day (69)	Robson-Portman	Foreign			7-22
Lady Luck (97)	Young-Hale			10-29	7-22
Sister Kenny (116)	Russell-Knox			11-12	7-22
Step By Step (62)	Tierney-Jeffreys			1-21	7-22
Sunset Pass (60)	Warren-Leslie			12-10	7-22
BLOCK NO. TWO					
Child of Divorce	Moffett-Toomey			3-4	
Criminal Court	Conway-O'Driscoll			3-18	
Genius At Work (61)	Carney-Brown			9-3	8-19
Sinbad The Sailor (T)	Fairbanks-O'Hara			3-4	
Woman on The Beach	Bennett-Ryan			2-4	
Details under title: Desirable Woman					
NOT DESIGNATED					
Beat the Band	Langford-Krupa			6-24	
Best Years of Our Lives, The	Loy-March			4-29	
Code of The West	Warren-Alden			7-22	
Deadlier Than The Male	Trevor-Tierney			5-27	
Devil Thumbs A Ride, The	Tierney-Leslie			7-8	
Dick Tracy vs. Cueball	Conway-Jeffreys			4-1	

Falcon's Adventure, The	Conway-Meredith	4-29				
Honeymoon	Temple-Madison	4-1				
Fascinating Nuisance	Williams-Hale	2-4				
Details under title: Master Minds						
It's A Wonderful Life	Stewart-Reed	4-29				
Locket, The	Day-Aherne	4-1				
Nocturne	Raft-Bari	5-13				
Mr. Fix	O'Brien-Slezak	6-24				
Details under title: Riffraff						
Song of the South	Disney Cartoon Feature					
Vacation in Reno	Haley-Jeffreys	2-4				

SPECIALS

Notorious (101)	Bergman-Grant	10-29			8-5

COMPLETED —— 1945-46 ——

BLOCK NO. THREE

Cornered (102)	Powell-Chelrel	7-9		612	12-24
Hotel Reserve (79)	Mason-Mannheim	Foreign		615	12-24
Dick Tracy (61)	Conway-Jeffreys	6-11		613	12-24
Sing Your Way Home (72)	Haley-Jeffries	12-11		614	12-24
Spiral Staircase, The (83)	McGuire-Brent	9-3		611	1-7
Details under title: Some Must Watch					

BLOCK NO. FOUR

Deadline at Dawn (83)	Hayward-Williams	5-28		617	3-4
From This Day Forward	Fontaine-Stevens	9-3		616	3-4
Details under title: All Brides are Beautiful					
Game of Death (70)	Loder-Long	2-19		619	12-10
Details under title: The Most Dangerous					
Riverboat Rhythm (64)	Errol-Newton	7-9		620	3-4
Tarzan and the Leopard Woman (72)	Weismuller-Joyce	8 10		618	2-18

BLOCK NO. FIVE

Badman's Territory (98)	Scott-Richards	10-1		622	4-29
Ding Dong Williams (62)	Vernon-McGuire	5-14		623	4-29
Partners in Time (76)	Goff-Lauck			625	4-29
Truth About Murder, The (63)	Granville-Conway	7-23		624	4-29
Details under title: The Lie Detector					
Without Reservations (107)	Colbert-Wayne	10-29		621	5-13
Details under title: Thanks God, I'll Take It From Here)					

BLOCK NO. SIX

Bamboo Blonde (68)	Langford-Wade	9-17		630	6-24
Bedlam (79)	Karloff-Lee	8-6		628	5-13
Details under title: A Tale of Bedlam					
Crack-Up (93)	O'Brien-Trevor	1-21		627	6-24
Falcon's Alibi, The (62)	Conway-Corday	8-20		629	5-13
Till the End of Time (105)	McGuire-Madison	10-29		626	6-24
Details under title: The Dream of Home					

SPECIALS

Along Came Jones (90)	Cooper-Young	11-27		681	6-25
Bells of St. Mary's, The (125)	Crosby-Bergman	3-5		661	11-26
Heartbeat (102)	Rogers-Aumont	8-20		662	4-29
Kid From Brooklyn, The (T) (114)	Kaye-Mayo	6-25		652	4-1
Make Mine Music (75)	Disney Cartoon Feature			692	4-29
Stranger, The (95)	Robinson-Young	10-29		683	5-27
Tomorrow Is Forever (105)	Colbert-Welles	4-2		682	1-21
Wonder Man (T) (98)	Kaye-Mayo	7-24		651	4-30

REISSUE

Pinocchio (T)	Disney Cartoon Feature			691	

20th CENTURY-FOX

1945-46 Features Completed (35) In Production (0)
1946-47 Features Completed (12) In Production (6)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev

IN PRODUCTION

Bob, Son of Battle (T)	Garner-McCallister	7-22			
Brasher Doubloon, The	Montgomery-Guild	7-22			
Details under title: The High Window					
Homestretch (T)	Wilde-O'Hara	7-22			
I Wonder Who's Kissing Her Now (T)	Haver-Stevens	8-6			
Late George Apley, The	Colman-Cummins	7-8			
13 Rue Madeleine	Cagney-Annabella	6-10			

—— 1946-47 ——

Black Beauty (74)	Freeman-Denning	12-10	Sept	636	8-19
Bowery, The	Raft-Beery	Reissue	Oct		
Carnival in Costa Rica (T)	Haymes-Holm	4-29			
Claudia and David (78)	McGuire-Young	3-18	Sept	637	8-5
Dangerous Millions	Taylor-Drake	7-8			
Enchanted Voyage, The (T)	Payne-Haver	5-14			
Details under title: Wake Up and Dream					
Strange Journey	Kelly-Massen	5-27	Oct		
Details under title: Flight To Paradise					
Home Sweet Homicide (70)	Bari-Scott	3-18	Oct	640	8-5
If I'm Lucky	Blaine-James	4-29	Sept	638	
Details under title: That's for Me					
Margie (T)	Craine-Young	2-18			
My Darling Clementine (T)	Fonda-Darnell	4-29			
Shocking Miss Pilgrim, The (T)	Grable-Haymes	12-10			
Sun Valley Serenade (—)	Henie-Payne	Reissue	Sept		
Three Little Girls in Blue (T)	Haver-Mature	11-26	Oct	639	

COMPLETED —— 1945-46 ——

NOT DESIGNATED

Anna and The King of Siam (128)	Dunne-Harrison	12-10	Aug	634	6-10
Behind Green Lights (64)	Landis-Gargan	10-1	Feb	620	2-4
Details under title: Precinct 33					
Bell for Adano, A (103)	Hodiak-Tierney	11-13	Aug	601	7-9
Centennial Summer (T) (102)	Crain-Wilde	9-17	Aug	633	6-10
Cluny Brown (100)	Jones-Boyer	12-24	June	628	5-27
Colonel Effingham's Raid (70)	Bennett-Eythe	12-25	Feb	610	10-15
Dark Corner, The (99)	Ball-Stevens	12-10	May	625	4-15
Deadline For Murder (65)	Kelly-Ryan	3-18	Aug	635	6-24
Do You Love Me? (91)	O'Hara-Haymes	4-30	May	626	4-29
Doll Face (80)	Miranda-O'Keefe	8-20	Jan	617	12-24
Dragonwyck (103)	Tierney-Price	3-5	Apr	623	3-18
Fallen Angel (97)	Faye-Andrews	5-14	Dec	612	10-29
Jesse James (106)	Power-Fonda	Reissue	Feb	618	
Junior Miss (94)	Garner-Joslyn	2-19	Aug	603	6-25
It Shouldn't Happen To A Dog (70)	Landis-Joslyn	2-4	July	632	5-27
Johnny Comes Flying Home (65)	Stewart-Crane	11-26	Apr	624	4-1
Leave Her To Heaven (T) (110)	Tierney-Wilde	5-28	Jan	614	12-24
Razor's Edge, The	Power-Tierney	4-15			
Rendezvous 24 (70)	Gargan-Palmer	1-21	May	627	5-13
Return of Frank James (92)	Fonda-Tierney	Reissue	Feb	619	
Shock (70)	Price-Bari	10-15	Feb	615	1-21
Somewhere in the Night	Hodiak-Guild	12-10	June	629	5-13
Smoky (T) (87)	MacMurray-Baxter	7-23	July	631	6-24
Strange Triangle (65)	Hasso-Shepperd	1-7	June	630	5-27
Sentimental Journey (94)	Payne-O'Hara	10-1	Mar	621	2-18
Walk in the Sun (117)	Andrews-Conte	8-11	Mar	616	12-24
Details under UA Release Chart					
Yank in London, A (106)	Neagle-Harrison	Foreign	Mar	622	3-4

UNITED ARTISTS

1945-46 Features Completed (38) In Production (7)

KEY TO PRODUCERS

Small (Sml); Rogers (Rgs); Vanguard (Van); Crosby (Cby); Bill Boyd (BB); Pressburger (Psb); Ripley-Monter (RM); Bogeaus (Bog); Stromberg (Smg); Levey (Lev); Cowan (Cow); Stone (Stn); Selznick (Szk); Nebenzahl (Neb); Lesser (Les); Loew-Lewin (LL); Eagle-Lion (GFD); Cagney (Cgy); Bronston (Brn); California (Cal); Chaplin (Chn).

NEW PRODUCTIONS

CARNEGIE HALL

Musical Romance—Started August 5

Cast: Marsha Hunt, William Prince, Martha O'Driscoll, Frank McHugh, Felix Bressart, Hans Jaray and Leopold Stokowski, Jascha Heifetz, Ezio Pinza, Bruno Walter, Artur Rodzinski, Lily Pons, Gregor Piatigorsky, Rise Stevens, Jan Peerce, Walter Damrosch, The New York Philharmonic Orchestra, The Vatican Choir.

Director: Edgar G. Ulmer Producers: Wm. LeBaron-Boris Morros

Story: The history of the famed concert hall seen through the lives of a family tied in with it.

ADVENTURES OF DON COYOTE (Cinecolor)

Comedy—Started August 5

Cast: Richard Martin, Frances Rafferty, Val Carlo, Marc Cramer, Benny Bartlett, Pierce Lyden, Ed Ingram.

Director: Reginald LeBorg Producers: Buddy Rogers-Ralph Cohn

Story: A take-off on the old Spanish mythical hero. He saves a girl and her ranch from destruction and then travels on.

VENDETTA

Drama—Started August 12

Cast: deGeorge, Hilary Brooke, Faith Domergue, Nigel Bruce.

Director: Max Ophuls Producer: Preston Sturges

Story: A family feud set against the colorful days of old Corsica.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.

IN PRODUCTION

Bel Ami	Sanders-Lansbury	5-13		Low	
Miracle Can Happen, A	All-Star	8-5		Bog-Mcr	
Fabulous Dorseys, The	Dorsey-Blair	8-5		Rgs	
Monsieur Verdoux	Chaplin-Raye	6-24		Chn	
Details under title: Comedy of Murders					

COMPLETED —— 1945-46 ——

Abie's Irish Rose	Dru-Chekhov	4-29		Cby	
Abilene Town (89)	Scott-Dvorak	8-6	1-11	Lev	1-21
Details under title: Abilene					
Angel On My Shoulder	Muni-Baxter	1-21	9-20	Rgs	
Details under title: Me and Mr. Satan					
Bachelor's Daughters, The	Russell-List	4-1	9-6	Stn	
Blithe Spirit (T) (94)	Cummings-Harrison	Foreign	12-14	GFD	10-1
Breakfast in Hollywood (93)	Breneman-Granville	8-20	2-22	Gldn	1-21
Caesar aand Cleopatra (T)	Olivier-Leigh	Foreign	8-16	GFD	
Captain Kidd (89)	Laughton-Britton	2-5	10-19	Bog	8-20
Chase, The	Cummings-Mofgan	6-24		Neb	
Dangerous Venture	Boyd-Alexander	8-5		Rachmil	
Dishonored Lady	Lamarr-O'Keefe	5-27		Smg	
Devil's Playground, The	Boyd-Clyde	5-27		B.B.	
Diary of A Chambermaid (87)	Goddard-Hatfield	7-23	2-15	Bog-Mer	2-18
Duel in the Sun (T)	Jones-Cotten	3-19		Szk	
Getting Gertie's Garter (72)	O'Keefe-McDonald	6-25	11-30	Sml	12-10
Fanny by Gaslight	Mason-Calvert	Foreign		GFD	
Fool's Gold	Boyd-Clyde	6-24		B.B.	
Henry V (T) (134)	Olivier-Newton	Foreign		GFD	4-29
Johnny in the Clouds (88)	Montgomery-Mills	Foreign	3-15	GFD	12-10
Little Iodine	Marlowe-Cramer	4-29		R.C.	
Susie Steps Out	Bruce-Caldwell	5-27		R.C.	
Details under title: Miss Television					
Mr. Ace	Raft-Sidney	3-4	8-2	Bog	
Details under title: Mr. Ace and the Queen					
Night in Casablanca, A (89)	Marx Brothers	10-15	5-10	LL	5-13
No Trespassing	Robinson-McCallister	5-13		Lsr	
Outlaw, The (114)	Russell-Huston		2-8	Hog	4-1
Paris—Underground (97)	Bennett-Fields	1-22	9-14	Bnt	10-29
Rebecca (130)	Fontaine-Olivier	Reissue	4-26	Szk	
Scandal in Paris, A (100)	Sanders-Hasso	10-29	7-19	Psb	8-5
Short, Happy Life of Francis Macomber, The	Peck-Bennett	4-29		Bog	
Sin of Harold Diddlebock, The	Lloyd-Walburn	10-1		Stg	
Spellbound (113)	Bergman-Peck	7-24	12-28	Szk	11-12
Details under title: House of Dr. Edwardes					
Strange Bedfellows	Bracken-Lane	7-8			
Strange Woman, The	Lamarr-Sanders	12-24		Smg	
This Happy Breed (T)	Newton-Johnson	Foreign		GFD	
2000 Women	Robson-Calvert	Foreign		GFD	
Young Widow (98)	Russell-Hayward	3-5	3-1	Smg	3-4
Whistle Stop (85)	Raft-Gardner	7-23	1-25	Neb	1-21

UNIVERSAL

1945-46 Features	(48)	Completed (48)	In Production (6)
Westerns	(7)	Completed (7)	In Production (0)
Serials	(4)	Completed (4)	In Production (0)
1946-47 Features		Completed (16)	In Production (5)
Westerns		Completed (4)	In Production (0)
Serials		Completed (1)	In Production (0)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Arch of Triumph	Bergman-Boyer	7-22			
Flame of Tripoli (T)	DeCarlo-Brent	8-5			
Magnificent Doll	Rogers-Niven	6-24			
Ramrod	McCrea-Lake	6-24			
Swell Guy	Tufts-Blyth	6-24			
—— 1946-47 ——					
Brief Encounter	Johnson-Howard	Foreign			
Dark Mirror, The	deHavilland-Ayres	4-1		Jnsn	
Gunmen's Code	Grant-Adams	8-5			
Lawless Breed, The	Grant-Adams	7-22			
Little Miss Big	Holden-Simmons	3-4			
London Town (T)	Field-Kendall	Foreign			
Michigan Kid, The (C)	Hall-Johnson	4-29			
Murder Manslon	Goodwin-Grey	10-1			
Mysterious Mr. M. (Serial)	Martin-Blake	6-10	7-23	2581	
Notorious Gentleman	Harrison-Palmer	Foreign			
Pirates of Monterey (T)	Montez-Cameron	5-13			
Rustlers' Roundup	Grant-Adams	7-8			
Smash-Up	Hayward-Bowman	6-10			
Details under title: Love Takes a Holiday					
Schahrazad (T)	DeCarlo-Donlevy	1-21			
Stairway to Heaven (T)	Massey-Niven	Foreign			
Temptation	Oberon-Brent	4-29			
Details under title: Bella Donna					
They Were Sisters (115)	Mason-Calvert	Foreign			
Vigilantes Return, The (Cinecolor)	Hall-Lindsay	7-22			
White Tie and Tails	Duryea-Raines	7-8			
COMPLETED —— 1945-46 ——					
Blondie Alibi (62)	Neal-O'Driscoll	1-21	4-12	527	4-15
Details under title: Design for Death					
Because of Him (87)	Durbin-Tone	9-3	1-18	516	2-4
Black Angel, The (81)	Duryea-Vincent	4-29	8-2	543	
Details under title: Lesson in Love					
Brute Man, The	Hatton-Adams	11-26	8-23		
Cat Creeps, The (57)	Collier-Brady	1-21	5-17	532	6-10
Canyon Passage (T) (90)	Andrews-Hayward	9-3	7-26	541	8-5
Danger Woman (65)	Joyce-Porter	4-15	7-12	539	8-5
Details under title: Claudia's Wife					
Cuban Pete	Arnaz-Smith	4-29	7-26	542	
Dark Horse	Terry-Savage	4-1	7-19	540	
Dead of the Night (79)	Redgrave-Withers	Foreign	8-23	547	7-22
Dressed To Kill (72)	Rathbone-Bruce	2-4	6-7	534	6-24
Details under title: Prelude to Murder					
Girl On the Spot (75)	Barker-Collier	3-19	1-11	515	2-18
Details under title: Serenade for Murder					
Gun Town (53)	Grant-Knight	9-3	1-18	1104	
Her Adventurous Night (65)	O'Keefe-Walker	4-29	7-5	538	7-22
Details under title: He Meant No Harm					
House of Horrors (66)	Lowery-Grey	3-29		525	4-1
Idea Girl (64)	Barker-Bishop	12-24	2-8	518	3-4
Inside Job (65)	Foster-Rutherford	3-18	6-28	537	7-8
Details under title: Kelly Is My Name					
Killers, The	Lancaster-Gardner	5-13	8-30	548	
Little Giant (91)	Abbott-Costello	11-12	2-22	520	3-18
(Details under title: On The Carpet)					
Lover Come Back (90)	Brent-Hall	3-18	6-21	536	6-24
Lost City of the Jungle (Serial)	Adams-Haydn	2-18	4-23	1881	
Madonna of the Seven Moons (88)	Calvert-Granger	Foreign	4-5	526	6-10
Man In Gray (92)	Lockwood-Mason	Foreign	3-15	523	12-24
Night in Paradise (T) (84)	Oberon-Bey	1-8	5-3	529	4-29
Slightly Scandalous	Ryan-Brady	5-13	8-2	544	
Outlaws of Twin Forks	Grant-Adams	8-20			
Royal Mounted Rides Again (Serial)	Kennedy-Kennedy	7-23	10-23	1681	
Run-Around, The (88)	Cameron-Raines	4-1	5-14	535	6-24
Scarlet Horseman, The (Serial)	Cookson-Shaw	11-12	1-22	1781	
Seventh Veil, The (94)	Mason-Todd	Foreign	2-15	519	1-21
She Wolf of London, The (61)	Haden-Harvey	12-24	5-17	531	4-29
Details under title: Alibi in Ermine					
She Wrote the Book (75)	Davis-Oakie	2-4	5-31	533	5-27
Smooth as Silk (65)	Taylor-Grey	1-7	3-1	521	3-18
Details under title: Notorious Gentlemen					
So Goes My Love (88)	Loy-Ameche	11-22	4-19	528	4-15
Details under title: Genius in the Family					
Spider Woman Strikes Back, The (59)	Sondergaard-Grant	10-15	3-22	524	4-15
Strange Conquest (63)	Wyatt-Cookson	2-4	5-10	530	5-13
Tangier (76)	Montez-Sabu	10-1	3-8	522	3-18
Terror By Night (60)	Rathbone-Bruce	10-29	3-1	517	2-18
Time of Their Lives, The	Abbott-Costello	3-18	8-16	546	
Wild Beauty	Porter-Collier	6-10	8-9	545	

WARNER BROTHERS

1945-46 Features	Completed (22)	In Production (0)
1946-47 Features	Completed (15)	In Production (3)

NEW PRODUCTIONS

PURSUED
Western Drama—Started August 8
Cast: Teresa Wright, Robert Mitchum, Judith Anderson.
Director: Raoul Walsh Producer: Milton Sperling
Story: Family feud wipes out all but one member of two families who establish peace.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Possessed	Crawford-Heflin	6-24			
Details under title: The Secret					
Deception	Davis-Henreid	5-13			
COMPLETED —— 1946-47 ——					
Boast With Five Fingers, The	Alda-King	12-10			
Big Sleep, The (114)	Bogart-Bacall	10-31	8-31		8-19
Cheyenne	Morgan-Wyman	4-1			
Cloak and Dagger	Cooper-Palmer	4-1			
Cry Wolf	Flynn-Stanwyck	5-27			
Escape Me Never	Flynn-Lupino	11-26			
Life With Father (T)	Dunne-Powell	4-15			
Never Say Goodbye	Flynn-Parker	8-6			
Nobody Lives Forever	Garfield-Fitzgerald	9-18			
Nora Prentiss	Sheridan-Smith	1-21			
Details under title: The Sentence					
Shadow of A Woman (78)	King-Prince	2-19	9-10		
Stallion Road	Reagan-Smith	4-15			
That Way with Women	Greenstreet-Vickers	2-18			
Details under title: A Very Rich Man					
Time, The Place and The Girl, The (T)	Morgan-Paige	4-2			
Two Mrs. Carrolls, The	Bogart-Stanwyck	5-14			
COMPLETED —— 1945-46 ——					
Burma Victory (63)	Documentary	2-16		512	
Cinderella Jones (88)	Leslie-Aldo	12-13	3-9	512	2-18
Devotion (107)	deHavilland-Lupino	11-16	4-20	517	4-15
Her Kind of Man (78)	Scott-Paige	8-20	5-11	518	4-29
Janie Gets Married (89)	Leslie-Hutton	4-16	6-22	520	6-10
My Reputation (94)	Stanwyck-Brent	11-29	1-26	510	1-21
Night and Day (T) (128)	Grant-Smith	6-25	8-3	523	7-22
Of Human Bondage (107)	Henreid-Parker	7-24	7-20	522	7-8
One More Tomorrow (87)	Sheridan-Moran	11-1	6-1	519	5-27
Saratoga Trunk (135)	Cooper-Bergman	3-8	3-30	514	12-10
Stolen Life, A (107)	Davis-Ford	2-19	7-6	521	5-27
Three Strangers (93)	Fitzgerald-Greenstreet	1-22	2-16	511	2-4
Two Guys From Milwaukee (90)	Morgan-Leslie	12-24	8-17	524	8-5
REISSUES					
City for Conquest	Cagney-Sheridan		4-13	515	
No Time for Comedy	Russell-Stewart		4-13	516	

MISC. INDEPENDENTS

1946-47 Features	Completed (2)	In Production (1)
Westerns	Completed (2)	In Production (0)

IN PRODUCTION

Fabulous Joe, The — Abel-Grahame — 8-6 — Roach

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED —— 1946-47 ——					
Curley	Rafferty-Olsen	5-27		Roach	
Here Comes Trouble (Cinecolor)	Tracy-Loyd	6-24		Roach	
'Neath Canadian Skies	Hayden-Cooper			SG-A	
Rolling Home	Parker-Hayden	7-8		SG-A	
Details under title: One More Chance					

EAGLE-LION

1946-47 Features	Completed (0)	In Production (2)

NEW PRODUCTIONS

BORN TO SPEED
Action Drama—Started July 27
Cast: Johnny Sands, Terry Austin, Frank Orth, Geraldine Wall.
Director: Edward Kahn Producer: Ben Stoloff
Story: Son of famed old auto racer follows his father's footsteps in midget racing.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
It's A Joke, Son	Delmar-Merkel	8-6			

'IN FAST COMPANY' THE BOWERY BOYS ARE STILL AT IT

Rates ● ● in action and cheaper family houses

Monogram
63 minutes
Leo Gorcey, Huntz Hall, Bobby Jordan, Billy Benedict, David Gorcey, Jane Randolph, Charles D. Brown, Judy Clark, Paul Harvey, Douglas Fowley,
nard Gorcey.
Directed by Del Lord.

Still another noisy and fast-moving programmer featuring The Bowery Boys. "In Fast Company" is up to the standard of this long-lived series. Best suited to action and minor family houses where youngsters (and a few of their elders) will howl at the slapstick antics. Too corny for better class theatres. Nine years after the release of 'Dead End," three of the original tough kids — Leo Gorcey, Huntz Hall and Bobby Jordan — are still giving broad, almost burlesqued, portrayals of 'teen agers who knock each other about, mugg to their hearts' content and murder the King's English. This time, they become involved in a feud between the owner of a large cab company and an independent with three taxis and considerable rough-and-tumble action is the result. To Director Del Lord's credit, he holds down Gorcey and Hall to the extent that they occasionally get laughs legitimately instead of relying on their clowning.

When he refuses to sell his three cabs to Douglas Fowley, manager of a large taxi company, Frank Marlowe is injured in a planned accident. The neghborhood priest, Charles D. Brown, persuades Leo Gorcey to drive one of Marlowe's cabs and, when Fowley's drivers sabotage his efforts to get fares, he enlists the rough help of his buddies, Huntz Hall, Bobby Jordan, Billy Benedict and David Gorcey. After Leo Gorcey is beaten up and his cab wrecked the boys go to the home of Paul Harvey, owner of the cab company who is unaware of Fowley's tactics. Harvey's daughter, Jane Randolph, arranges for Gorcey to drive her father to an important appointment and, when Fowley's drivers try to wreck the cab, he learns of his manager's unethical methods. When Fowley and his henchmen storm the independent cab garage, they find Harvey and the police ready to give them battle. Fowley and his men are taken to jail and Harvey makes Marlowe his new manager. **DENLEY**

'BLONDE FOR A DAY' MINOR LEAGUE MURDER YARN

Rates ● ● — as dualler in lesser naborhood and action houses

PRC Pictures
67 minutes
Hugh Beaumont, Kathryn Adams, Cy Kendall, Marjorie Hoshelle, Richard Fraser, Paul Byrar, Mauritz Hugo, Sonia Sorel, Charles C. Wilson, Claire Rochelle, Frank Ferguson.
Directed by Sam Newfield.

This minor league, heavily-plotted murder mystery will get by with avid who-dun-it fans in minor naborhood and action houses. This is the third in PRC's Michael Shayne, Detective series and its total lack of name values definitely relegates it to the lower slot on dual bills. Hugh Beaumont again gives a likable, easy-going portrayal of Shayne, but Kathryn Adams (actually Mrs. Beaumont), who replaces Cheryl Walker as his secretary-fiancee, delivers a colorless performance. The story is peopled with the usual assortment of crooks, big-time gamblers and, of course, the blundering police who are always at odds with Shayne mainly because he is a private — and much smarter — sleuth. Several of these characters are apparently brought in just to confuse audiences and keep the action alive until Shayne unravels the tangled skeins and reveals the identity of the blonde murderess. A common fault with these Shayne programmers is a lengthy anti-climactic explanation necessary to clear up all the loose ends. Some so-called comedy barely elicits a few chuckles.

When his newspaper reporter friend, Paul Bryar, is beaten up and seriously wounded because of his persistence in writing a series of articles which ridicule the police for their failure to stop the activities of a gambling syndicate, Michael Shayne (Hugh Beaumont) is determined to uncover his assailants. On finding a letter to Bryar from a girl who volunteered to give him some vital information, Beaumont and his secretary, Kathryn Adams, visit her only to find her murdered. Beaumont is arrested on the scene by his old enemy, Cy Kendall, chief of detectives, but is later released and continues his investigations which involve the dead girl's neighbors, Richard Fraser and Marjorie Hoshelle, who are blackmailing Frank Ferguson, owner of Bryar's newspaper. When Beaumont learns that Ferguson's wife had been in Bryar's apartment before he was attacked, he arrests Fraser for blackmail but is unable to force a confession out of him. However, Miss Hoshelle's fingerprints are found at the scene of the crime and, when she is confronted with this evidence, she reveals that she had donned a blonde wig to engage in both murder and blackmail.

DENLEY

"THE MASK OF DIIJON" OK FOR THE HORROR FANS

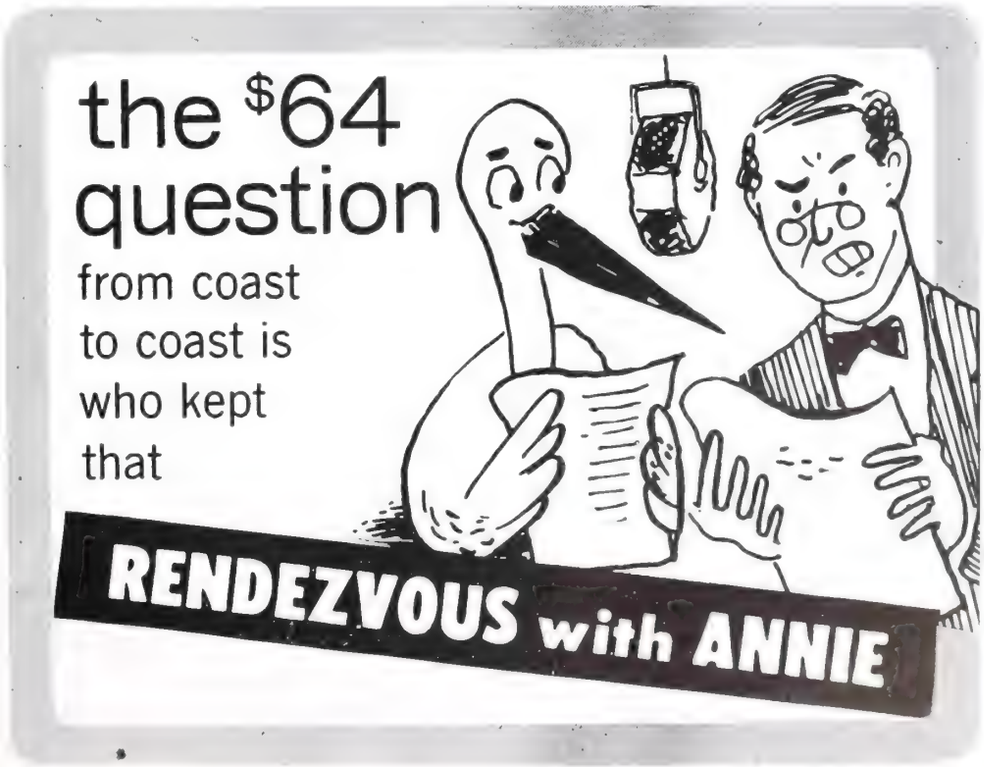
Rates ● ● in action spots; fair dualler elsewhere

PRC Pictures
73 minutes
Eric Von Stroheim, Jeanne Bates, William Wright, Edward Van Sloan, Mauritz Hugo,
Directed by Lew Landers.

Conventional horror fare replete with shuddery happenings and somber backgrounds, "The Mask of Diijon" is slightly above PRC's run-of-the-mill product. With Eric Von Stroheim excelling in the made-to-order role of a moody, embittered hypnotist, this should do well in action spots. While the picture gets underway slowly and Director Lew Landers too frequently resorts to close-ups instead of fast action, the fantastic plot is moderately suspenseful throughout. Low-key photography contributes to the cheerless mood and the gun-play and tear gas climax leads to a typically-gory finale. There is no comedy and only a suggestion of romance to relieve the tension.

Eric Von Stroheim, a once-famous magician, refuses the pleas of his young wife, Jeanne Bates, to accept any new engagements although they are almost destitute. After walking the streets all night, he inadvertently discovers that he can hypnotize a subject on sight and he embarks on a scheme of demented cunning. He first mesmerizes a fellow-performer and orders him to commit suicide. Then he turns his talents on his wife and, after putting her in a somnambulistic state, orders her to get a gun from a near-by magic shop and shoot Wright during her performance at the nightclub. But the gun is loaded with blanks and when Wright fails to die, Von Stroheim flees in panic. He returns to the magic shop where the police try to rout him out with guns and tear gas. As he blindly stumbles about the shop, he lurches against an illusionist's guillotine and the gleaming blade is released and beheads him.

LEYENDECKER





Betty MacDonald, authoress of the best-selling "The Egg and I," is seen at International studios with Chester Erskine (left) and Fred Finkelhoffe, producer-writers on the forthcoming film based on her book. Claudette Colbert will portray Miss MacDonald in the film.

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NEWS DIGEST

(Continued from Page 10)

zations will bring definite proposals decided upon by their respective units and final recommendations will be formulated from these.

Despite doubts that the date set for the meeting might be too late to incorporate proposals in the final decree which is to be completed by October 7, CIEA chairman Jesse Stern was confident that there would be enough time to utilize the recommendations. He cited the assurance given him by Robert L. Wright, special assistant to the Attorney General, that he would meet with the representatives at the specified time.

Delegates to the meeting were scheduled to attend Allied's national convention in Boston Sept. 16-18, whence they will journey to Washington for the CIEA meeting.

* * *

LANGER TO PRESS RENTAL CEILING

Senator Langer (R., N. D.), whose proposed theatre divorcement bill made industry headlines, introduced a resolution calling for a ceiling on film rentals last fortnight as an amendment to the Emergency Price Control Act. The resolution was referred to the Senate Committee on Banking and Currency.

The bill would empower the OPA administrator to put a ceiling on film rentals if prices "have risen or threaten to rise to an extent or in a manner inconsistent with the purposes of this Act."

* * *

PARAMOUNT PROFITS ZOOM

A record $21,792,000 in estimated net profits for the six months ended June 29 was reported by Paramount after all charges, including estimated provision for Federal income taxes. The figure represents a $13,305,000 increase over the corresponding period in 1945, which was estimated at $8,487,000. Earnings for the second quarter ended June 29, 1946 were estimated at $10,205,000 compared to $4,480,000 for the quarter ended June 30, 1945.

* * *

RKO NET UP; OFFERS STOCK

RKO reported a consolidated net profit of $3,205,398, after all charges including Federal taxes, for the second quarter of 1946. This compares with a net of $1,280,734 for the second quarter of 1945. The second quarter net brings profits for the first half of 1946 to $6,881,352, after all charges, compared with a consolidated net for the first half of 1945 of $2,421,778.

The company also revealed that it was making public offering of 420,000 shares of Radio-Keith-Orpheum Corp. common stock, $1 par value, at $21 a share. The offering does not represent new financing for the corporation. Of the total, 400,000 shares are being sold for the account of Atlas Corp. and 20,000 shares through the exercise of option rights purchased from two officers of the company, N. Peter Rathvon and Ned Depinet. Atlas president Floyd B. Odlum emphasized that following the sale of the 400,000 shares, Atlas would still be the largest RKO stockholder with 929,020 shares of common stock and option warrants to purchase 327,812 additional shares.

* * *

POLIO EPIDEMIC CLOSES THEATRES

A wave of infantile paralysis which has reached epidemic proportions in some localities has engulfed 14 states in the South, West and mid-West, causing theatre-closings in many sections of the affected areas. Hardest hit was Minneapolis, where several theatres closed down indefinitely while those that remained open agreed to prohibit children under 15 from entering the theatre. Sister city St. Paul, also hard hit, adopted the same restrictions. Polio cases in Minnesota alone went over the thousand mark last week.

Other states which have felt the impact of the epidemic include Kansas, North Dakota, Ohio, Missouri, Arkansas, Mississippi, Louisiana, Florida, Alabama, Tennessee, New Mexico, Washington, Colorado, Montana, Oklahoma and Nebraska. Although most of the theatres have remained open in affected areas, declines in business have been estimated at from 15 to 25 per cent, with naborhood houses feeling the brunt of the decline.

* * *

WARNERS DOUBLES NINE-MONTH NET

A net profit of $14,749,000 after provision of $14,000,000 for Federal income taxes and after a provision of $1,100,000 for contingencies was reported by Warner Bros. Pictures, Inc., and subsidiary companies for the nine months ended June 1, 1946. The net more than doubles that reported by Warners for the corresponding period in 1945, which came to $6,564,000 after provision of $12,470,000 for Federal taxes and after provision of $420,000 for contingencies.

The company reported a gross of $120,866,823 for the nine-month period ended this year compared with $105,437,000 for the corresponding period the year before. The consolidated profit and loss statement discloses that film rental income, theatre admissions, sales and miscellaneous income aggregated $116,971,434, plus $3,895,389 derived from tenant rents and royalties.

* * *

EAGLE - LION MERGED WITH GFD

Eagle-Lion Films will be merged with General Film Distributors, the J. Arthur Rank distributing organization, effective October 1, it was announced in London by Rank last week as plans for the merger were completed. GFD will become the sole British distributor of Rank's and Universal-International Pictures while Eagle-Lion will continue to distribute outside Britain and the Western Hemisphere.

Arthur B. Krim was named president of American Eagle-Lion, it was announced by Robert Purcell, chairman of the board of Pathe Industries, Inc., of which E-L is a subsidiary. A member of the law firm of Phillips, Nizer, Benjamin & Krim, Krim has been director, treasurer and general counsel of National Screen Service since his discharge from the Signal Corps in September, 1945.

"QUOTES"

What the Newspaper Critics Say About New Films

'BOYS' RANCH'
(MGM)

"Glows with a warm, gentle tenderness. It is not, however, another 'Boys' Town,' though its theme is similar to the earlier picture, and its chances of inspiring and entertaining moviegoers the way the film about Father Flannagan's Omaha haven for orphans did are pretty slim." T.M.P., N. Y. TIMES.

"Distinguished chiefly by the acting of Skippy Homeier and Jackie Jenkins, two young fellows who know their way around a poor film story. Lacking in dramatic suspense and any semblance of a realistic story, 'Boys' Ranch' follows a rut in the telling of a story about a home for wayward homeless boys... Hardly a compelling moment in the film." PIHODNA, N. Y. HERALD TRIBUNE.

"Sentimental by nature, 'Boys' Ranch' carefully avoids the undue emphasis which so often proves hazardous to films of this kind. Good comedy helps, but more important by far is the integrity of production and performance." MASTERS, N. Y. DAILY NEWS.

"Good...As a whole the picture is a warm-hearted trifle with just enough humor, sentiment and melodrama to make it entertaining. Fortunately there's not so much of these ingredients that it slops over into the neighboring ditch of sentimental slush." WINSTEN, N. Y. POST.

"Lacks the time, devotion and insight to tackle any problem other than turning out an adequate B picture." AGER, PM.

'CANYON PASSAGE'
(UNIVERSAL)

"Whopping Western show...Miles of beautiful outdoor scenery in stunning Technicolor is lavishly punctuated with rough and tumble episodes, moments of tender romance and a smattering of folk customs...Good acting by all concerned, a smooth-flowing script and generally well-paced direction are definite assets...Action comes in spurts with all the fury of a smashing summer thunderstorm, it subsides just as quickly." T.M.P., N. Y. TIMES.

"Production is cut so close to a familiar pattern that it is hardly distinguishable from its host of predecessors...Acting is of secondary importance...Jacques Tourneur has not used much pace in his direction, but he has made a pretty picture." BARNES, N. Y. HERALD TRIBUNE.

"3½ Stars...Thrills and suspense...Producer spared neither expense nor the horses in transferring the story to the screen." CAMERON, N. Y. DAILY NEWS.

"Main recommendation is the frequency and gore of its fights ...The plot simply is not one that stays in mind that long ...If this happens to be the style of entertainment on which you prefer to spend your money, here is a big bargain in its own way." COOK, N. Y. WORLD TELEGRAM.

"Sets out to be a movie epic, and succeeds in being at least a minor one...Rather a lot of activity." AGER, PM.

"Good...Has many virtues in its diligent accumulation of all the standard parts of an outdoor drama...Mildly disappointing ...Drags more than you would think possible between its spurts of action." WINSTEN, N. Y. POST.

'YOUNG WIDOW'
(UNITED ARTISTS)

"Is neither stimulating drama nor provocative play acting... Merely a slow dissertation in which the drama is heavy and uninspired and the humor scant and routine." A.W., N. Y. TIMES.

"Jane Russell's debut is not a happy one...Because it is dated, it is poor taste at this time...Miss Russell is shapely, has some sex appeal, but has a long row to hoe before winning any prizes for acting." PIHODNA, N. Y. HERALD TRIBUNE.

"Wooden — no, leaden is the word for Miss Russell's acting; dispirited, for the production; static, for the story; nil, for the entertainment that ensues." AGER, PM.

"If it were not for the fact that 'Young Widow,' gives New York its first view in action of one of the world's most-publicized young women, it would have little to interest the public...Nearly plotless picture is related in some unenlightened dialogue that never strikes a spark." HAWKINS, N. Y. WORLD TELEGRAM.

"Fair...It not only avoids the censorable by a big, safe margin, but also avoids the enjoyable with dull and predictable repetitiousness." WINSTEN, N. Y. POST.

'COURAGE OF LASSIE'
(MGM)

"Bully entertainment. It not only affords suitable fun for children, it should reach a large grown-up audience at the same time...Series of animal pictures in Technicolor is vastly more interesting than the rest of the film." PIHODNA, N. Y. HERALD TRIBUNE.

"A tender and sometimes poignant story about the great love of a dog for its owner, a 'teen-aged girl...It is Lassie's picture. And, despite some improbabilities in the plot, it is his 'acting' and the polychromatic settings which are the chief delights of this offering." A.W., N. Y. TIMES.

"3 Stars...Can be safely recommended to children and dog lovers ...I warn other fans it is unreal and slightly tedious...Parts of the story are delightful and some of it is touching. Altogether it is not a successful blending of humor and pathos." HALE, N. Y. DAILY NEWS.

"Really delightful stuff, especially for the younger generation." THIRER, N. Y. POST.

'THE TRUTH ABOUT MURDER'
(RKO)

"Dull and slavish...Story is told quickly and the actors go through their chores in a needlessly professional manner.' E.J.B., TIMES.

"If you wish to pass a thoughtless and effortless hour in the movies, 'The Truth About Murder' is your dish...B thriller... Fable has little to recommend it...Neither clever nor foolishly horrible." PIHODNA, N. Y. HERALD TRIBUNE.

"Fast moving mystery...Most interesting part is the use of a lie detector apparatus...2½ Stars." CAMERON, N. Y. DAILY NEWS.

"Dull mystery try...One of those mystery jobs that makes you feel somebody had to make a given number of pictures in a given length of time...Has neither excitement nor suspense." HAWKINS, N. Y. WORLD TELEGRAM.

'A NIGHT IN CASABLANCA'
(UNITED ARTISTS)

"Marx Brothers still are wonderfully funny but too often during the course of their new comedy the gags sound as wheezy as an old model T Ford...Boys are up to their familiar makeup in crazy situations ..To be recommended with reservations even to the Marxes' best friends." T.M.P., N. Y. TIMES.

"The Marx madcaps are cutting up with less merriment than usual...The brothers are still funny, but their nonsense is neither consecutive nor amusing...They suffer seriously from a lack of gay and disconnected lines and situations...One is tempted to yawn as often as to laugh." BARNES, N. Y. HERALD TRIBUNE.

"A crazy burlesque of a spy story...Picture has considerable footage with no Marx brother at all on the screen...Falls short of some of their other achievements but they sure make wonderful use of the time they do have on the screen." COOK, N. Y. WORLD TELEGRAM.


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CRUSADER
Congratulations
to the
WARNER BROTHERS
Harry Jack Albert
on the
20th Anniversary
TWENTIETH ANNIVERSARY
OF TALKING PICTURES
of
TALKING
PICTURES
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PRIZE BABY OF THE INDUSTRY

Film BULLETIN

America's Independent Motion Picture Journal

SEPTEMBER 2, 1946

WHO'S KILLING SHOWMANSHIP?

EDITORIAL by MO WAX

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'SHADOW OF A WOMAN' CLASS C PROGRAMMER WEAKLY DIRECTED
'IF I'M LUCKY' MILD MUSICAL HAS IMPLAUSIBLE STORY
'RENDEZVOUS WITH ANNIE' ORIGINAL AND LAUGH-PROVOKING
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A MESSAGE FROM THE FRIENDLY COMPANY



TO M-G-M's THOUSANDS OF CUSTOMERS WHO ARE NOT IN COMPETITIVE SITUATIONS

★

Compliance with the June 11th opinion of the Federal Court in the government suit will require changes in the conduct of our affairs. Pending the entry of a final decree, we find it advisable and in some cases necessary to modify some of the policies under which we have been operating. Loew's Inc. will, to the best of its ability, make just as few changes in its sales policy as is necessary. Above all, we will approach the future in that same friendly spirit which has earned for us your magnificent support, consideration, and loyalty.

So many of our customers have expressed the desire for product security that we are very happy to announce the following plan in strictly non-competitive situations. We will offer, subject to as few conditions as possible but including a privilege of elimination, all units of our regularly released output for the twelve month period commencing September 1, 1946 and ending August 31, 1947. Should any of our customers in these non-competitive situations prefer to buy our pictures one at a time, they will of course, be accorded this privilege.

We regret that we are not yet prepared in competitive situations to put into effect a general policy of competitive bidding due to the uncertainties inherent in the present status and the need for working out administrative details. However, pending entry of a final decree, in a very limited number of emergency situations and on a purely experimental basis we will attempt to work out an administrative procedure for the handling of competitive bids. We hope that those of our customers, or prospective customers, to whom this procedure cannot be applied will understand our position and bear with us with patience.

Our policy, until final disposition is made of the government suit, will among other things, include the following points:

1. Our pictures will be tradeshown.
2. In competitive situations or localities, each feature picture will be offered individually and its acquisition by license by any theatre will not be made conditional upon the licensing of any other picture or unit distributed by us.
3. In strictly non-competitive situations we will offer, subject to certain conditions including the privi-

lege of elimination, all units of our regularly released output for a twelve month period commencing with such of those subjects released subsequent to September 1, 1946 and ending August 31, 1947.

4. In respect to Short Subjects and News, to those of our customers who prefer that they be offered individually we will comply with such desire and will license each issue independent of any other. If on the other hand, any of our customers prefer to license Short Subjects or News in bulk, they may do so and a privilege of elimination will be granted.

It must be obvious to everyone in the business that if, as, and when the opinions of the Court are incorporated into a decree, there will come about a drastic change in the general order of conducting many phases of our distribution business and the possibility of some changes in our production plans. This may result in a slight delay in product availability or other unforseen inconveniences occasioned by the time required to make the necessary adjustments to comply with the decree of the Court. If such results should be brought about, we earnestly solicit the patience and consideration of our customers. One of the first considerations in our distribution policy has been and will continue to be the welfare of our customers and our efforts will be earnestly directed to the accomplishment of any necessary changes as expeditiously and as practically as they can be worked out.

Our job in the motion picture industry is to make and distribute great entertainments and we feel confident that our customers are just as anxious to demonstrate the virtues of good showmanship in the exhibition of such product. We therefore expect to continue, as far as we may be permitted by law, to pursue the policies which have earned for us from our exhibitor customers the name of which we are so humbly proud — The Friendly Company.



HERE IS PRODUCT-SECURITY!

Look ahead with M-G-M to the Big Ones Coming!

THE YEARLING (Technicolor)
GREGORY PECK, JANE WYMAN, Claude Jarman, Jr.

A WOMAN OF MY OWN
GREER GARSON, ROBERT MITCHUM, RICHARD HART

THE SEA OF GRASS
SPENCER TRACY, KATHARINE HEPBURN, MELVYN DOUGLAS, ROBERT WALKER

UNDERCURRENT
KATHARINE HEPBURN, ROBERT TAYLOR, ROBERT MITCHUM

FIESTA (Technicolor)
ESTHER WILLIAMS, Akim Tamiroff, Ricardo Montalban, John Carroll, Mary Astor, Cyd Charisse

UNCLE ANDY HARDY
MICKEY ROONEY, Lewis Stone, Sara Haden, Lina Romay

HIGH BARBAREE
VAN JOHNSON, JUNE ALLYSON, Thomas Mitchell, Marilyn Maxwell

THE UNFINISHED DANCE
MARGARET O'BRIEN, Cyd Charisse, Karen Booth, Danny Thomas

IT HAPPENED IN BROOKLYN
FRANK SINATRA, KATHRYN GRAYSON, Jimmy Durante, Peter Lawford

MY BROTHER TALKS TO HORSES
"BUTCH" JENKINS, PETER LAWFORD, BEVERLY TYLER

TILL THE CLOUDS ROLL BY (Technicolor)
(Cast alphabetically) JUNE ALLYSON, LUCILLE BREMER, JUDY GARLAND, KATHRYN GRAYSON, VAN HEFLIN, LENA HORNE, VAN JOHNSON, TONY MARTIN, DINAH SHORE, FRANK SINATRA, ROBERT WALKER

SUMMER HOLIDAY
MICKEY ROONEY, WALTER HUSTON, GLORIA DE HAVEN, "BUTCH" JENKINS, Frank Morgan, Marilyn Maxwell, Agnes Moorehead, Selena Royle

THE SECRET HEART
CLAUDETTE COLBERT, WALTER PIDGEON, JUNE ALLYSON

THE BEGINNING OR THE END
BRIAN DONLEVY, ROBERT WALKER, Tom Drake, Beverly Tyler, Audrey Totter

TENTH AVENUE ANGEL
MARGARET O'BRIEN, Angela Lansbury, George Murphy, Phyllis Thaxter

THE MIGHTY McGURK
WALLACE BEERY, Dean Stockwell, Edward Arnold, Aline MacMahon

LIFE'S FOR THE LOVING
GENE KELLY, Marie MacDonald, Charles Winninger

THIS TIME FOR KEEPS
ESTHER WILLIAMS, Lauritz Melchior, Jimmy Durante, Johnnie Johnston, Xavier Cugat

LADY IN THE LAKE
ROBERT MONTGOMERY, Audrey Totter, Lloyd Nolan

The talk of the town from coast to coast!



Rendezvous with Annie

starring **EDDIE ALBERT**

FAYE MARLOWE • GAIL PATRICK

with

PHILIP REED • SIR C. AUBREY SMITH

RAYMOND WALBURN • WILLIAM FRAWLEY

JAMES MILLICAN • WALLACE FORD



Screen Play — **MARY LOOS** and **RICHARD SALE**

Based on their Magazine Story

Associate Producer and Director — **ALLAN DWAN**

A REPUBLIC PICTURE

EDITORIAL

Vol. 14, No. 18 September 2, 1946

America's Independent Motion Picture Journal

Film BULLETIN

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WHO'S KILLING SHOWMANSHIP?

The story in a recent issue of that esteemed trade journal, "Variety", observed that "Lack of showmanship being displayed by exhibitors in selling the films playing their houses is starting to seriously disturb distributor execs . . . What's particularly bothering the distribs is that exhibitors will have completely lost their sense of showmanship when income begins to level off in a few years . . ."

The story quoted one publicity-advertising chief of a major company as saying that conditions in the theatre advertising field are bound to improve — because they couldn't be worse!

Why? Why, in the face of the knowledge that exploitation would bring more money to their boxoffices, has there been a steady diminution in exhibitor showmanship in late years?

We cannot accept the answer that the war boom is responsible. Undoubtedly it has been a factor, but it is not reasonable to assume that business men are unwilling to make more money. We point to a more logical reason — percentage pictures.

There is a school of thought in the distributor ranks which maintains that the only solution to the problem of film rentals is the straight percentage basis. Students of this school argue that the true value of a picture can be based only on the gross business it brings. Any other price is arbitrary, they say, and liable to be unfair either to the distributor or the exhibitor.

This impresses one, at first glance, as a most persuasive point. It seems almost to wrap and dispose of the issue of film prices. But it doesn't, actually. There are other factors, among them showmanship, that make out a strong case against percentage terms.

A percentage of the theatre's gross is not necessarily a fair rental for a picture. To the contrary, it might be grossly unfair. The question immediately arises: who is to decide what a fair percentage would be? Since the distributors arrogate to themselves the arbitrary right to fix percentages, the odds are against the exhibitor getting a fair shake. What would be a fair percentage for one theatre, might be wholly unreasonable for another theatre. It is quite possible to have a 35 or 40 percent picture show a loss for the exhibitor while showing a handsome rental for the film company. What with the rising costs of theatre operation in recent years, this has not been an uncommon occurrence.

Exhibitors, for a long time, have been complaining about the over-allocation evil. Some of the distributors have grossly abused their customers by allocating better grade program pictures in the 40 percent bracket, simply because they had nothing better in the block being offered. One company, in particular, has incurred the ill will of theatremen everywhere by its unreasonable and ruthless attitude in this respect.

All the while they have been stepping up the number of percentage pictures and the percentage terms, the distributors have been unable to fathom why exhibitors are doing less and less advertising. There has been plenty of criticism levelled at the theatremen, without mention of the reason for their seeming ennui.

Consider their position. We have heard enough operators of small and medium size theatres tell their financial problems to be convinced that many, many of them show no profit on 40 percent terms. When they are required to hand over to the film company 35 or 40 cents out of every gross dollar brought to the boxoffice, they certainly are not going to spend 100 cents of each dollar to advertise the picture. Furthermore, they will tell you, by boosting the gross on the percentage pictures, they are inviting increased prices on the pictures they are still able to buy on outright terms.

In our economic system, a man is supposed to be entitled to the fruits of his labor, fairly done, but percentage playing time in film business has brought about a condition where most of the fruit of the exhibitor's labor would go to the film company.

This is the human element in the problem of diminishing exhibitor showmanship, and it cannot be ignored. As a matter of fact, one enlightened distribution executive, William F. Rodgers of Metro, appears to be aware of the

(Continued on Page 24)

M-G-M . . . 1 Not Set (1946 - 47)

'NO LEAVE, NO LOVE' LIGHTWEIGHT MUSICAL HAS VAN JOHNSON AS ASSET

Rates ● ● ● —: less in action and rural spots

M-G-M

117 minutes

Van Johnson, Keenan Wynn, Pat Kirkwood, Guy Lombardo, Edward Arnold, Marie Wilson, Leon Ames, Marina Koshetz, Wilson Wood, Selena Royle, Vince Barnett, Walter Sande, Arthur Walsh, Hobart Cavanaugh, Chester Clute, Willie Best, Grady Sutton, Joey Preston, Frank "Sugarchile" Robinson, The Garcias, Xavier Cugat and His Orchestra.

Directed by Charles Martin.

This spotty lightweight musical film has innumerable specialties to pad out its nonsensical plot, plus one great asset — Van Johnson as star. The deafening roar of approval that went up from the New York preview audience when his name was first flashed on the screen is proof positive that this will be strong boxoffice wherever Van is popular. While Johnson is merely content to be his boyish, appealing self, Keenan Wynn takes the spotlight at every possible opportunity to clown and wisecrack to the extent that some of the dialogue is drowned by the patron's laughter. Pat Kirkwood, the British singer, is a disappointment in her American debut, but Marina Koshetz, with her lovely lyric soprano voice and flair for comedy, is a welcome newcomer. She really makes the old favorite, "Italian Street Song," live again. Wynn Edward Arnold and Miss Koshetz have several comedy sequences which save the picture from bogging down, but Johnson and Miss Kirkwood give them scant assistance. Xavier Cugat and His Orchestra and the dancing Garcias have one lively specialty, Frank "Sugarchile" Robinson amazes with his childish piano pounding and Joey Preston has a noisy session on the drums — all effective enough as night club acts. But the usual Technicolor and M-G-M production flash is missing.

Arriving in San Diego after two years in the South Pacific, for which he won the Congressional Medal, young Marine Sergeant Van Johnson is set on heading for his home town in Indiana and the girl he left behind. Johnson and his pal, Keenan Wynn, are ordered by their superior officer to attend a radio broadcast at which Pat Kirkwood, singing mistress of ceremonies, presents a special serviceman guest each week. When Johnson's name is called, he pushes Wynn up in his place and the latter is given a chance to telephone Johnson's mother in Indiana. The latter first tells Miss Kirkwood that Johnson's girl is married and asks her to keep it from him. Realizing that Johnson has been fooling her, she insists that he and Wynn stay on as guests of the station until she can explain the hoax to her sponsor, Edward Arnold. Both Arnold and a Russian countess, Marina Koshetz, become involved in several humorous situations at the hotel where they, Johnson and Wynn are forced to share the same suite. After a brawl, Johnson is sent to the guardhouse and, when he first learns of his sweetheart's marriage, he realizes it is Miss Koshetz he really loves. At another broadcast to correct the hoax, Johnson is again put up before the mike and Miss Kirkwood puts him on the spot by asking him if he loves her and will marry her — before a listening audience of millions.

DENLEY

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M-G-M . . . 2 'Reprints of Masterpieces'

'RAGE IN HEAVEN' INGRID BERGMAN GIVES REISSUE VALUE

Rates ● ● on name value

M-G-M

82 minutes

Robert Montgomery, Ingrid Bergman, George Sanders, Lucile Watson, Oscar Homolka, Philip Merivale, Matthew Boulton, Aubrey Mather, Fredrick Worlock, Francis Compton, Gilbert Emery, Ludwig Hart.

Directed by W. S. Van Dyke II.

When "Rage in Heaven" was first released in 1941, Ingrid Bergman had just made an auspicious bow in American films with "Intermezzo" and her boxoffice rating was still in the making. Today, of course, Miss Bergman is a mighty power on the marquee, and, on this basis, "Rage in Heaven" should net a better-than-average return in its second release. However, the value of the present Bergman popularity is offset by the fact that subsequent films have shown her off to much better advantage and there will be resultant disappointment. Also, there is a great deal of dialogue which tends to slow down proceedings and a cheaply melodramatic climax involving the usual eleventh-hour rescue from the hangman's noose.

The theme has become familiar during the interim period since "Heaven's" original issue. Robert Montgomery is cast as a paranoiac who marries Miss Bergman, then creates an imaginary romance between his wife and his best friend, George Sanders, which culminates in Montgomery's vengeful attempt to make his own suicide a case of murder involving Sanders and Miss Bergman. Montgomery's performance is highly reminiscent of his earlier and more suspicious "Night Must Fall."

BARN

'CAPTAINS COURAGEOUS' REISSUE STILL STURDY ENTERTAINMENT

Rates ● ● generally

M-G-M

115 minutes

Spencer Tracy, Lionel Barrymore, Freddie Bartholomew, Melvyn Douglas, Mickey Rooney, Charley Grapewin, John Carradine, Oscar O'Shea, Jack LaRue, Walter Kingsford, Donald Briggs, Sam McDaniels, Billy Burrud.

Directed by Victor Fleming.

First released in 1937, "Captains Courageous" was acclaimed as one of the finest pictures of that year, with Spencer Tracy copping the Academy Award for his performance. Now, M-G-M is releasing the picture as one of its "Reprints of Masterpieces" and it can be safely said that it still holds up as one of the best sea stories ever filmed, brimming with briny flavor and chock-full of emotional impact. None of the vitality has been sapped by age. The sole incongruity is Freddie Bartholomew's appearance as a 10-year-old and perennial gangster Jack LaRue's characteriztion as a kindly priest; the others, even Mickey Rooney, give no hint of the film's vintage. The lack of romantic interest, with hardly a female making an appearance, while a serious drawback to the film's boxoffice power, has its bright side, too—1937 feminine styles cannot date the picture.

Performances are uniformly excellent, with Tracy reconstructing Manuel, the Portugese fisherman, in a characterization that would win an Oscar today, too. Rooney, while a power for the marquee, is seen in a comparatively insignificant role. "Captains Courageous" is a treat in store for those who missed it originally. For the second-timers (and, possibly, third) it will serve to reassure that really good pictures maintain their worth even a decade later.

BARN

BOX OFFICE RATING: ● Poor ● ● Average ● ● ● Good ● ● ● ● Excellent

NEWS DIGEST

Bi-Weekly Review of the Trade's Events



Robert L. Wright, special assistant to the Attorney-General, and government counsel in the New York equity suit, who supervised the Government's proposals for a revised decree presented to distributor defendants' attorneys, who are now preparing their version of a decree.



A. F. Myers, chairman of the board and general counsel for Allied States Association, declared his personal approval of the latest Government proposals for a decree in the anti-trust case. Myers will be a principal speaker at Allied's national convention later this month.



Steve Broidy, left, president of Monogram Pictures, over as head of production at the studio, in addition to his other duties, following the death of Trem Carr, right, executive in charge of production.

GOV'T DECREE WOULD BAN CROSS-LICENSING

Theatre-owning distributors would be prohibited from exhibiting pictures sold by the other distributor-exhibitors for a minimum of ten years under the provisions of a revised set of Government proposals for a decree presented to distributor counsel last fortnight. This proposal was one of a number of changes and clarifications asked by the Department of Justice in its new decree draft. The distributor defendants are now in the process of preparing their own draft for presentation to the Federal Court which will formulate a final decree, after an oral hearing of both sides on October 21.

The provision against cross-licensing would commence one year after entry of the decree and at the conclusion of the ten-year period would permit any party "to modify this provision in any manner which the facts then appearing to the Court may warrant."

Partial Divorcement in Two Years

Other highlights of the Government decree would ban theatre owning distributors from any theatre expansion, would permit them two years to effect the partial divorcement ordered in the decision and would provide for liquidation of the present arbitration system after pending suits have been settled. Clearance provisions would also be drastically revised.

The proposals ask that all defendants be enjoined from setting minimum admission prices; from "concertedly agreeing to maintain a system of clearances"; from granting clearance between non-competing theatres; from "granting any clearance against theatres in substantial competition with the theatre receiving the license for exhibition in excess of what is reasonably necessary to protect the licensee in the run granted"; from continuing or making any future franchises, formula deals or master agreements and from conditioning the sale of one film upon the sale of others.

Regarding the partial divorcement ordered, the Government proposes that "each of the defendants shall submit to this Court within 90 days a statement outlining the extent to which it has complied and the manner in which it proposes to comply with this provision", giving complete details including the probable effect of any sale or acquisition on the competitive situation in the areas affected. It would also require that notice of any acquisition plans be served upon the Government and the latter be given an opportunity to be heard before Court approval.

* * *

DECREE PROPOSALS 'LOGICAL DEVELOPMENT'—MYERS

The latest decree draft filed by the Government was met with a variable, but not unexpected response. Speaking personally, and not for the Allied executive committee, A. F. Myers, chairman of the board and general counsel for National Allied, hailed the proposals as a "logical development" that might be "possibly better than divorcement itself."

Myers noted, in reference to the proposed ban on cross-licensing, "The producers have always justified their ownership of theatres on the ground that they need show cases for their product. The proposal would make them just that." He added, "If the affiliated theatres are restricted to pictures of their parent companies and theatre-owning distributors, the parent companies will have to make more pictures in order to operate their own theatres and that be all to the good."

At Variance with Decision

Meanwhile, distributor attorneys eyed the Government proposals with trepidation, indicating their belief that certain of them were at variance with the opinion of the court.

Assistant Attorney General Wendell Berge said the latest draft was a "trial balloon" and that all government recommendations thus far are "strictly tentative". Berge said he would like to hear from more industry groups on the decree. He declared his belief, however, that the revised proposals were the best and most workable yet made.

Meanwhile, exhibitors were making themselves heard on the decision or were making plans for recommendations to be submitted to the Department of Justice and the Court. An exhibitor poll conducted by the MPTOA showed opposition to auction selling by 10-1 and in favor of divorcement by a 2-1 ratio. The results were tabulated from opinions of exhibitors operating 582 theatres in 38 states who had replied to the questions thus far.

ITOA Asks Grace Period

In New York, the Independent Theatre Owners Association asked the Attorney General to postpone single picture selling for a six-month period in order to give "all elements of the industry an opportunity for readjustment, to iron out the kinks and in which to get the new sales plan in working order."

In Hollywood, the PCCITO scored the proposed plan for auction selling as encouraging "exorbitant film rentals". A delegation will present recommendations to the Department of Justice the last week in September.

* * *

ATA TO FIGHT AUCTION SELLING

The American Theatres Association stepped from its ivory tower of non-intervention in trade practices when its Board of Directors last week voted to oppose auction selling as laid down by the court decision in the New York anti-trust case and showed it means business by hiring Thurman Arnold, former Assistant Attorney General in charge of the Anti-Trust Division of the Department of Justice, to represent the Association in its action. Ted R. Gamble, ATA board chairman, announcing the retention of Mr. Arnold, also said that a special meeting of the Board had been called for Thursday, Sept. 5, to consider matters of strategy and procedure.

In a prepared statement, Gamble declared that "the threat of havoc in our industry by the so-called 'auction selling' has made this issue not one merely involving trade practices, but one which throws in jeopardy the sound welfare of the entire theatre industry." He further explained ATA's action in intervening with, "The portion of the decree dictating auction methods of sale seeks to accomplish without legislation

(Continued on Page 52)

PARAMOUNT . . . 1 in First Block (Total 5)

'TWO YEARS BEFORE THE MAST' GRIM ADVENTURE FARE FOR MALES

Rates ● ● ● generally; better in action houses

Paramount

98 minutes

Alan Ladd, Brian Donlevy, William Bendix, Barry Fitzgerald, Albert Dekker, Howard da Silva, Esther Fernandez, Darryl Hickman, Luis Van Rooten, Roman Bohnen, James Burke, Tom Powers, Ray Collins, Theodore Newton, Frank Faylen, Kathleen Lockhart, Pedro de Cordoba, Rosa Rey, Ethan Laidlaw, Robert Kortman, John Roy.

Directed by John Farrow.

A grim and realistic tale of nautical adventure based on Richard Henry Dana's famous expose of the shocking conditions aboard sailing vessels one hundred years ago, "Two Years Before the Mast" will exert its strongest appeal to male patrons. However, Alan Ladd's popularity with the opposite sex, plus a strong line-up of male players, should insure good grosses generally. Returns will be best in action houses. The general story content resembles "Mutiny on the Bounty," but it is doubtful that this will approach it in boxoffice value. Although the picture has been given excellent production and photographic advantages and abounds in scenes of brutality and suffering, it seems lacking in sustained dramatic interest, largely because Director John Farrow has too closely followed Dana's narrative style. There is almost no humor and the romantic interest, though slight, adds a theatrical note to the latter part of this largely factual film.

In 1834, the brig Pilgrim sails for Boston for California under command of Howard da Silva, who is bent only on making a record voyage. Except for Brian Donlevy, who voluntarily signs aboard to learn about seamen's lives, the crew is composed mostly of shanghaied men, including Alan Ladd, foppish son of the vessel's owner. Soon after witnessing a brutal flogging by William Bendix for an attempt on his life, Ladd is also flogged because he rescues Donlevy's private journal of the voyage from the treacherous second mate. Off Pernambuco, da Silva pauses only to take on two passengers, Esther Fernandez and her duenna. Although rations run short and several men die of scurvy, da Silva refuses to stop for fresh food and Ladd stages an unsuccessful attempt at mutiny. At Monterey, the crew frees Ladd from irons and they jump ship with Bendix, who is shot in cold blood by da Silva. Later, da Silva is killed by one of the crew and the men voluntarily take the ship back to Boston in order to wage a fight for the rights of American seamen. After Donlevy's account of the voyage is published, the U. S. Senate votes for new and equitable laws for merchant seamen.

Although Alan Ladd is starred and does a good acting job as the foppish son of the merchant vessel owner who later is instrumental in remedying conditions at sea, it is Howard da Silva (of "The Lost Week-End") who plays the stern, sadistic captain in a manner that set New York's preview patrons talking about his fine performance. William Bendix is splendid as the brutal first mate, but Brian Donlevy, as Dana who voluntarily signs for the voyage, never makes the role come to life and Barry Fitzgerald has few chances to inject his salty humor. Darryl Hickman, as a young stowaway, Albert Dekker, Tom Powers and Theodore Newton are outstanding in smaller roles.

LEYENDECKER

WARNER BROS. . . . 1 September Release

'SHADOW OF A WOMAN' CLASS C PROGRAMMER WEAKLY DIRECTED

Rates ● ● as supporting dualler

Warner Bros.

78 minutes

Helmut Dantine, Andrea King, William Prince, John Alvin, Becky Brown, Dick Erdman, Peggy Knudsen, Don McGuire, Lisa Golm, Larry Geiger, Paul Stanton, Monte Blue, Jack Smart, Leah Baird, Lottie Williams.

Directed by Joseph Santley.

"Shadow of a Woman" is Class C or lower in virtually every department. All its strivings for suspense and mystery come to naught in the face of an incoherent screenplay, poor acting, weak direction, misty photography and a generally deficient production. Helmut Dantine's rising star hits a serious air-pocket with a wooden performance in which his expressionless stares are punctuated with painful attempts to smile. Andrea King is merely adequate in the role of the harassed wife and the others make listless attempts at portrayals. Only a rather novel theme saves the film, and is responsible for maintenance of interest. However, Joseph Santley's direction can take little credit for this and must carry the burden of blame for the other deficiencies. "Shadow of a Woman" can expect little response except as a supporting dualler in lesser naborhood and action houses.

Andrea King's story, told to chief of detectives in San Francisco, is shown in flashback: King meets Helmut Dantine, a doctor, shortly after she had lost both her parents and marries him after a whirlwind courtship, without any knowledge of his background. Their honeymoon is clouded by two attempts on Dantine's life and King gradually learns that Dantine is considered a quack; that he is divorced and is in the midst of a legal suit over custody of a five-year-old boy in Dantine's Nob Hill house. A series of incidents convince her that Dantine's practice consists of hypnosis and starving his patients by his dietary "cure," then dropping them and letting medical practitioners take the blame for their death. She also believes that he married her to assure custody of the child, who will receive a great inheritance. Joining forces with William Prince, lawyer for Dantine's wife, she attempts to frustrate the quack's schemes. As Dantine is about to kill her, his crippled nephew, John Alvin, comes to the rescue and in the ensuing struggle, Dantine plunges to his death from a weakened balcony. King is exonerated and left free to respond to Prince's interest in his new client.

STINE

20th CENTURY-FOX . . . 1 September Release

'IF I'M LUCKY' MILD MUSICAL HAS IMPLAUSIBLE STORY

Rates ● ● + on name values

20th Century-Fox

79 minutes

Vivian Blaine, Perry Como, Harry James, Carmen Miranda, Phil Silvers, Edgar Buchanan, Reed Hadley, Harry James Music Makers.

Directed by Lewis Seiler.

A mild, easy-going musical, overloaded with listenable, if undistinguished, songs and sprinkled with laughs, "If I'm Lucky" has its most serious handicap in a highly implausible plot. Picture Perry Como running for Governor — and getting elected — and you'll see what we mean. However, since the music and comedy are the backbone of the film, perhaps movie audiences will forgive the silly story. Especially with Phil Silvers carrying the laughs in yeoman fashion and such reliables as Como, Harry James and Carmen Miranda for the tune department. Six songs, penned by Josef Myrow and Edgar De Lange, are played and replayed, particularly the title number, which is the best of the lot. "One More Vote" is a tricky hep-cat tune and "Jam Session in Brazil" combines the Miranda style with a chorus in effective fashion. In addition to putting over the songs, Como has the romantic lead and is called on for more emoting than in all his previous films combined. To his fans, we are happy to say he doesn't come off too badly. Vivian Blaine is competent enough, singing and romancing, but sorely misses the Technicolor which made the most of her coloring. "If I'm Lucky" will make a good top dualler generally and is strong enough to stand alone in naborhoods where the younger element will flock to the Como-James names.

Phil Silvers, manager of a good, but unknown musical aggregation headed by Harry James, Vivian Blaine and Carmen Miranda, calls them out to a mid-western town for a radio audition. When the audition is called off, the broke and hungry group make a deal with Edgar Buchanan, running for Governor, to play at his campaign meetings. Their music makes the candidate so popular that Buchanan attempts to buck the state's political machine and is tossed out. The politicians select Perry Como, who has joined the band, as their candidate, confident that he will not be elected, thus leaving them in power. Como, however, substituting crooning for campaign speeches, threatens a landslide despite his desire to be defeated. They attempt to frame him, but he exposes the machine and carries the election — taking Blaine with him to the executive mansion.

STINE

Allied States Association
of
Motion Picture Exhibitors

JACK KIRSCH
1325 So. Wabash Ave.
Chicago, Ill.

Office of the President

Mr. Independent Exhibitor:

Allied States Association invites you to its First National Convention since the war, which is being held at the Copley Plaza Hotel in Boston, Massachusetts, September 16-17-18.

At An Exhibitors' Forum being conducted all day Wednesday, September 18, learn first-hand all about the new method of picture selling as provided by the recent Federal Court Decision in the anti-trust case and join in the important discussions that will take place. Here you will find out just how this phase of the decision will effect the future operation of your theatre and have a voice in the policies to be formulated by Allied.

This is too important for independent exhibitors miss, so plan now to join the parade to Allied's 1946 Convention — Boston, Massachusetts, September 16-17-18. For reservations and other details write: Nate Yamins, General Chairman, Allied Convention Committee, 20 Shawmut Street, Boston, Mass.

Cordially,

JACK KIRSCH, President.

RKO RADIO . . . 1 in Second Block (Total 5)

'CRIMINAL COURT, TAUT, INTERESTING CRIME MELODRAMA

Rates ● ● + as dualler generally; bill topper in action spots

RKO Radio
62 minutes
Tom Conway, Martha O'Driscoll, Robert Armstrong, June Clayworth, Addison Richards, Pat Gleason, Steve Brodie, Robert Warwick, Phil Warren, Joe Devlin, Lee Bonnell, Robert Clarke, Jason Robards.
Directed by Robert Wise.

Producer Martin Mooney, an expert on criminology and the underworld, can take a bow for this closely-knit, interest-holding program meller. Featuring Tom Conway and a capable supporting cast, "Criminal Court" will make a strong supporting dualler generally and, if exploited, can stand alone in any action house. The story, which revolves around a clever criminal lawyer engaged in a campaign to clean up corrupt city government, has an air of authenticity which puts it far above run-of-the-mill action programmers. And, while there is no actual mystery, because the audience is witness to the slaying of a nightclub owner for which the heroine is unjustly accused, suspense is maintained by watching the lawyer clear his sweetheart of the murder rap. Tom Conway is exceptionally good in his highly-dramatic courtroom sequences and convincing in his few romantic scenes with Martha O'Driscoll, who does a capable acting job and also puts over two standard tunes, "I Couldn't Sleep a Wink Last Night" and "This Is a Lovely Way to Spend an Evening," in pleasing fashion. June Clayworth does outstanding work on the witness stand and Robert Armstrong and Steve Brodie are well cast as racketeer big-shots. A first-rate action show.

Tom Conway, a criminal attorney with a brilliant record of "Not Guilty" verdicts to his credit, announces his candidacy for district attorney and threatens to stamp out the corrupt city government under which Robert Armstrong and his racketeers have been flourishing. Against Conway's advice, his fiancee, Martha O'Driscoll, takes a singing job at a nightclub run by Armstrong, who is paying June Clayworth, Conway's secretary, to report on her boss' activities. In an effort to stop Conway from showing films in which public officials are seen receiving bribes from Armstrong's brother, Steve Brodie, the racketeer threatens to produce a false affidavit against the lawyer. Conway and Armstrong come to blows and the latter is accidentally killed when his gun is knocked out of his hand and goes off — a scene secretly witnessed by Miss Clayworth. Conway gets away, but Miss O'Driscoll happens into Armstrong's office, picks up the gun and is accused by Brodie of his brother's murder. Because no one saw Conway enter Armstrong's office, his confession is ridiculed as an obvious attempt to shield his fiancee. Miss O'Driscoll's murder trial goes very badly until Conway discusses the case with Miss Clayworth, who accidentally makes a remark which proves she witnessed the murder. Although Armstrong's henchmen stand ready to shoot Miss Clayworth, Conway puts her on the stand and wrings from her testimony which frees Miss O'Driscoll.

LEYENDECKER

'CAESAR AND CLEOPATRA' MAGNIFICENT, BUT OFTEN DULL, SPECTACLE

Rates ● ● ● in class spots; less generally

United Artists (Gabriel Pascal)
126 minutes
Vivien Leigh, Claude Rains, Stewart Granger, Flora Robson, Francis L. Sullivan, Basil Sidney, Anthony Harvey, Ernest Thesiger, Cecil Parker, Renee Asherson, Michael Rennie, Anthony Eustrel, Stanley Holloway, Raymond Huntley, Felix Aylmer.
Directed by Gabriel Pascal.

With the exception of the class spots, this will be no great shakes at the boxoffice in this country. The magnificent Technicolored spectacle dwarfs the human story of "Caesar and Cleopatra," and so this $6,000,000 British-made production is more impressive than entertaining. Based on George Bernard Shaw's renowned play, and containing some of his most humorous barbs and satirical phrases, its greatest appeal will be to sophisticates, but the names of Vivien Leigh (this is her first picture since 1941) and Claude Rains, as well as the numerous other selling angles will insure above-average grosses in the better class houses. However, pageantry and witty speeches cannot take the place of action, and the picture often moves ponderously and slowly. Disappointed word-of-mouth reaction will affect subsequents unfavorably. There is no romantic interest and the youngsters will find it dull going. With Producer-Director Gabriel Pascal being compelled to follow Shaw's original text, the picture is composed of lengthy dialogue passages and as many spectacular mob or battle scenes, but scant human interest. While the photography is outstanding, the musical score is weak.

When the news spreads that the famous Julius Caesar (Claude Rains) has come to Egypt in pursuit of his defeated rival, Pompey, the populace hides in terror and the conqueror silently approaches the Sphinx where he finds Cleopatra (Vivien Leigh) hiding like a frightened child. Accepting Caesar as a friendly "old gentleman," who promises to make her a "real queen," Cleopatra goes with him to Alexandria where her young brother is occupying the throne. Caesar's strategy makes the Egyptian courtiers prisoners and, later, he strengthens his position by seizing the lighthouse which controls the harbor. Against his orders, Cleopatra joins him there and the entire party escapes capture only by jumping into the sea and swimming to the Roman galleys. Cleopatra and her Roman protector are virtual prisoners, but the Egyptians are reluctant to make an actual attack until Pothinus (Francis L. Sullivan) tries to stir up trouble between Caesar and Cleopatra. After the latter orders her savage nurse (Flora Robson) to kill Sullivan, the Egyptians attack the palace and Caesar's cause seems lost until his relief Army arrives. When Caesar departs from conquered Egypt, he tells Cleopatra he will send Marc Antony to console her.

While it's a toss-up as to whether Rains or Miss Leigh capture the acting honors, the latter probably has the edge because of her delightful portrayal of the childish, tantalizing and malicious young queen. Rains is splendid as the aging, mellowed conqueror who is momentarily entranced by the young Cleopatra, but he does "ham" it in the triumphal climax. Stewart Granger, as the handsome, six-footer, Appolodorus, will intrigue women and Francis L. Sullivan, as the scheming Pothinus, and Basil Sidney are both excellent, as are the many lesser players. Flora Robson affects a horrific make-up and gives an exaggerated performance as Cleopatra's savage nurse.

LEYENDECKER

'DANGEROUS BUSINESS' LACKS NAMES OR ENTERTAINMENT

Rates ● + as supporting dualler in minor naborhood houses

Columbia
59 minutes
Forrest Tucker, Lynn Merrick, Gerald Mohr, Gus Schilling, Shemp Howard, Cora Witherspoon, Thurston Hall, Frank Sully, Matt Willis, Ben Welden, William Forrest, Charles C. Wilson, John Harmon, George Lloyd.
Directed by D. Ross Lederman.

This Columbia quickie is totally lacking in name values — and almost as deficient in entertainment. It will barely suffice to fill the supporting spot on minor naborhood duals. The best that can be said for it is that the story has a few amusingly-burlesqued characters and the running time is mercifully short.

Forrest Tucker and Lynn Merrick graduate from law school and plan to marry as soon as their business partnership starts to pay dividends but they get no clients. Finally, Gus Schilling, a well-meaning underworld follower who has their interests at heart, tells them that Thurston Hall, a wealthy utilities magnate, has been framed and is in jail for embezzlement. Hall is finally persuaded to hire Tucker but the latter is unable to raise the bail bond until Miss Tucker's mother, Cora Witherspoon, mortgages her home. Hall hides out in Miss Witherspoon's home, but Gerald Mohr, a gangster in league with the man who framed him, kidnaps him. With Hall's bail money due, Tucker has the trial postponed but Schilling plots to get the money back by stealing a body from the morgue and dressing it in Hall's clothes. Meanwhile, Miss Witherspoon investigates on her own and is discovered by Hall's captors. Tucker finally locates Hall and, after a terrific battle with the kidnappers, the police arrive to arrest the crooks. Tucker and Miss Merrick are then free to take on a lifetime job.

DENLEY

STUDIO SIZE-UPS

Behind the Scenes of Film Production

COLUMBIA

The studio is holding off final decision on what will happen to B product until they can determine an accurate test from the next few months' business. Conferences were held recently to settle this question. But it was decided that for the time being at least, the program of 30 low-budget films for 1946-47 will go forward. The sales of the first of these pictures in auction bidding will determine whether or not the entire list will be made. Studio is keeping an eye cocked at both Universal-International, where B's have been "banned," and at Republic where the threat of banning them has been made.

It is obvious that every one in the business is marking time on the score of whether B's will soon become as outmoded as silent pictures. As FILM BULLETIN's editorial pointed out last issue, there's a great gap between saying that only A product will be made and actually making that A product. It would be wise for these studios which have prospered on the B film to move carefully in what seems to be the peak of a flux towards a new era.

Casey Robinson in Col. Deal

Casey Robinson has broken his partnership deal with Ben Bogeaus to join the Columbia ranks. Robinson and Bogeaus formed Las Palmas Productions, but the one and only picture of the combine is the recently completed "The Short Happy Life of Francis Macomber." No comment came from Bogeaus, but Robinson indicated he will head his own unit on the Columbia lot and is also dickering with Alexander Korda for the British production of "The Lives of Anna Pavlova," a piece he and Bogeaus planned together.

Columbia lost its law suit against Playwright Norman Krasna last week involving a plagiarism claim in connection with "Dear Ruth," Krasna's successful play now being made into a film at Paramount. It seems the studio had a property called "Dear Mr. Private," which it claimed Krasna had seen before he did "Dear Ruth." The court held that such claim was not proved and though a similarity was noted, it was not deemed plagiarism, only "similarity."

Virginia Van Upp Quits

Columbia closed another producer deal last week with the luring back of Milton Pickman from a deal with UI. No denial was made of the story that Harry Cohn bettered the UI offer and Pickman is staying as executive assistant to Cohn.

Trouble on the set of "My Empty Heart" came to a head last week when Virginia Van Upp left the production to go off on a cruise because of a "serious illness." Quickly, it was announced that Helen Deutsch had been signed to a producer-writer deal by the studio. A few days later she was assigned to the spot left open by Miss Van Upp's sudden, though temporary, retirement. Director Charles Vidor and Miss Van Upp had been at odds almost since the beginning of the shooting. When the producer left, the set was closed down to permit the completion of the script to meet the approval of Vidor and producer Deutsch. You can almost hear the production costs piling up on this one.

Only new starter on the lot is "The Santa Fe Trail," an action musical starring Ken Curtis with Jennifer Holt. Colbert Clark is producing.

EAGLE - LION

At the moment, the E-L sound stages are quiet, as are studio spokesmen when queried about E-L's share in the new Universal-International set-up. "Are they going to contribute some of the B product, which UI is disclaiming, to the UI program?" Studio men shake their heads confusedly. General opinion seems to be that this is not an impossible arrangement.

Following hard on the heels of the news of Reeves Espy's resignation from his production-executive post, comes the appointment of Alfred Schwalberg, former United World sales manager, to the vice-presidency of Eagle-Lion. Schwalberg will be sales head for the company, hypoing the schedule of 20 pictures to be released under the E-L banner. Ten of these films will be made under Bryan Foy's supervision in the Hollywood studio and ten will come from J. Arthur Rank's British empire.

Arturo deCordova Signed

Schwalberg has an unfinished commitment with William Goetz and Leo Spitz to supervise sales and liquidation of the International pictures still remaining in the RKO set-up for distribution. Espy, it was reported, is setting up an independent organization to make two pictures a year for release through Eagle-Lion.

With clearance set for a Cinecolor film, E-L is pushing "Son of Casanova" upon the production list ahead of "Love From A Stranger." Arturo de Cordova, formerly under Paramount contract, will do the lead, with Constance Dowling, an E-L contractee, in the feminine top spot.

METRO-GOLDWYN-MAYER

At its sales meeting in Chicago last week, MGM gave out the definite outline of what future sales procedure will be because of the court decision of June 11. First, according to William F. Rodgers, vice president and general sales manager of Loew's Inc., all pictures will be tradeshown; second, in all competitive situations, each feature will be offered individually and acquisition will not be contingent upon the booking of any other Metro product; third, where there is no competitive set up, all of the company's product will be offered for 12-month period commencing after September 1, 1946, and running through to August 31, 1946, a privilege of elimination is set into this program; shorts and newsreels will be offered individually or in bulk, as the exhibitor desires, also with the privilege of elimination.

In setting up this program, Rodgers pointed out that it was not to be considered as the final and unchangeable pattern. He stated that the company was going into this new arrangement with an experimental attitude, hoping to work towards the best possible solution for all concerned.

Bolder Stories In Offing

MGM is considering veering from its policy against controversial film material with the proposed acquisition of "East River," a novel by Sholem Asch. The story deals with a Catholic girl from an anti-Semitic family who loves a Jewish boy. The background is the New York garment industry. Offer being contemplated by studio executives is $225,000. The novel is a book-of-the-month selection. It may be that Samuel Goldwyn's announcement of his plans for "Earth and High Heaven" may break the wall that has always been put up by producers against discussion of conflicts between two faiths. It may be accepted as a sign that the movies are coming of age when such adult problem stories are considered by major producers.

Metro is going back to its successful "Dr. Gillespie" series after more than two years. Carey Wilson is preparing to start production within six weeks with a new young doctor supplanting the "Red Adams" character conceived for Van Johnson. Lionel Barrymore will continue his role. Wilson, also, is almost ready to go on "Green Dolphin Street" which at this writing has Lana Turner and Spencer Tracy pencilled in for top roles.

Set Six for Re-issue

A list of six re-issues was set at the recent Chicago sales meeting with "Gone With The Wind" heading the list. This film, it is predicted, will pick up another $6,000,000 in grosses. Others on the re-issue list for metropolitan areas are: "Captains Courageous," "Philadelphia Story," "Great Waltz," "Rage In Heaven" and "Boom Town."

Sam Zimbalist will have Robert Taylor, Audrey Totter and Angela Lansbury in the top roles of "Bedeviled." This story, which ran in the Ladies Home Journal, goes into production next month.

To Roadshow 'Yearling'

Leonard Picker, just over from Columbia where he resigned his producership in May, has been assigned his first chore, "Gun Glory," with Lina Romay and James Craig in top roles. Yarn with a western setting was purchased by the studio for $25,000.

First road show since 1937 for this company will be "The Yearling," scheduled for key opening next Spring. This announcement comes as a surprise because the general feeling was that Metro would try to get this one out in time for Academy Award consideration. There may still be a switch, but at the moment the spring road show idea is set.

Only new starter is "Merton of The Movies," with Red Skelton, Virginia O'Brien, John Emery.

MONOGRAM

Everyone on the Monogram lot, from executives to employees, mourned the sudden passing of Trem Carr last week. The entire industry expressed unanimous regret at the loss of this man who worked so hard to contribute his portion to the industry through

STUDIO SIZE-UPS

his 25 years of service. He was one of the founders of Monogram. He left Monogram briefly in 1935 to join new Republic. But in 1940, he returned to his original spot and since then Monogram has shown steady growth to its present stature.

The announcement that president Steve Broidy would step into the post of chief of Monogram production was not unexpected. He had worked very close to Carr in the past two years and has a keen appreciation of the type of product exhibitors desire. Monogram, adhering to its program, may profit markedly as a result of the experimental ideas of other studios which plan to drop B's. Broidy stated flatly that this outfit feels there is need for program pictures and Monogram intends to fill that need.

Eleven Producers At Work

Meanwhile, eleven producers are in preparation on 16 films for the 1946-47 program. The King Brothers have "The Hunted" in work for Belita, and "Focus," the novel which caused such furore a few months ago dealing with the anti-semitic man who suddenly was thought to be Jewish. Lindsley Parsons is working on "Louisiana" to star Governor Jim Davis of that state and has "Ginger" in front of the cameras now. Jeffrey Bernerd is winding up his preparations on "Black Gold" and will leave shortly for England to get backgrounds started for "The Maze." Producers Scott Dunlap, Jack Bernhard, Jan Grippo, James Burkett, Hal Chester, Barney Gerard and Oliver Drake are all in various stages of preparation. Roy Del Ruth already has his second film lined up to follow "It Happened On Fifth Avenue."

PARAMOUNT

This studio has hit its normal production stride with six in work on the sound stages. New starters are: "Dear Ruth," with Joan Caulfield and William Holden heading the cast, (it's well that Columbia lost its plagiarism suit against author Krasna on this one or Paramount might have been stuck for a good chunk of money), and "Desert Town" in Technicolor, with Lizabeth Scott and John Hodiak, for producer Hal Wallis.

Continuing in production are: "Emperor's Waltz" (Bing Crosby-Joan Fontaine) now entering its third production month, "My Favorite Brunette" (Bob Hope-Dorothy Lamour), "Unconquered" (Gary Cooper-Paulette Goddard) and "Golden Earrings" (Ray Milland-Marlene Dietrich).

Colbert In 'State of Union'

Claudette Colbert has been signed for the feminine lead in "State of The Union," the Lindsey-Crouse play. No starting date is set for this one which will be one of Paramount's most important when it comes. The studio is trying to snare Gary Cooper for the male role. Incidentally, this actress who began her career many years ago with Paramount is one of the town's smartest business women as well as one of the best on consistent boxoffice and performance scoring. She is a proof that with talent and intelligence, no star has to face a five-year deadline.

Future production trend seems to be indicated by the steady accumulation of the studio's story department of yarns in the suspense and mystery divisions. Some of the titles of scripts now resting on producers' desks include "The Night Has A Thousand Eyes," "Dragnet," "False Witness" and "Maice." All of these are in the nebulous future and will undoubtedly be spaced through the regular product.

PRC

It would seem that the future of this company is settling down into a somewhat more discernible pattern after months of claims and denials. Twenty-eight pictures are scheduled for production in the 1946-47 season. Broken down the schedule includes 12 top budget features, six Eddie Dean westerns, eight Al La Rue westerns and three Cinecolor secials.

In addition to this product to be produced under the PRC tag, Eagle-Lion will distribute its first three pictures through the already established PRC exchanges. Reason for this, of course, is that Eagle-Lion has not had time to establish its own exchanges as yet and will not be ready to handle its own distribution for several months to come. Perhaps PRC may be the permanent outlet for E-L.

Possible Deal With U-I

Rumor that PRC would be making some sort of a deal with U-I to supply them with the B product they have repudiated was unconfirmed at the latest report.

However, with the overlapping interests that share mutually in U-I, Eagle-Lion and PRC, it is not incredible that some arrangement should be worked out to fill whatever gap may appear in the U-I program with product either from E-L or PRC. Time will tell.

Two in production at this studio. One by the Neufeld-Newfield combination called "Lady Killer," with Robert Lowery and Ann Savage, and another Eddie Dean western, "Tumbleweed Trail."

REPUBLIC

Rumor that this studio is considering the prospect of dropping B films may be taken with a grain of salt. Even as a mere rumor, it is a most startling bit of news. That this studio, which was conceived, executed and expanded entirely on programmers and westerns, could even contemplate such a move is indeed incredible. Of course, if the Court's ruling that films must be sold singly is finally upheld and enforced, it would force Republic into some curtailment program, but we view this as unlikely. If the majors cut their outputs, H. J. Yates will probably deem it wise to start turning out more grade A product to take up the slack in the market. But Republic can be counted on for a full line of action pictures and westerns, for this season, at least.

25 Westerns In Program

Much more normal Republic news is the fact that there are 26 westerns set on the 1946-47 schedule. Eighteen of these will be with music; this is eight more than the total last year. Ten in Trucolor are included in the group.

At this point in the production year, the studio has 23 features and one serial wound up. This means that more than one-third of its 1946-47 schedule is already completed. In addition to two started last week, seven more films will hit the cameras before the end of September.

RKO-RADIO

With the release of three producers from contracts in short order at this studio, the finger seems to be pointing to one of two things. Either, there will be a considerable curtailment in production or the company is leaning more and more towards deals with independent producers. The ultimate objective might be to leave only the problem of distribution for the parent company to worry about.

Meanwhile, Al Bloomingdale leaves the lot without having made a picture, as does Nat Curtis. William Pereira, who was supervisor on "Johnny Angel" and "From This Day Forward" leaves the first of the year. John Houseman, whose contract calls for one production a year, has nothing scheduled to work.

Goldwyn Plans Big Campaign

Frederic Lonsdale, famed English playwright, is huddling with president Peter Rathvon on a deal for story treatments on two of his original stories. No details have been released yet, but it is assumed that the playwright will probably do screen plays on his yarns if the deal is consummated.

"Jemand," a Frenc Molnar play has been purchased by the studio for production on stage and screen. The stage production is plotted for Broadway this Fall. The picture will come later.

Samuel Goldwyn has wound up his production on "The Secret Life of Walter Mitty" and is now concentrating on the pre-release campaign for "Best Years of Our Lives." Six advertisements are scheduled for each of the top national magazines. Fan magazines will garner a big portion of the campaign fund which is set at $400,000. Opening of the picture in New York comes December 15. But the campaign goes into immediate swing.

20th CENTURY-FOX

A two-way outdoor advertising plan is shortly going into effect on 20th pictures which, it is predicted, will do a major job in preselling the product. Already used on a number of the studio's top features, the plan will now go into general effect on all merchandise. A teaser 24-sheet campaign will herald each forthcoming feature. When the picture goes into first run release, the second shaft will be shot in a regular 24-sheet advertising.

The same type of campaign will be instituted to build new personalities — only these will be in poster form. Charles Schlaifer, advertising head, announced the new project recently and studio spokesmen predict profitable results.

Actor Cornel Wilde has sold the studio a story in which he will shortly be starred. The tale is "The Romance of Lord Byron," which Wilde collaborated on with Robert Turney. Wilde, of course, will play the romantic poet and probably in Technicolor.

To Film 'Snakepit'

It would seem the movies are growing up. Along with "Focus," "The Snakepit" was considered the most sensational story of the Spring book season. Anatole Litvak is going to co-produce this tale of life in an insane asylum with Robert Bassler. Litvak will also direct the picture which, as yet, has no screenplay or casting designated.

"Walls of Jericho," a new novel, is another recent purchase by this studio. Buying price reputed to be $50,000. The studio exploits the fact that it buys more best-seller novels for picture making than any other studio in the business. This latest goes out as a Book-of-the-Month choice which is an immediate guarantee of 600,000 copies.

STUDIO SIZE-UPS

UNITED ARTISTS

Four more producers have been added to the UA list with the signing of Howard Hawks for one film, Arthur Kelly for two, Arnold Pressburger for one and Boris Morros for one. Edward Small and Andrew Stone have offers in for approval, but so far they have not been accepted. If the recent policy announced by UA dealing with a tightening up process to eliminate inferior films is on the level, many producers who have gotten away with less than selective product are doomed to be out of the UA fold.

Fred MacMurray is the latest star to be signed to the episodic adventure of Benedict Bogeaus, "A Miracle Can Happen." He joins James Stewart, Henry Fonda, Charles Laughton and Burgess Meredith in the parade. Only the Laughton sequence is completed thus far. Each section will have another director. Leslie Fenton has been signed to direct the MacMurray chapter. Bogeaus, who typifies his production activities with big splashes has set aside $225.000 for the advertising budget on "The Short Happy Life of Francis Macomber."

Selznick To Start Two

With plans in the brewing for the road show opening of "Duel In The Sun," David O. Selznick is readying his facilities for two films to start this month. "Little Women," with Jennifer Jones, Anne Revere, Shirley Temple and Diana Lynn goes next week. "The Paradine Case" will have Ann Todd, from England, and Gregory Peck, with Alfred Hitchcock directing.

Only new starter is another in the Hopalong series called "Whispering Walls" with the usual cast.

UNIVERSAL

The new U-I regime is taking over on the Universal lot with wholesale replacements the order of the day. The pendulum has swung definitely to the International side with Leo Spitz, William Goetz and William Dozier the three top men. Cliff Work, Edward Muhl and John Joseph are the only three old Universal execs to stay in the picture. Les Kaufman, the International publicity head, is also being retained, so he will undoubtedly divide the chores with John Joseph.

Among the big job men who got the axe are: Joseph Gershenson, executive producer; Dan Kelley, talent head and supervisor of A productions; Martin Murphy resigned an almost brand new 3½ year contract to spare himself the trouble of being fired, John Beck, Jr., taking over his spot; James Geller is out as head of the story and writing division; David Garber is out as production manager; Morris Weiner, his assistant, also goes; Robert McIntire is out as casting director; Kenneth Thomson gives up his spot as executive producer. These are the top dislocations. Undoubtedly, there will be more to come. But the major earthquake is over.

25 Features In New Program

With the new regime in, U-I quickly announced its 25-picture program which will cost them, they say, $40,000,000. Nine of these are to be in Technicolor. It will take a while to get used to this new aura of elegance emanating from the once ordinary Universal lot. U-I has cast the die and thrust themselves into the big time. We hope they can make the switch successfully.

A sum of $50,000 was allocated to the exploitation program covering the opening of "The Killers" in New York last week (28). That's a lot of money for one opening plunge, but it's an interesting film that needs heavy selling.

The Skirball-Manning unit is apparently set to live up to the new U-I tempo. After much dickering, they finally nabbed Joan Crawford to star in "Portrait In Black" for them. They will have to wait until the star finishes her current chore at Warner Brothers in "Possessed." The producing team has also signed Henry Fonda to star in "Appointment in Samara," John O'Hara's novel recently acquired for $100,000.

B. P. Schulberg, veteran of the industry, has just been signed by Enterprise as head of national exploitation, advertising and publicity. Schulberg will shuttle between New York and the coast in his new capacity handling special affairs with exhibitors for the company, as well as his other duties.

Einfeld To Rush Garfield Film

Production on Enterprise's John Garfield starrer, "The Burning Journey," is being pushed up considerably on the schedule. There are those who say Charlie Einfeld wants to trade on the Garfield excitement that will emanate from the December release of Warner Brother's "Humoresque," just in time for Academy considerations. If this is so, it is certainly an ironical twist that finds Warner's ex-fairhaired boy now in direct competition with them and using one of their picture releases to his own advantage.

Ruth Warrick has been handed the important role of Kate in Enterprise's "Arch of Triumph" after innumerable tests of top leading women in town.

Deanna Durbin is back at work in the first since the birth of her child. It's another romantic musical titled "I'll Be Yours," with Tom Drake, borrowed from Metro, for the leading role.

WARNER BROS.

Following Metro and Selznick, Warner Brothers, too, have plans for a road show film. Theirs will be "Life With Father," in Technicolor, with William Powell and Irene Dunne. With "The Yearling," "Duel In The Sun" and Warner's "Life With Father" renewing the trend to road shows, there will undoubtedly be many more of the same unless the bottom should suddenly fall out of business.

Don Siegel was made a feature director after his short, "Star In The Night" got Academy recognition. He made his debut in the new field with "The Verdict," starring Peter Lorre and Sydney Greenstreet. Now, he's been handed a real plum. He will direct "Night Unto Night," the Philip Wylie novel, in which Ronald Reagan and Swedish Viveca Lindfors will be co-starred. Andrea King will have the second female role in the Owen Crump production of the Wylie book.

More Trouble With Joan Leslie

"Escape Me Never," starring Errol Flynn and Ida Lupino, has finally been cleaned up sufficiently to nab an approval seal from Breen's censor boys and is set for early Spring release. The snag in this one was handling the birth of a child to a girl out of wedlock.

Warner Brothers must by now surely rue the day they signed the then-15-year-old Joan Leslie to a contract. The actress has given them a bad time. Culminating her recent fight with them for release, she has now instituted a suit for $2,725,000 averring that the studio reduced her billing on "Two Guys From Milwaukee" to feature player. The actress insists that the terms of the picture implied that she was to have star billing but that when she won the suit breaking her contract, the studio changed the billing.

Joan Crawford, having won her point re a change in cameraman on "Possessed," went back to work last week. She did not geet Ernie Haller, but she did get Joe Valentine the moment he finished his Skirball-Manning chore on "The Magnificent Doll."

Joan Lorring, who scored successfully in "The Corn Is Green" and has languished since on the Warner lot, asked for and got her release from a studio contract last week.

WB Bar Time Reporters

Martha Vickers took over the leading role in "Love and Learn" after Eleanor Parker turned it down and took another suspension.

In retaliation for what they considered the unfair attack in a recent issue of Time magazine, Warner Brothers have barred all Time and Life representatives from their lot. The Time piece stated, among other things, that the brothers were regarded as penny-pinching and inartistic. Simultaneously, Life turned its Picture of The Week department over to "Night and Day" blurbing it as the "typical example of what is wrong with Hollywood musicals." The Warners had a right to be angry, but we doubt that barring the press is wise vindication.

INDEPENDENTS

Latest to join the indie ranks is a husband-wife combination in the person of William Dozier and Joan Fontaine. They call their company Rampart Productions, Inc. Miss Fontaine will work exclusively for the new company or on loan-out from them, except for a one-a-year commitment she has with RKO. No other plans are as yet ready for publication.

Robert Lippert and Arthur Lockwood of Screen Guild, have joined with Lou Gordon, a Boston theatre owner, to make pictures. Other production units in the S. G. tie-up are Golden Gate, Affiliated, Hillcrest, Jack Schwarz and Edward Finney. The company's promise for the coming yeaer — 22 pictures.

Robert Cummings New Company

Another new company is headed by Robert Cummings, Philip Yordan and Eugene Frenke. Their's will be called United World Productions. "Bad Guy," an original by Yordan, will star Robert Cummings as the first from this company. Both Yordan and Cummings will serve in production capacities, too.

Hal Roach has slated 12 comedies for his 1946-47 schedule. The budget allotted for this biggest of Roach programs is reported set at $6.000,000. Two of the films are already completed, the third is in work and the next one up is "Who Killed Doc Robin," to be filmed in Cinecolor this month.

Golden Gate has started "My Dog Shep," with Tom Neal heading the cast.

PRODUCTION & RELEASE RECORD

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the issue in which the review appeared. There may be variations in the Running Time in states where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production.

COLUMBIA

1946-47 Features	Completed (11)	In Production (6)
Westerns	Completed (3)	In Production (1)
Serials	Completed (1)	In Production (0)
1945-46 Features	Completed (41)	In Production (0)
Westerns	Completed (15)	In Production (0)
Serials	Completed (4)	In Production (0)

NEW PRODUCTIONS

OVER THE SANTA FE TRAIL
Action Musical—Started August 19
Cast: Ken Curtis, Jennifer Holt, Hoosier Hot Shots, Guy Kibbee, Big Boy Williams.
Director: Ray Nazarro — Producer: Colbert Clark
Story: Not available. See next issue.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Blondie's Big Moment	Singleton-Lake	8-19			
Dead Reckoning	Bogart-L. Scott	6-24			
Down To Earth (T)	Hayworth-Parks	4-15			
Johnny O'Clock	Powell-Keys	7-8			
Mr. District Attorney	O'Keefe-Chapman	8-5			
My Empty Heart	Russell-Douglas	7-22			
COMPLETED — 1946-47 —					
Betty Co-ed	Porter-Mills	8-19			
Boston Blackie and the Law	Morris-Marshall	8-19			
Blondie Knows Best	Singleton-Lake	4-1			
Crime Doctor's Manhunt, The	Baxter-Drew	5-27			
Gallant Journey	Ford-Blair	3-18	9-24		
It's Great To Be Young	Brooks-Stanton	6-10	9-12		
Jolson Story, The (T)	Parks-Keyes	11-12			
Landrush	Starrett-Burnette	11-26			
Lone Star Moonlight	Curtis-Barton	8-19			
Return of Monte Cristo, The	Hayward-Britton	7-8			
Son of The Guardsman (Serial)	Kennedy-Shaw	7-22			
Secret of The Whistler	Dix-Brooks	7-22			
Shadowed	Louise-Dunne	6-24	9-26		
Details under title: The Gloved Hand					
So Dark the Night	Geray-Cheirel	12-10			
Terror Trail	Starrett-Burnette	10-29			
Thrill of Brazil	Keyes-Wynn	4-29	9-30		
Details under title: Rio					
— 1945-46 —					
Bandit of Sherwood Forest (T) (87)	Wilde-Louise	4-2	2-21	7004	4-15
Blondie's Lucky Day (69)	Lake-Singleton	10-15	4-4	7020	7-8
Chick Carter, Detective (Serial)	Talbot-Blake		7-11	7180	
Cowboy Blues	Curtis-Donnell	4-29	7-18	7223	
Dangerous Business (59)	Tucker-Merrick	3-18	6-20	7037	
Details under title: Power of Attorney					
Desert Horseman, The	Starrett-Burnette	9-3	7-11	7209	
Details under title: Phantom of the Desert					
Devil's Mask, The (66)	Louise-Bannon	2-18	5-23	7026	8-5
Frontier Gunlaw (59)	Starrett-Taylor		1-31	7204	
Galloping Thunder (54)	Starrett-Burnette	7-9	4-25	7207	
Gentleman Misbehaves, The (74)	Massen-Stanton	11-12	2-28	7034	6-10
Details under title: Lullaby of Broadway					
Gilda (110)	Hayworth-Ford	9-17	4-25	7001	4-1
Gunning for Vengeance	Starrett-Adair	6-25	3-21	7206	
Details under title: Burning the Trail					
Heading West	Starrett-Houck	10-1	8-17	7210	
Details under title: Massacre Mesa					
Hop Harrigan (Serial)	Bakewell-Holt	2-18	3-28	7160	
Jungle Raiders (Serial)	Richmond-Berg	8-6	9-14	7120	
Just Before Dawn (65)	Baxter-Barrie	11-26	3-1	7021	5-13
Kiss and Tell (90)	Temple-Abel	2-5	10-18	7101	
Man Who Dared (66)	Brooks-Macready	3-4	5-30	7040	
Details under title: One Life Too Many					
Mysterious Intruder, The (62)	Dix-Blake	12-24	4-11	7025	5-13
Details under title: Murder is Unpredictable					
Night Editor (67)	Gargan-Carter	1-7	4-18	7023	5-27
Notorious Lone Wolf, The (64)	Mohr-Carter	11-12	2-14	7028	4-15
Details under title: Lone Wolf on Broadway					
Perilous Holiday (89)	O'Brien-Warrick	10-15	3-21	7008	7-8
Personality Kid, The	Louise-Duane	5-13	8-10	7039	
Details under title: His Face Was Their Fortune					
Phantom Thief, The (65)	Morris-Donnell	1-21	5-2	7031	
Details under title: Boston Blackie's Private Ghost					
Prison Ship (60)	Lowery-Foch	8-20	11-15	7036	
Renegades (T) (88)	Keyes-Parker	6-11	6-13	7003	6-10
Details under title: The Kansan					
Return of Rusty, The	Donaldson-Dennis	4-1	6-27	7032	
Roaring Rangers	Starrett-Burnette	6-11	2-14	7205	
Details under title: Powder River					
Sing While You Dance	Drew-Stanton	4-29	7-25	7033	
Singing On The Trail	Curtis-Donnell	5-27			
Talk About A Lady (71)	Falkenburg-Tucker	12-24	3-28	7016	
That Texas Jamboree	Curtis-Donnell	12-24	5-16	7222	
Throw a Saddle on a Star (67)	Curtis-Roberts	12-10	3-21	7221	
(Details under title: Smoky River Serenade)					
Two-Fisted Stranger	Starrett-Burnette	3-20	5-30	7208	
Unknown, The (70)	Morley-Bannon	4-1	7-4	7027	
Details under title: The Coffin					
Walls Came Tumbling Down, The (82)	Bowman-Chapman	12-24	6-7	7011	
Who's Guilty? (Serial)	Kent-Ward	10-15	12-13	7140	

EAGLE-LION

1946-47 Features	Completed (1)	In Production (0)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED					
It's A Joke, Son	Delmar-Merkel	8-6			

METRO-GOLDWYN-MAYER

1946-47 Features	Completed (23)	In Production (7)
1945-46 Features	Completed (32)	In Production (0)

NEW PRODUCTIONS

MERTON OF THE MOVIES
Comedy—Started August 19
Cast: Red Skelton, Virginia O'Brien, John Emery, Gloria Grahame.
Director: Robert Alton — Producer: Albert Lewis
Story: The Booth Tarkington classic of a too-shy boy.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Arnelo Affair, The	Hodiak-Gifford	8-6			
Unfinished Dance, The	O'Brien-Charisse	7-22			
Details under title: Ballerina					
It Happened In Brooklyn	Sinatra-Grayson	8-6			
Life's For The Loving	Kelly-McDonald	8-6			
Summer Holiday	Rooney-DeHaven	7-8			
This Time For Keeps (T)	Williams-Melchior	8-6			
COMPLETED — 1945-46 —					
BLOCK NO. FIFTEEN					
Letter for Evie, A (89)	Hunt-Carroll	6-11	1-46	614	12-10
Harvey Girls, The (T) (101)	Garland-Hodiak	1-22	1-46	611	1-7
Portrait of Maria (76)	Del Rio-Armendariz	Foreign	1-46	612	1-7
Sailor Takes a Wife (91)	Walker-Allyson	4-2	1-46	615	1-7
Up Goes Maisie (89)	Sothern-Murphy	8-20	1-46	613	1-7
BLOCK NO. SIXTEEN					
Bad Bascomb (112)	Beery-O'Brien		4-46	619	2-18
Hoodlum Saint (91)	Powell-Williams	7-9	4-46	618	2-18
Last Chance, The (105)		Foreign	4-46	621	12-10
Postman Always Rings Twice, The (113)	Turner-Garfield	6-25	4-46	620	3-18
Two Sisters From Boston (112)	Allyson-Lawford	7-9	4-46	622	3-18
BLOCK NO. SEVENTEEN					
Boys' Ranch (88)	Craig-Jenkins	8-6	7-46	625	5-13
Courage of Lassie (T) (93)	E. Taylor-Lassie	9-18	8-46	626	5-13
Details under title: Hold High the Torch					
Faithful In My Fashion (81)	Reed-Drake	1-7	8-46	627	6-24
Three Wise Fools (90)	O'Brien-Barrymore	11-26	8-46	628	6-24
SPECIALS					
Adventure (129)					
Details under title: This Strange Adventure	Gable-Garson	6-11	3-46	616	12-24
Easy To Wed (T) (117)	Ball-Johnson	2-19	7-46	624	4-15
Green Years, The (127)	Coburn-Drake	9-3	7-46	623	3-18
Weekend at the Waldorf (130)	Turner-Johnson	11-27	10-45	605	7-23
Ziegfeld Follies (T) (110)	Astaire-Ball	5-1	3-46	617	1-21
— 1946-47 —					
Beginning Or The End	Barrymore-Donlevy	5-27			
Cockeyed Miracle, The (81)	Morgan-Totter	1-7			7-22
Details under title: But Not Goodbye					
Fiesta (T)	Williams-Carroll	12-24			
Gallant Bess (Cinecolor)	Thompson-Tobias	10-29			
Details under title: Star from Heaven					
High Barbaree	Johnson-Allyson	5-27			

Holiday In Mexico (T) (127) ..... Pidgeon-Massey ....9-17.....8-5
Little Mr. Jim (92) ..... Jenkins-Gifford ...10-29.....6-10
Lady In The Lake ..... Montgomery-Totter ..5-27.....
Mighty McGurk, The ..... Beery-MacMahon ...5-13.....

My Brother Who Talks To Horses..... Lawford-Jenkins ....4-1.....
No Leave, No Love (117) ..... Johnson-Kirkwood .10-1.....9-2
Woman of My Own, A..... Garson-Hart .....4-1.....
Secret Heart, The ..... Colbert-Pidgeon ....6-10.....
Sea of Grass ..... Tracy-Hepburn .....7-8.....
Show-Off, The (84)..... Skelton-Maxwell ....3-4.....8-19
Tenth Avenue Angel ..... O'Brien-Murphy .....4-1.....
Till The Clouds Roll By (T)..... Garland-Walker ...12-24.....
Two Smart People (93) ..... Ball-Hodiak .....10-1.....6-10
Uncle Andy Hardy ..... Rooney-Granville ...5-13.....
Undercurrent ..... Taylor-Hepburn .....3-4.....
Details under title: You Were There
Yearling, The (T) ..... Peck-Jarman .....8-20.....

REPRINTS

Captains Courageous (116) ..... Tracy-Bartholomew 9-2
Rage in Heaven (82) ..... Bergman-Montgomery 9-2

Shadows On The Range (57) ..... Brown-Hatton ....5-13....8-3....567.....
Details under title: Roaring Range
Song of The Sierras ..... Wakely-Carlin .... 8-19.....
Shadows Over Chinatown (64) ..... Toler-Young .....4-1...7-27....518.....
Details under title: Corpus Delicti
South of Monterey (63) ..... Roland-Riordan ...4-15...7-13....530.....
Details under title: Romance of the Rancho
Shadow Returns, The (61)..... Richmond-Reed ...10-29...2-16....527.....
Silver Trail, The ..... Brown-Hatton .....7-22.....
Spook Busters (68) ..... Gorcey-Hall .....5-27...8-24....512.....
Details under title: The Shadow
Strange Mr. Gregory, The (63)..... Lowe-Rogers .....6-25....1-2. ..516...3-18
Details under title: Gregory
Sunbonnet Sue (90) ..... Regan-Storm .....5-14...1-10....501..10-15
Strange Voyage (61) ..... Albert-Taylor .....7-6....521...8-19
Sweetheart of Sigma Chi ..... Regan-Knox .....7-22.....
Swing Parade of 1946 (75)..... Storm-Reagan .....8-6...3-16....503.....
Trail to Mexico ..... Wakely-White .....4-29...6-29....574.....
Trap, The ..... Toler-Chandler ....8-19.....
Under Arizona Skies ..... Brown-Hatton .....2-4...4-27....561.....
Details under title: Code of The Drifter
West of The Alamo ..... Wakely-White .....2-4...4-20....573.....

MONOGRAM

1945-46 Features (34) Completed (33) In Production (3)
Westerns (12) Completed (14) In Production (1)

NEW PRODUCTIONS

GINGER

Romance with a Dog—Started August 22

Cast: Frankie Albertson, Barbara Reed, Johnny Calkins, Janet Burston, Gene Collins.

Director: Oliver Drake Producer: Lindsley Parsons

Story: An ex-boxer and his nephew take over a small town where he is the dog catcher. Aided by an unwanted dog, he helps his girl save her property.

DRAW WHEN YOU'RE READY

Western—Started August 19

Cast: Johnny Mack Brown, Raymond Hatton, Evelyn Brent, Reno Blair.

Director: Lambert Hillyer Producer: Scott R. Dunlap

Story: After the Civil War, a woman tries to accumulate a land empire in Texas. Her dishonest methods are stopped by Brown.

MR. HEX

Bowery Boys—Started August 12

Cast: Leo Gorcey, Gale Robbins, Huntz Hall, Gabby Dell, Billy Benedict.

Director: William Beaudine Producer: Jan Grippo

Story: Boy is entered as boxer to raise money. Hypnotized, he becomes a great fighter. Gamblers try having their boy hypnotized, too, and the fight gets out of control.

RELEASE CHART

Title—Running Time | Cast | Details | Rel. | No. | Rev.

IN PRODUCTION

It Happened On Fifth Avenue ..... Harding-Moore ....8-19.....

COMPLETED —— 1946-47 ——

Bringing Up Father ..... Yule-McManus ....6-24..10-26.....
Dangerous Money ..... Toler-Young .....6-24...10-5.....
Details under title: Hot Money
Decoy ..... Gillie-Norris .....5-13...9-14.....
Gentleman Joe Palooka ..... Errol-Kirkwood ....6-10...9-28....607.....
Trigger Finger ..... Brown-Hatton .....6-24...9-21.....
Suspense (101) ..... Belita-Moore ....10-29...6-15....699...4-15
Details under title: Glamour Girl
Wife Wanted ..... Francis-Shayne ....6-24..10-12.....

—— 1945-46 ——

Allotment Wives (80) ..... Francis-Kelly .....6-25..12-24....505..12-10
Behind the Mask (67) ..... Richmond-Reed ...10-29...5-11....526.....
Details under title: The Shadow's Shadow
Below The Deadline (65) ..... Douglas-Ames ....4-29....8-3....520.....
Details under title: Jumpin' Joe
Black Market Babies (71) ..... Richmond-Hayes ..3-18....6-1....508.....
Border Bandits (57) ..... Brown-Hatton .....8-20...1-12....565.....
Bowery Bombshell ..... Gorcey-Hall .....4-15...7-20....511.....
Details under title: Hot Money
Cisco Kid No. 3 ..... Roland-Ames .....8-5..10-19....531.....
Dark Alibi (65) ..... Toler-Lorring ....12-24...5-25....519.....
Don't Gamble With Strangers (68)..... Richmond-Hayes ...3-18...6-22....508.....
Details under title: Charlie Chan at Alcatraz
Face of Marble, The (72) ..... Carradine-Drake ..10-15....2-2....528.....
Fear (68) ..... Cookson-William ...7-23....3-2....507.....
Details under title: Suspense
Freddie Steps Out (75) ..... Stewart-Preisser ...3-18...6-29....515....7-8
Details under title: High School Scandals
Gentlemen from Texas, The (60) ..... Brown-Hatton ....3-18....6-8....562.....
Details under title: The Fighting Texans
Gay Cavalier, The (65) ..... Roland-Ames ....12-24...3-30....529.....
Haunted Mine, The (52) ..... Brown-Hatton ....10-29....3-2....566.....
High School Hero ..... Stewart-Preisser ...6-10....9-7....517.....
In Fast Company (63) ..... Gorcey-Hall .....2-18...6-22....510...8-19
Details under title: In High Gear
Joe Palooka, Champ (70)..... Kirkwood-Knox ...12-24...5-28....502...4-29
Junior Prom (69)..... Stewart-Preisser ..11-26...5-10....514...5-13
Details under title: High School Kids
Live Wires (65) ..... Gorcey-Drake .....10-1...1-12....509.....
Details under title: Stepping Around
Lonesome Trail (55) ..... Wakely-White .....9-17...12-8....561.....
Details under title: On The Cherokee Trail
Missing Lady, The (60) ..... Richmond-Reef ....4-29...8-17....525.....
Details under title: Jade Lady
Moon Over Montana ..... Wakely-Holt .....12-10...2-16....572.....
Rainbow Over The Rockies ..... Wakely-Stirling ....8-19.....
Red Dragon, The (64) ..... Toler-Fong .....9-17....2-9....513...4-15
Details under title: Charlie Chan In Mexico

PARAMOUNT

1945-46 Features Completed (25) In Production (0)
1946-47 Features Completed (20) In Production (6)

NEW PRODUCTIONS

DEAR RUTH

Comedy-Drama—Started August 19

Cast: Joan Caulfield, William Holden, Edward Arnold, Mary Phillips, Mona Freeman, Billy De Wolfe, Virginia Welles.

Director: William Russell Producer: Paul Jones

Story: Discharged lieutenant seeks out girl who wrote wonderful letters. He finds it was her kid sister but he marries the girl anyway.

DESERT TOWN (T)

Western Spectacle—Started August 19

Cast: Lizabeth Scott, John Hodiak, Wendell Corey, Burt Lancaster.

Director: Lewis Allen Producer: Hal B. Wallis

Story: Daughter graduates from finishing school returns home to find her mother runs a gambling house in a wide-open western town. She chooses to stay and finds adventure and romance.

RELEASE CHART

Title—Running Time | Cast | Details | Rel. | No. | Rev.

IN PRODUCTION

Emperor Waltz, The (T) ..... Crosby-Fontaine ....6-24.....
Golden Earrings ..... Milland-Dietrich ....8-19.....
My Favorite Brunette ..... Hope-Lamour .....7-22.....
Unconquered (T) ..... Cooper-Goddard ....8-19.....

—— 1946-47 ——

COMPLETED

BLOCK NO. ONE

Big Town ..... Reed-Brooke .....12-24.....
Blue Skies (T) ..... Crosby-Astaire .....8-6.....
Cross My Heart ..... Hutton-Tufts .....1-8.....
Details under title: Too Good To Be True
Perfect Marriage, The ..... Young-Niven ..... 1-21.....
Two Years Before the Mast (98) ..... Ladd-Donlevy .....5-1.....9-2

NOT DESIGNATED

Calcutta ..... Ladd-Russell .....7-9.....
California (T) ..... Stanwyck-Milland .12-10.....
Danger Street ..... Lowery-Withers .....
Easy Come, Easy Go ..... Tufts-Fitzgerald ..10-29.....
Details under title: Third Avenue
Fear In The Night ..... Kelly-York .....4-29.....
I Cover Big Town ..... Reed-Brooke .....6-10.....
Imperfect Lady, The ..... Wright-Milland ....10-1.....
Details under title: Take This Woman
Jungle Flight ..... Lowery-Savage ....6-24.....
Ladies' Man ..... Bracken-Welles ....11-26.....
Perils of Pauline (T)..... Hutton-Lund .....3-18.....
Seven Were Saved ..... Denning-Craig .....4-1.....
Suddenly It's Spring ..... MacMurray-Goddard 3-18.....
Trouble With Women, The ..... Milland-Wright ....6-11.....
Welcome Stranger ..... Crosby-Caulfield ....3-18.....
Where There's Life ..... Hope-Hasso .....4-15.....

REISSUES

Jungle Princess, The ..... Lamour-Milland .....
Plainsman, The ..... Cooper-Arthur .....

COMPLETED —— 1945-46 ——

BLOCK NO. THREE

Masquerade In Mexico (96)..... Lamour-Cordova .....1-8...2-22...4512..12-10
Miss Susie Slagle's (87) ..... Tufts-Lake .....9-18....3-8...4513..12-10
Tokyo Rose (66) ..... Barr-Masson .....2-8...4511..12-10

BLOCK NO. FOUR

Blue Dahlia, The (99)..... Ladd-Lake .....4-2...4-19...4518...2-18
They Made Me A Killer (65)..... Lowery-Britton .....7-9...5-3..4517...2-18
Virginian, The (T) (90)..... McCrea-Britton ....11-13...4-5..4516...2-18
Well-Groomed Bride, The (75)..... Milland-deHavilland 2-19...5-17...4519...2-18

BLOCK NO. FIVE

Bride Wore Boots, The (82)..... Stanwyck-Cummings ..8-6...5-31..4521...4-1
Hot Cargo (57) ..... Rogers-Reed .....6-28...4523...3-18
Our Hearts Were Growing Up (122)..... Donlevy-Russell ....3-5...6-14...4522...4-1
To Each His Own (122)..... deHavilland-Lund ....7-9....7-5...4524...3-18

BLOCK NO. SIX

O. S. S. (107)..... Ladd-Fitzgerald ...2-18...7-26...4526...5-13
Searching Wind, The (108) ..... Young Sidney .....1-21....8-9...4527...5-13
Strange Love of Martha Ivers (116)..... Stanwyck-Heflin ..10-15...9-13...4528...5-13
Details under title: Love Lies Bleeding
Swamp Fire (70) ..... Weissmuller-Grey 11-12...9-6 4529 5-13

SPECIALS

Monsieur Beaucaire (T) (93)..... Hope-Caulfield 9-17...8-30...4532 5-27
Road to Utopia, The (90) ..... Crosby Hope Lamour 12-13...3-22...4531..12-10

PRC

1946-47 Features	(14)	Completed (2)	In Production (1)
Westerns	(14)	Completed (1)	In Production (1)
1945-46 Features		Completed (18)	In Production (0)
Westerns		Completed (16)	In Production (0)

NEW PRODUCTIONS

LADY KILLER
Mystery—Started August 16
Cast: Robert Lowery, Ann Savage, Inez Cooper.
Director: Sam Newfield Producer: Sig Neufeld
Story: Man poisoned by aspirin. His niece is convicted of murder. Her fiance tracks down the woman who gave her the pill.

TUMBLEWEED TRAIL
Western—Started August 16
Cast: Eddie Dean, Roscoe Ates, Shirley Patterson.
Director-Producer: Emmett Tansey
Story: Man is supposedly murdered by highwaymen. His half-brother claims his fortune and tries to disinherit his children.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED —— 1946-47 ——					
Born To Speed					
Details under Eagle-Lion heading	Sands-Wall		8-19		
Driftin' River	Dean-Ates		7-22	10-1	
Her Sister's Secret	Coleman-Reed		10-29	9-23	
Melody Round-Up (C)	Dean-Ates		5-27		
—— 1945-46 ——					
Ambush Trail (58)	Steele-Saylor		2-17		
Avalanche (68)	Cabot-Borg		3-4	6-20	5-21
Blonde For A Day (67)	Beaumont-Walker		5-3	8-22	8-19
Details under title: Blondes On the Loose					
Caravan Trail, The (Cinecolor) (65)	Dean-Carlin		10-1	4-20	4-29
Club Havana (62)	Lindsay-Neal		5-28	10-23	11-26
Colorado Serenade (68)	Dean-Ates		6-30		
Danny Boy (66)	Henry-Johnson		8-6	1-8	
Detour (69)	Savage-Neal		6-25	11-30	12-24
Devil Bat's Daughter	LaPlanche-James		1-21	4-15	
Don Ricardo Returns	Colby-Isabelita		8-19		
Down Missouri Way	O'Driscoll-Wright		4-29	8-15	
Details under title: Missouri Hayride					
Enchanted Forest, The (Cinecolor) (80)	Lowe-Joyce		1-22	12-8	10-1
Flying Serpent, The (60)	Lewis-Kramer		9-3	2-20	2-18
Gas House Kids	Halop-Lowery		8-19		
Gentlemen with Guns	Crabbe-St. John		1-21	3-27	
Ghost of Hidden Valley	Crabbe-St. John		4-29	6-3	
How Do You Do? (83)	Gordon-Windsor		8-6	12-24	11-26
I Ring Doorbells (67)	Shayne-Gwynne		10-2	2-25	
Larceny in Her Heart (68)	Beaumont-Walker		3-18	7-10	6-10
Details under title: Crime in The Night					
Lightning Raiders (61)	Crabbe-St. John		10-15	1-7	
Man Without A Gun	Steele-Saylor		12-10		
Mask of Diljon (73)	Von Stroheim-Bates		11-26	4-9	8-19
Murder Is My Business (65)	Beaumont-Walker		12-26	4-10	5-13
Navajo Kid (59)	Steele-Saylor		10-15	11-21	
Overland Riders	Crabbe-St. John		6-24	8-21	
Details under title: Buster Crabbe No. 8					
Prairie Badmen	Crabbe-St. John		4-29	7-17	
Details under title: Dangerous Men					
Prairie Rustlers (55)	Crabbe-St. John		9-17	11-7	
Details under title: Buster Crabbe No. 1					
Queen of Burlesque (67)	Ankers-Young		4-1	7-24	8-5
Romance of the West (60)	Dean-Barton		8-6	3-20	
Secrets of A Sorority Girl	Ware-Vallin			8-1	
Six Gun Man (60)	Steele-Carlin		10-29	2-1	
Details under title: Six-Gun For Hire					
Strange Holiday (57)	Rains-Holden			9-2	
Strangler of The Swamp (60)	LaPlanche-Edwards		9-3	1-1	
Terrors On Horseback	Crabbe - St. John		1-21	5-1	
Thunder Town (57)	Steele-Saylor			4-10	
Wife of Monte Cristo, The (81)	Loder-Aubert		8-6	4-23	4-1

REPUBLIC

1946-47 Features		Completed (9)	In Production (0)
Westerns		Completed (4)	In Production (2)
Serials		Completed (0)	In Production (0)
1945-46 Features	(40)	Completed (38)	In Production (0)
Westerns	(16)	Completed (23)	In Production (0)
Serials	(4)	Completed (4)	In Production (0)

NEW PRODUCTIONS

OREGON TRAIL SCOUTS
Western—Started August 16
Cast: Allan Lane, Bobby Blake, Martha Wentworth.
Director: R. G. Springsteen Producer: Sidney Picker
Story: Crooks trying to prevent the opening of the Oregon Trail are stopped by Red Ryder.

APACHE ROSE
Western—Started August 21
Cast: Roy Rogers, Dale Evans, Trigger, Sons of The Pioneers, Olin Howland.
Director: William Witney Producer: Edward J. White
Story: California-Mexico border scrimmage re oil lands.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
That's My Girl (Trucolor)	Barry-Roberts		8-6		
COMPLETED —— 1946-47 ——					
Calendar Girl	Frazee-Marshall		7-8		
Heldorado	Rogers-Evans		7-22		
Magnificent Rogue, The	Roberts-Douglas		7-8		
Angel and the Outlaw	Wayne-Russell		4-29		
Fabulous Suzanne, The	Britton-Vallee		3-18		
I've Always Loved You (T)	McLeod-Dorn		8-20		
Details under title: Concerto					
Last Frontier Uprising (Magnacolor)	Hale-Booth			10-22	
Pilgrim Lady, The	Mara-Douglas		3-18		
Details under title: The Inner Circle					
Sioux City Sue	Autry-Roberts		6-24		
Spoilers of The North	Kelly-Booth		8-19		
That Brennan Girl	Dunn-Freeman		5-13		
Trail To San Antone	Autry-Stewart		8-19		
—— 1945-46 ——					
Affairs of Geraldine	Withers-Withers		1-21		
Details under title: Lonely Hearts Club					
Alias Billy The Kid (56)	Carson-Stewart		12-24	4-17	555
California Gold Rush (56)	Elliott-Fleming		4-30	2-4	565
Cat Man of Paris, The (65)	Osmond-Aubert		10-1	4-20	514
Conquest of Cheyenne	Elliott-Fleming		10-29	7-22	568
Crime of the Century (56)	Bachelor-Browne		10-29	2-28	511 6-24
Crimson Ghost, The (Serial)	Stirling-Quigley		4-15	10-26	584
Earl Carroll's Sketchbook (90)	Moore-Marshall		3-18		530
El Paso Kid	Carson-Harmon			5-22	556
Daughter of Don Q (Serial)	Booth-Allen		1-21	7-27	583
Days of Buffalo Bill (56)	Carson-Stewart		10-1	2-8	554
French Key, The (67)	Dekker-Ankers		10-29	5-18	519 7-8
Gay Blades (67)	Ashley-Rogers		12-10	1-25	509 4-29
G. I. War Brides	Ellison-Lee		4-29	8-12	528
Guy Could Change, A (65)	Lane-Frazee		6-25	1-27	508 2-4
Glass Alibi, The (68)	Wrixon-Fowley		12-24	4-27	516 5-27
Home in Oklahoma	Rogers-Evans		6-24	10-15	
Home On the Range (55)	Hale-Booth		11-26	4-18	5501 4-29
Details under title: West of God's Country					
In Old Sacramento (89)	Moore-Elliott		12-10	5-31	517 5-13
Invisible Informer	Stirling-Henry		2-18	8-19	529
Inner Circle, The	Douglas-Roberts		2-18	8-7	526
King of the Forest Rangers (Serial)	Thompson-Talbot		10-15	4-27	582
Last Crooked Mile, The	Barry-Savage		12-10	8-9	527
Madonna's Secret, The (79)	Lederer-Patrick		10-1	2-16	510 3-18
Man from Rainbow Valley (M) (57)	Hale-Booth		2-18	6-14	5502 7-22
Murder In the Music Hall (84)	Ralston-Marshall		10-29	4-10	512 3-4
My Pal Trigger (79)	Rogers-Evans		3-4	7-12	5541 7-22
Mysterious Mr. Valentine	Stirling-Henry		6-10	9-3	531
Night Train to Memphis (67)	Acuff-Mara		11-12	7-12	523 8-19
One Exciting Week (69)	Pearce-Harris		12-24	6-8	521 7-8
Out California Way (M)	Hale-Booth		4-29	9-6	
Passkey to Danger (58)	Bachelor-Mara			5-11	518 8-19
Phantom Rider, The (Serial)	Kent-Stewart		8-6	1-26	581
Plainsman and The Lady	Elliott-Ralston		4-29		
Rainbow Over Texas (65)	Rogers-Evans		4-1	5-9	448 6-10
Red River Renegades	Carson-Stewart		4-1	7-25	557
Rendezvous With Annie (89)	Albert-Marlowe		3-18	7-19	525
Rio Grande Raiders	Carson-Stewart			9-9	558
Roll On, Texas Moon	Rogers-Evans		5-13	9-12	542
Details under title: Shine On Texas Moon					
Rough Riders of Cheyenne (56)	Carson-Stewart		5-14	11-1	552
Santa Fe Uprising	Lane-Wentworth			3-18	
Scotland Yard Investigator (68)	VonSt'helm-Bachelor		2-19	9-30	501
Sheriff of Redwood Valley (56)	Elliott-Fleming		7-23	3-29	566
Song of Arizona (68)	Rogers-Evans		12-24	3-9	447 4-15
Song of Mexico (57)	Mara-Barrier			12-28	506 5-27
Spectre of the Rose (90)	Kurov-Essen		11-26	7-5	524 6-10
Strange Impersonation, A (68)	Marshall-Gargan		8-6	3-16	513 4-1
Sun Valley Cyclone (55)	Elliott-Fleming		9-17	5-10	567
Traffic In Crime	Richmond-Mara		4-1	6-28	522
Undercover Woman (56)	Bachelor-Livingston		11-26	4-15	511
Details under title: Passkey to Danger					
Under Nevada Skies (69)	Rogers-Evans		4-15	8-26	541
Valley of the Zombie, The (56)	Booth-Livingston		9-17	5-24	520 7-8
Vigilantes of Boom Town	Lane-Blake		5-27		
Wagon Wheels Westward (56)	Elliott-Fleming		4-16	12-21	564
Winter Wonderland	Roberts-Drake		5-13		
Details under title: Snow Cinderella					
Woman Who Came Back, The (68)	Kelly-Loder		4-30	12-13	507 1-21
Details under title: The Web					

RKO-RADIO

1946-47 Features	Completed (27)	In Production (5)
1945-46 Features	Completed (39)	In Production (0)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Bachelor and The Bobby-Soxer, The	Grant-Loy		8-6		
Katie For Congress	Young-Cotten		5-27		
San Quentin	Tierney-Carr		8-19		
They Won't Believe Me	Young-Hayward		8-19		
Trail Street	Scott-Jeffreys		8-19		
COMPLETED —— 1946-47 ——					
BLOCK NO. ONE					
Great Day (69)	Robson-Portman	Foreign			7-22
Lady Luck (97)	Young-Hale		10-29		7-22
Sister Kenny (116)	Russell-Knox		11-12		7-22
Step By Step (62)	Tierney-Jeffreys		1-21		7-22
Sunset Pass (60)	Warren-Leslie		12-10		7-22
BLOCK NO. TWO					
Child of Divorce	Moffett-Toomey		3-4		

Criminal Court ..... Conway-O'Driscoll ...3-18.....
Genius At Work (61) ..... Carney-Brown 9-3 8-19
Sinbad The Sailor (T) ..... Fairbanks-O'Hara ....3-4.....
Woman on The Beach ..... Bennett-Ryan ..... 2-4.....
Details under title: Desirable Woman

NOT DESIGNATED

Beat the Band ..... Langford-Krupa ....6-24.....
Best Years of Our Lives, The ..... Loy-March ..... 4-29.....
Code of The West ..... Warren-Aiden ..... 7-22.....
Deadlier Than The Male ..... Trevor-Tierney ....5-27.....
Devil Thumbs A Ride, The ..... Tierney-Leslie ..... 7-8.....
Dick Tracy vs. Cueball ..... Conway-Jeffreys ..... 4-1.....

Falcon's Adventure, The ..... Conway-Meredith ...4-29.....
Honeymoon ..... Temple-Madison ....4-1.....
Fascinating Nuisance ..... Williams-Hale ..... 2-4.....
Details under title: Master Minds
It's A Wonderful Life ..... Stewart-Reed ..... 4-29 .....
Locket, The ..... Day-Aherne ..... 4-1.....
Nocturne ..... Raft-Bari ..... 5-13.....
Mr. Fix ..... O'Brien-Slezak ..... 6-24.....
Details under title: Riffraff
Secret Life of Walter Mitty (T) ..... Kaye-Mayo ..... 4-29.....
Song of the South ..... Disney Cartoon Feature .....
Vacation in Reno ..... Haley-Jeffreys ..... 2-4.....

SPECIALS

Notorious (101) ..... Bergman-Grant ...10-29.....8-5

COMPLETED —— 1945-46 ——

BLOCK NO. THREE

Cornered (102) ..... Powell-Cheirel ..... 7-9.....612..12-24
Hotel Reserve (79) ..... Mason-Mannheim .Foreign.....615..12-24
Dick Tracy (61) ..... Conway-Jeffreys ....6-11.....613..12-24
Sing Your Way Home (72) ..... Haley-Jeffries ....12-11.....614..12-24
Spiral Staircase, The (83) ..... McGuire-Brent ..... 9-3.....611....1-7
Details under title: Some Must Watch

BLOCK NO. FOUR

Deadline at Dawn (83) ..... Hayward-Williams ..5-28.....617....3-4
From This Day Forward ..... Fontaine-Stevens ...9-3.....616....3-4
Details under title: All Brides are Beautiful
Game of Death (70) ..... Loder-Long ..... 2-19.....619..12-10
Details under title: The Most Dangerous
Riverboat Rhythm (64) ..... Errol-Newton ..... 7-9.....620....3-4
Tarzan and the Leopard Woman (72) ..... Weismuller-Joyce ...8 10.....618...2-18

BLOCK NO. FIVE

Badman's Territory (98) ..... Scott-Richards ....10-1.....622...4-29
Ding Dong Williams (62) ..... Vernon-McGuire ...5-14.....623...4-29
Partners in Time (76) ..... Goff-Lauck .....625...4-29
Truth About Murder, The (63) ..... Granville-Conway ..7-23.....624...4-29
Details under title: The Lie Detector
Without Reservations (107) ..... Colbert-Wayne ...10-29.....621...5-13
Details under title: Thanks God, I'll Take It From Here)

BLOCK NO. SIX

Bamboo Blonde (68) ..... Langford-Wade ....9-17.....630...6-24
Bedlam (79) ..... Karloff-Lee ..... 8-6.....628...5-13
Details under title: A Tale of Bedlam
Crack-Up (93) ..... O'Brien-Trevor ....1-21.....627...6-24
Falcon's Alibi, The (62) ..... Conway-Corday ....8-20.....629...5-13
Till the End of Time (105) ..... McGuire-Madison .10-29.....626...6-24
Details under title: The Dream of Home

SPECIALS

Along Came Jones (90) ..... Cooper-Young ....11-27.....631...6-25
Bells of St. Mary's, The (125) ..... Crosby-Bergman ..... 3-5.....661..11-26
Heartbeat (102) ..... Rogers-Aumont ....8-20.....662...4-29
Kid From Brooklyn, The (T) (114) ..... Kaye-Mayo ..... 6-25.....652....4-1
Make Mine Music (75) ..... Disney Cartoon Feature .....692...4-29
Stranger, The (95) ..... Robinson-Young ..10-29.....683...5-27
Tomorrow Is Forever (105) ..... Colbert-Welles ..... 4-2.....682...1-21
Wonder Man (T) (98) ..... Kaye-Mayo ..... 7-24.....651...4-30

REISSUE

Pinocchio (T) ..... Disney Cartoon Feature .....691.....

20th CENTURY-FOX

1946-47 Features Completed (13) In Production (5)
1945-46 Features Completed (35) In Production (0)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev
IN PRODUCTION					
Bob, Son of Battle (T)	Garner-McCallister	..7-22			
Brasher Doubloon, The	Montgomery-Guild	..7-22			
Details under title: The High Window					
Homestretch (T)	Wilde-O'Hara	7-22			
I Wonder Who's Kissing Her Now (T)	Haver-Stevens	 8-6			
13 Rue Madeleine	Cagney-Annabella	..6-10			
—— 1946-47 ——					
Black Beauty (74)	Freeman-Denning	..12-10	Sept	636	8-19
Bowery, The	Raft-Beery	..... Reissue	Oct		
Carnival In Costa Rica (T)	Haymes-Holm	4-29			
Claudia and David (78)	McGuire-Young	3-18	Sept	637	8-5
Dangerous Millions	Taylor-Drake	 7-8			
Enchanted Voyage, The (T)	Payne-Haver	 5-14			
Details under title: Wake Up and Dream					
Late George Apley, The	Colman-Cummins	7-8			
Strange Journey	Kelly-Massen	5-27	Oct		
Details under title: Flight To Paradise					
Home Sweet Homicide (70)	Bari-Scott	3-18	Oct	640	8-5
If I'm Lucky	Blaine-James	4-29	Sept	638	
Details under title: That's for Me					
Margie (T)	Craine-Young	 2-18			
My Darling Clementine (T)	Fonda-Darnell	4-29			
Shocking Miss Pilgrim, The (T)	Grable-Haymes	12-10			
Sun Valley Serenade (—)	Henie-Payne	.... Reissue	Sept		
Three Little Girls In Blue (T)	Haver-Mature	11-26	Oct	639	
COMPLETED —— 1945-46 ——					
NOT DESIGNATED					
Anna and The King of Siam (128)	Dunne-Harrison	12-10	Aug	634	6-10
Behind Green Lights (64)	Landis-Gargan	..10-1	Feb	620	2-4
Details under title: Precinct 33					
Bell for Adano, A (103)	Hodiak-Tierney	..11-13	Aug	601	7-9
Centennial Summer (T) (102)	Crain-Wilde	..9-17	Aug	633	6-10
Cluny Brown (100)	Jones-Boyer	..12-24	June	628	5-27
Colonel Effingham's Raid (70)	Bennett-Eythe	..12-25	Feb	610	10-15
Dark Corner, The (99)	Ball-Sievens	..12-10	May	625	4-15
Deadline For Murder (65)	Kelly-Ryan	..3-18	Aug	635	6-24
Do You Love Me? (91)	O'Hara-Haymes	..4-30	May	626	4-29
Doll Face (80)	Miranda-O'Keefe	..8-20	Jan	617	12-24
Dragonwyck (103)	Tierney-Price	..3-5	Apr	623	3-18
Fallen Angel (97)	Faye-Andrews	..5-14	Dec	612	10-29
Jesse James (106)	Power-Fonda	..... Reissue	Feb	618	
Junior Miss (94)	Garner-Joslyn	..2-19	Aug	603	6-25
It Shouldn't Happen To A Dog (70)	Landis-Joslyn	..2-4	July	632	5-27
Johnny Comes Flying Home (65)	Stewart-Crane	..11-26	Apr	624	4-1
Leave Her To Heaven (T) (110)	Tierney-Wilde	..5-28	Jan	614	12-24
Razor's Edge, The	Power-Tierney	..4-15			
Rendezvous 24 (70)	Gargan-Palmer	..1-21	May	627	5-13
Return of Frank James (92)	Fonda-Tierney	..Reissue	Feb	619	
Shock (70)	Price Bari	..10-15	Feb	615	1-21
Somewhere In the Night	Hodiak-Guild	..12-10	June	629	5-13
Smoky (T) (87)	MacMurray-Baxter	..7-23	July	631	6-24
Strange Triangle (65)	Hasso-Shepperd	..1-7	June	630	5-27
Sentimental Journey (94)	Payne-O'Hara	..10-1	Mar	621	2-18
Walk In the Sun (117)	Andrews-Conte	..8-11	Mar	616	12-24
Details under UA Release Chart					
Yank In London, A (106)	Neagle-Harrison	...Foreign	Mar	622	3-4

UNITED ARTISTS

1945-46 Features Completed (39) In Production (7)

KEY TO PRODUCERS

Small (Sml); Rogers (Rgs); Vanguard (Van); Crosby (Cby); Bill Boyd (BB); Pressburger (Psb); Ripley-Monter (RM); Bogeaus (Bog); Stromberg (Smg); Levey (Lev); Cowan (Cow); Stone (Stn); Selznick (Szk); Nebenzahl (Neb); Lesser (Les); Loew-Lewin (LL); Eagle-Lion (GFD); Cagney (Cgy); Bronston (Brn); California (Cal); Chaplin (Chn).

NEW PRODUCTIONS

WHISPERING WALLS
Hopalong Western—Started August 19
Cast: Bill Boyd, Andy Clyde, Rand Brooks, Patricia Tate.
Director: George Archainbaud Producer: Louis Rachmil
Story: Not available. See next issue.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Adventures of Don Coyote (C)	Martin-Rafferty	8-19			R-C
Carnegie Hall	Hunt-Prince				LeB-M
Miracle Can Happen, A	All Star	 8-5			Bog-Mor
Fabulous Dorseys, The	Dorsey-Blair	 8-5			Rgs
Monsieur Verdoux	Chaplin-Raye	 6-24			Chn
Details under title: Comedy of Murders					
Vendetta	d-George-Brooke	8-19			Sts
COMPLETED —— 1945-46 ——					
Abie's Irish Rose	Dru-Chekhov	 4-29			Cby
Abilene Town (89)	Scott-Dvorak	 8-6	1-11		Lev....1-21
Details under title: Abilene					
Angel On My Shoulder	Muni-Baxter	 1-21	9-20		Rgs
Details under title: Me and Mr. Satan					
Bachelor's Daughters, The	Russell-List	 4-1	9-6		Stn
Bel Ami	Sanders-Lansbury	...5-13			Low
Blithe Spirit (T) (94)	Cummings-Harrison	Foreign	12-14		GFD...10-1
Breakfast in Hollywood (93)	Breneman-Granville	.8-20	2-22		Gldn...1-21
Caesar aand Cleopatra (T)	Olivier-Leigh	....Foreign	8-16		GFD
Captain Kidd (89)	Laughton-Britton	 2-5	10-19		Bog...8-20
Chase, The	Cummings-Mofgan	..6-24			Neb
Dangerous Venture	Boyd-Alexander	...8-5			Rachmil
Dishonored Lady	Lamarr-O'Keefe	5-27			Smg
Devil's Playground, The	Boyd-Clyde	 5-27			B.B
Diary of A Chambermaid (87)	Goddard-Hatfield	..7-23	2-15		Bog-Mer...2-16
Duel In the Sun (T)	Jones-Cotten	 3-19			Szk
Getting Gertie's Garter (72)	O'Keefe-McDonald	...6-25	11-30		Sml..12-10
Fanny by Gaslight	Mason-Calvert	...Foreign			GFD
Fool's Gold	Boyd-Clyde	 6-24			B.B
Henry V (T) (134)	Olivier-Newton	...Foreign			GFD...4-29
Johnny In the Clouds (88)	Montgomery-Mills	.Foreign	3-15		GFD..12-10
Little Iodine	Marlowe-Cramer	4-29			R.C
Susie Steps Out	Bruce-Caldwell	 5-27			R.C
Details under title: Miss Television					
Mr. Ace	Raft-Sidney	 3-4	8-2		Bog
Details under title: Mr. Ace and the Queen					
Night in Casablanca, A (89)	Marx Brothers	10-15	5-10		LL...5-13
No Trespassing	Robinson-McCallister	.5-13			Lsr
Outlaw, The (114)	Russell-Huston	 2-8			Hug....4-1
Paris—Underground (97)	Bennett-Fields	1-22	9-14		Bnt...10-29
Rebecca (130)	Fontaine-Olivier	...Reissue	4-26		Szk
Scandal in Paris, A (100)	Sanders-Hasso	10-29	7-19		Psb....8-5
Short, Happy Life of Francis Macomber, The	Peck-Bennett	 4-29			Bog
Sin of Harold Diddlebock, The	Lloyd-Walburn	10-1			Stg
Spellbound (113)	Bergman-Peck	7-24	12-28		Szk...11-12
Details under title: House of Dr. Edwardes					
Strange Bedfellows	Bracken-Lane	7-8			
Strange Woman, The	Lamarr-Sanders	...12-24			Smg
This Happy Breed (T)	Newton-Johnson	..Foreign			GFD
2000 Women	Robson-Calvert	..Foreign			GFD
Young Widow (98)	Russell-Hayward	 3-5	3-1		Sma....3-4
Whistle Stop (85)	Raft-Gardner	7-23	1-25		Neb...1-21

UNIVERSAL

1946-47 Features		Completed (19)	In Production (3)
Westerns		Completed (4)	In Production (0)
Serials		Completed (1)	In Production (0)
1945-46 Features	(48)	Completed (48)	In Production (6)
Westerns	(7)	Completed (7)	In Production (0)
Serials	(4)	Completed (4)	In Production (0)

NEW PRODUCTIONS

I'LL BE YOURS
Musical—Started August 13
Cast: Deanna Durbin, Tom Drake, William Bendix, Adolph Menjou.
Director: William Seiter Producer: Felix Jackson
Story: Not available. See next issue.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.

IN PRODUCTION

Arch of Triumph	Bergman-Boyer	7-22			
Flame of Tripoli (T)	DeCarlo-Brent	8-5			

—— 1946-47 ——

Brief Encounter	Johnson-Howard	Foreign			
Dark Mirror, The	deHavilland-Ayres	4-1		Insn	
Gunmen's Code	Grant-Adams	8-5			
Lawless Breed, The	Grant-Adams	7-22			
Little Miss Big	Holden-Simmons	3-4			
London Town (T)	Field-Kendall	Foreign			
Magnificent Doll	Rogers-Niven	6-24			
Michigan Kid, The (C)	Hall-Johnson	4-29			
Murder Mansion	Goodwin-Grey	10-1			
Mysterious Mr. M. (Serial)	Martin-Blake	6-10	7-23	2581	
Notorious Gentleman	Harrison-Palmer	Foreign			
Pirates of Monterey (T)	Montez-Cameron	5-13			
Ramrod	McCrea-Lake	6-24			
Rustlers' Roundup	Grant-Adams	7-8			
Smash-Up	Hayward-Bowman	6-10			
Details under title: Love Takes a Holiday					
Schahrazad (T)	DeCarlo-Donlevy	1-21			
Stairway to Heaven (T)	Massey-Niven	Foreign			
Swell Guy	Tufts-Blyth	6-24			
Temptation	Oberon-Brent	4-29			
Details under title: Bella Donna					
They Were Sisters (115)	Mason-Calvert	Foreign			
Vigilantes Return, The (Cinecolor)	Hall-Lindsay	7-22			
White Tie and Tails	Duryea-Raines	7-8			

COMPLETED —— 1945-46 ——

Blondie Alibi (62)	Neal-O'Driscoll	1-21	4-12	527	4-15
Details under title: Design for Death					
Because of Him (87)	Durbin-Tone	9-3	1-18	516	2-4
Black Angel, The (81)	Duryea-Vincent	4-29	8-2	543	8-19
Details under title: Lesson in Love					
Brute Man, The	Hatton-Adams	11-26	8-23		
Cat Creeps, The (57)	Collier-Brady	1-21	5-17	532	6-10
Canyon Passage (T) (90)	Andrews-Hayward	9-3	7-26	541	8-5
Danger Woman (65)	Joyce-Porter	4-15	7-12	539	8-5
Details under title: Claudia's Wife					
Cuban Pete	Arnaz-Smith	4-29	7-26	542	
Dark Horse	Terry-Savage	4-1	7-19	540	
Dead of the Night (79)	Redgrave-Withers	Foreign	8-23	547	7-22
Dressed To Kill (72)	Rathbone-Bruce	2-4	6-7	534	6-24
Details under title: Prelude to Murder					
Girl On the Spot (75)	Barker-Collier	3-19	1-11	515	2-18
Details under title: Serenade for Murder					
Gun Town (53)	Grant-Knight	9-3	1-18	1104	
Her Adventurous Night (65)	O'Keefe-Walker	4-29	7-5	538	7-22
Details under title: He Meant No Harm					
House of Horrors (66)	Lowery-Grey	3-29		525	4-1
Idea Girl (64)	Barker-Bishop	12-24	2-8	518	3-4
Inside Job (65)	Foster-Rutherford	3-18	6-28	537	7-8
Details under title: Kelly Is My Name					
Killers, The (102)	Lancaster-Gardner	5-13	8-30	548	8-19
Little Giant (91)	Abbott-Costello	11-12	2-22	520	3-18
(Details under title: On The Carpet)					
Lover Come Back (90)	Brent-Hall	3-18	6-21	536	6-24
Lost City of the Jungle (Serial)	Adams-Haydn	2-18	4-23	1881	
Madonna of the Seven Moons (88)	Calvert-Granger	Foreign	4-5	526	6-10
Man in Gray (92)	Lockwood-Mason	Foreign	3-15	523	12-24
Night in Paradise (T) (84)	Oberon-Bey	1-8	5-3	529	4-29
Royal Mounted Rides Again (Serial)	Kennedy-Kennedy	7-23	10-23	1681	
Run-Around, The (88)	Cameron-Raines	4-1	5-14	535	6-24
Scarlet Horseman, The (Serial)	Cookson-Shaw	11-12	1-22	1781	
Seventh Veil, The (94)	Mason-Todd	Foreign	2-15	519	1-21
She Wolf of London, The (61)	Haden-Harvey	12-24	5-17	531	4-29
Details under title: Alibi in Ermine					
She Wrote the Book (75)	Davis-Oakie	2-4	5-31	533	5-27
Slightly Scandalous (62)	Ryan-Brady	5-13	8-2	544	
Smooth as Silk (65)	Taylor-Grey	1-7	3-1	521	3-18
Details under title: Notorious Gentlemen					
So Goes My Love (88)	Loy-Ameche	11-22	4-19	528	4-15
Details under title: Genius in the Family					
Spider Woman Strikes Back, The (59)	Sondergaard-Grant	10-15	3-22	524	4-15
Strange Conquest (63)	Wyatt-Cookson	2-4	5-10	530	5-13
Tangier (76)	Montez-Sabu	10-1	3-8	522	3-18
Terror By Night (60)	Rathbone-Bruce	10-29	3-1	517	2-18
Time of Their Lives, The	Abbott-Costello	3-18	8-16	546	
Wild Beauty	Porter-Collier	6-10	8-9	545	

WARNER BROTHERS

1946-47 Features		Completed (15)	In Production (3)
1945-46 Features		Completed (22)	In Production (0)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.

IN PRODUCTION

Possessed	Crawford-Heflin	6-24			
Details under title: The Secret					
Pursued	Wright-Mitchum	8-19			
Deception	Davis-Henreid	5-13			

COMPLETED —— 1946-47 ——

Beast With Five Fingers, The	Alda-King	12-10			
Big Sleep, The (114)	Bogart-Bacall	10-31	8-31	601	8-19
Cheyenne	Morgan-Wyman	4-1			
Cloak and Dagger	Cooper-Palmer	4-1	9-28	603	
Cry Wolf	Flynn-Stanwyck	5-27			
Escape Me Never	Flynn-Lupino	11-26			
Life With Father (T)	Dunne-Powell	4-15			
Never Say Goodbye	Flynn-Parker	8-6			
Nobody Lives Forever	Garfield-Fitzgerald	9-18	10-15		
Nora Prentiss	Sheridan-Smith	1-21			
Details under title: The Sentence					
Shadow of A Woman (78)	King-Prince	2-19	9-14	602	
Stallion Road	Reagan-Smith	4-15			
That Way with Women	Greenstreet-Vickers	2-18			
Details under title: A Very Rich Man					
Time, The Place and The Girl, The (T)	Morgan-Paige	4-2			
Two Mrs. Carrolls, The	Bogart-Stanwyck	5-14			

COMPLETED —— 1945-46 ——

Burma Victory (63)	Documentary	2-16		512	
Cinderella Jones (88)	Leslie-Aldo	12-13	3-9	512	2-18
Devotion (107)	deHavilland-Lupino	11-16	4-20	517	4-15
Her Kind of Man (78)	Scott-Paige	8-20	5-11	518	4-29
Janie Gets Married (89)	Leslie-Hutton	4-16	6-22	520	6-10
My Reputation (94)	Stanwyck-Brent	11-29	1-26	510	1-21
Night and Day (T) (128)	Grant-Smith	6-25	8-3	523	7-22
Of Human Bondage (107)	Henreid-Parker	7-24	7-20	522	7-8
One More Tomorrow (87)	Sheridan-Moran	11-1	6-1	519	5-27
Saratoga Trunk (135)	Cooper-Bergman	3-8	3-30	514	12-10
Stolen Life, A (107)	Davis-Ford	2-19	7-6	521	5-27
Three Strangers (93)	Fitzgerald-Greenstreet	1-22	2-16	511	2-4
Two Guys From Milwaukee (90)	Morgan-Leslie	12-24	8-17	524	8-5

REISSUES

City for Conquest	Cagney-Sheridan	4-13		515	
No Time for Comedy	Russell-Stewart	4-13		516	

MISC. INDEPENDENTS

1946-47 Features		Completed (2)	In Production (2)
Westerns		Completed (2)	In Production (0)

NEW PRODUCTIONS

GOLDEN GATE
MY DOG SHEP
Dog Story—Started August 14
Cast: Tom Neal, Lanny Rees, William Farnum, Flame, Russell Simpson, Fred Chapman, Janet Chapman, Helen Chapman, Sara Padden.
Director: Ford Beebe Producer: William B. David
Story: Orphan boy and dog not wanted by relatives. Spanish war veteran takes them in and they save the District Attorney's daughter from kidnapping.

IN PRODUCTION

Fabulous Joe, The	Abel-Grahame	8-6		Roach	

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.

COMPLETED —— 1946-47 ——

Curley	Rafferty-Olsen	5-27		Roach	
Here Comes Trouble (Cinecolor)	Tracy-Loyd	6-24		Roach	
'Neath Canadian Skies	Hayden-Cooper			SG-A	
Rolling Home	Parker-Hayden	7-8		SG-A	
Details under title: One More Chance					



EXPLOITATION PICTURE
of the issue

This is the climactic scene of Ben Hecht's "Spectre of the Rose" as the crazed ballet dancer-hero is about to crash through a window in the finale of his dance — only this time it is a hotel window 20 stories above street level! The role is played by newcomer Ivan Kirov.

"SPECTER OF THE ROSE"... Ben Hecht's Tale of A Mad Dancer

Ben Hecht is one of America's master story tellers and in Specter of the Rose he has concocted a typically "different" Hecht tale — not only written it, but produced and directed, as well. Given a free hand by Republic boss Herbert J. Yates, the famed writer contrived a story about a handsome young ballet dancer, afflicted with a streak of murderous madness, who enjoys a respite of idyllic happiness with his ballerina bride until the madness surges back within him and brings a climax of violence and death. Hecht has peopled his picture with little known players, but there are exploitation elements inherent in the strange tale that should make it flourish under a showman's touch.

(Continued On Next Page)

EXPLOITATION PICTURE

(Continued from Preceding Page)

'SPECTER OF THE ROSE'

CREDITS

A Republic Picture. Written, directed, produced by Ben Hecht. Associate producer and director of Photography, Lee Garmes, A.S.C. Cast: Judith Anderson, Michael Chekhov, Ivan Kirov, Viola Essen, Lionel Stander. Musical score by George Antheil. Choreography by Tamara Geva.



1. Improvident impresario Max Polikoff (Michael Chekhov) has entreated the aid of ex-ballerina Madame La Sylph (Judith Anderson) in launching a new production starring Andre Sanine (Ivan Kirov), young genius of the dance. Madame La Slyph wonders if Sanine has recovered from the mental illness that led him to murder his wife and former ballet partner. She keeps her doubts to herself, however.



2. Haidi (Viola Essen), a young ballerina who secretly adores Sanine, is to be his partner in the new production. She arrives for her first rehearsal with poet Lionel Gans (Lionel Stander), from whom Haidi shrinks because she suspects him of telling the police that Sanine had killed his wife. Sanine falls madly in love with Haidi and they are married a few days later.



3. On their honeymoon night, Andre suddenly cowers against the wall as he imagines a dagger-wielding dancer — evil image of himself — flitting into the room. Haidi is frightened, but by the strength of her love, she seeks to banish the specter from his mind. For several weeks they then enjoy an idyllic interlude as plans for the ballet production proceed.



4. Fearing for Haidi's life, La Sylph reveals her knowledge of Sanine's past. She tells the girl that her husband had killed his former wife and advises her to leave him. Haidi vehemently refuses to believe her, but she cannot still a growing apprehension she will not admit even to herself.



5. On opening night, there is much excitement. First, the musicians threaten to quit because they have not been paid. Then, there is a report that the police have come to arrest Sanine. Finally, there is a sudden scream backstage — in the dressing room of Sanine and Haidi. They discover a white and shaken Haidi cowering on the floor and Sanine in a seeming stupor. Unseen by the others, Haidi slips a dagger into La Sylph's hand and the production finally goes on.



6. The show makes a triumphal tour, but the two principals do not appear for a final New York performance. Sanine has relapsed into madness. Haidi has hidden him in an obscure hotel, hoping that her love can bring him back to normalcy. Worn out, she falls asleep. Sanine leaps into his famed ballet dance, "Le Spectre de la Rose," wielding the dagger, but just as he is about to plunge it into his sleeping wife, some faint remembrance restrains him. The mad dance ends, as it would on the stage, with the climactic leap through a window. His lifeless body is found on the sidewalk of the hotel.


YOUR PRC SALES REPRESENTATIVE WILL BRING YOU THE BIG GOOD NEWS WHEN HE RETURNS FROM PRC's CONVENTION NOW IN SESSION!
PRC HAS GREAT PLANS ON THE BOARD FOR 1946-47
PRC DELIVERED MORE THAN PROMISED DURING 1945-46!

'EARL CARROLL SKETCHBOOK' LIVELY MELANGE OF MUSICAL NUMBERS

Rates ● ● · generally

Republic
90 minutes
Constance Moore, William Marshall, Bill Goodwin, Vera Vague, Johnny Coy, Edward Everett Horton, Hillary Brooke, Robert Homans, Dorothy Babb, Pierre Watkin, Ray Walker, Russell Hicks, Anne O'Neal, Emmett Vogan, Dorothy Vaughn.
Directed by Albert S. Rogell.

One of Republic's more ambitious musical offerings "Earl Carroll Sketchbook" is an entertaining melange of lavish and beautifully staged production numbers, good songs, splendid dancing comedy interludes and — oh, yes — a lightweight plot. With its highly-saleable title and an above-average cast, this should do good business generally, although it will be better in neighborhoods than in first-runs or action spots. The formula backstage plot, with the usual incredible situation of an unknown girl signed to star in a Broadway revue (all this while Carroll, himself, is reportedly in South America) is little more than a peg on which to hang the eye-filling scenes and amusing songs and specialties. While the film is lacking in dramatic interest, it passes the time pleasantly and bogs down only during Edward Everett Horton's long-drawn-out mind-reading episode. One new song, "I've Never Forgotten," shows hit possibilities and "Oh Henry" has catchy lyrics but the outstanding tunes are the old Arlen-Koehler, "I've Got a Right to Sing the Blues," rendered in torchy fashion by Constance Moore, and "Hittin' the Bottle," with its whirlwind dance routine by Johnny Coy which would bring down the house if done on the stage.

William Marshall, young songwriter, devotes his efforts to writing commercial jingles for radio despite the protests of his secretary, Constance Moore, who believes he can do better things. Unknown to Marshall, she enlists the aid of Vera Vague, costume designer for Earl Carroll, and takes one of his ballads to Bill Goodwin, producer of the new revue. Goodwin is so impressed with Miss Moore's singing of the song that he signs her for the lead in the Carroll show. Jealous over Marshall's attention to Hillary Brooke, who works for a radio advertising company, Miss Moore feigns amnesia after a slight auto accident and pretends not to know her former boss. Meanwhile, Miss Moore persuades Goodwin to use Marshall's song as the finale number without knowing the composer had already sold it as a singing commercial. When Marshall realizes Miss Moore's amnesia is a fake, he threatens to stop the Carroll show if the song is used on opening night. Miss Vague finally saves the day by explaining to Marshall that Miss Moore only wanted success for his songs and he tears up the injunction in time to hear put it over and score a Broadway hit.

The leading role is in the capable hands of Constance Moore, who looks lovely, sings well and gives an assured performance throughout. Vera Vague's high-pitched voice and fluttery mannerisms are always good for laughs and Hillary Brooke is strikingly beautiful and effective as the jealous and account executive. William Marshall is acceptable as the song-writing lead, Bill Goodwin is breezy and natural as Carroll's production manager and Edward Everett Horton blunders about in his familiar farcical style, but it is Johnny Coy who captures the male honors with his amazing stepping and easy-going and likeable performance. Earl Carroll never actually enters the plot.

YORK

'SLIGHTLY SCANDALOUS' THIRD RATE MUSICAL PROGRAMMER

Rates ● ● — as supporting dualler in naborhoods

Universal
62 minutes
Fred Brady, Paula Drew, Walter Catlett, Sheila Ryan, Louis DaPron, Isabelita, Jack Marshall, Anne O'Neal, Nick Moro, Frank Yaconelli, Guadalajara Trio.
Directed by Will Jason.

This is another of Universal's musical programmers (of the type that is supposed to be dropped from the company's new "A" feature schedule), and it's a third rate quickie, at best. With name value lacking, the picture will barely get by as supporting dualler in naborhood houses where the 'teen agers will best appreciate the several song numbers. Among these are the Latin American, "Negra Leona," warbled and danced in torrid style by Isabelita, and such routine tunes as "I Couldn't Love You Any More" and "When I Fall in Love," both pleasingly rendered by an attractive newcomer, Paula Drew, who shou'd go places. While the story has a topical television background, it's merely a succession of mix-ups caused by identical twins — one a brash U.S.O. entertainer, the other his conservative hard-working brother, and a third brother, an absolute likeness of the other two, is brought on for a sure-fire laugh fade-out. The endless scurrying in and out of doors always gets some chuckles and, at least, the pace is fast during the 61 minute running time. Fred Brady plays the contrasting twins well enough and Sheila Ryan makes a personable heroine, but veteran Walter Catlett snares the comedy honors, such as they are.

Fred Brady, ex-U.S.O. entertainer, attempts his own reconversion program by peddling his own television show to Walter Catlett, a fountain pen tycoon who has misgivings about it although his daughter, Sheila Ryan, tries to convince her father of its sales possibilities. After Brady is forced to borrow backing money from his conservative twin brother, the former is held hostage by Isabelita, a fiery Latin dancer to whom he promised stardom. The other brother is then forced to cast aside his shy personality and go on with the television show and he soon finds himself falling in love with his brother's singing fiancee, Paula Drew. Miss Ryan, meanwhile, has fallen in love with the brash brother but, after Isabelita informs the two girls of the identical twin mix-up, romantic matters are straightened out. As the television show goes on the air, a third brother (also played by Brady) arrives to offer his congratulations.

YORK

'THE UNDERCOVER WOMAN' ENGROSSING AND AMUSING LITTLE MYSTERY-COMEDY

Rates ● ● as supporting dualler in naborhood and action spots

Republic
57 minutes
Stephanie Bachelor, Robert Livingston, Isabel Withers, Richard Fraser, Helene Heigh, John Dehner, Betty Blythe, Tom London, Elaine Lange, Larry Blake.
Directed by Thomas Carr.

While this is strictly in the supporting dualler groove, "The Undercover Woman" has a sturdy murder-mystery plot and capable acting by several familiar players. It should furnish ample entertainment for the family trade and action fans. Again Republic's glamour girl, Stephanie Bachelor, gives distinction and assurance to the role of a private detective and Robert Livingston, former cowboy star, is handsome and capable as a modern sheriff-hero. The picture has ample comedy, mostly supplied by the scatter-brained aide to the female dick, played by Isabel Withers, and some smart dialogue for the first 20 minutes followed by 30 minutes of mystery and winding up with five minutes of shooting action. Following the accepted whodunit pattern, suspicion is pointed at several members of the cast and the denouement will come as a complete surprise to the average patron.

Stephanie Bachelor, private detective, and her scatter-brained assistant, Isabel Withers, are summoned to a western dude ranch by wealthy Helene Heigh to gather evidence to divorce her playboy husband, Richard Fraser. The latter is currently having an affair with Elaine Lange, who expects to marry him after divorcing her husband, Larry Blake. After a run-in with Robert Livingston, the sheriff who she later comes to like, Miss Bachelor learns of a planned meeting between Fraser and Miss Lange at a nearby ghost town. When Fraser is found murdered, Livingston takes over the investigation and suspicion is pointed at Miss Heigh, Miss Lange and her husband, and Tom London, a hired hand who had been mistreated by Fraser. London tries to tell Miss Bachelor that he witnessed the crime but he, too, is slain. By clever sleuthing, Miss Bachelor finally traps Edythe Elliott, mild-mannered owner of the ranch, who also tries to kill her. When Livingston arrives in time to save Miss Bachelor, Miss Elliott confesses that she had hated Fraser because he had driven her daughter to suicide years before and she was forced to kill London because he discovered her secret.

DENLEY

'RENDEZVOUS WITH ANNIE' ORIGINAL AND LAUGH-PROVOKING

Rates ● ● + in naborhood and rural spots; less generally

Republic

89 minutes

Eddie Albert, Faye Marlowe, Gail Patrick, Philip Reed, Sir C. Aubrey Smith, Raymond Walburn, William Frawley, James Millican, Wallace Ford, Lucien Littlefield, Will Wright, Mary Field, Milton Parsons, Joyce Compton, Edwin Rand, Josephine Whittell, Richard Sale, Mary Currier, James Kirkwood, Janet Warren, Bob Foy.

Directed by Allan Dwan.

Boasting an original and amusing story idea enacted by an excellent cast, "Rendezvous With Annie" is laugh-provoking entertainment. Although top star names are lacking, Eddie Albert, Gail Patrick, et al, should have a fair marquee pull, especially in naborhood and subsequent runs where the stork idea rates exploitation. Will be weaker in first-run spots. Except for the explanatory war-time flashbacks, the picture poses a farcical post-war problem which, despite its implausibility, is said to be based on an actual illegitimacy case. This may sound like adult fare, but, actually, Director Allan Dwan has handled it in the Preston Sturges-"Miracle of Morgan's Creek" manner so that the film is heart-warming and funny enough to appeal to most age groups. The complications that result from a G.I.'s A.W.O.L. flight from London to New Jersey to visit his wife are many and varied and the picture could stand a little cutting. For instance, Gail Patrick's talking rendition of the song, "Dream Man," is just so much padding, although effectively done.

When Eddie Albert, a G.I. in London, gets a three-day pass, he is overcome with nostalgia for his home and his wife, Faye Marlowe, in Woodville, N. J. His two flyer pals, Philip Reed and James Millican, induce him to stowaway in their plane for a routine week-end flight to New York so he can have a 12-hour visit with his wife and still get back in time to report for duty. En route to New Jersey, Albert is seen by William Frawley, a general; Gail Patrick, a nightclub singer, and Raymond Walburn, a wealthy neighbor who is stepping out with a blonde. After his surprise visit with his wife, Albert takes back one of her famous chocolate cakes to London after warning her not to tell anyone of his trip. Less than a year later, the war is over and Albert returns to New Jersey to find that his wife has a baby although [illegible] believe he is the father. Albert [illegible] by stand to prove its legitimacy. He only a week to present proof of his A.W.O.L. visit. All [illegible] efforts with Frawley, who had forgotten him; C. Aubrey Smith, a kindly Britisher who ate a piece of the cake, and Miss Patrick, go for naught but finally Walburn is persuaded to admit that he met [illegible] the New York nightclub. All hands then celebrate with another piece of Miss Marlowe's chocolate cake.

Eddie Albert, one of the screen's most natural and appealing young comedians, does an excellent acting job and Faye Marlowe is sweet and sympathetic as his young wife. Gail Patrick gives a capable performance as the strikingly-gowned nightclub singer while Philip Reed and James Millican are good as Albert's devil-may-care flying pals. Such dependable character players as Sir C. Aubrey Smith, Raymond Walburn, Wallace Ford and William Frawley add acting strength to lesser roles.

LEYENDECKER

'SWING PARADE OF 1946' MONOGRAM MUSICAL HAS GOOD SPECIALTIES

Rates ● ● + as supporting dualler

Monogram

73 minutes

Gale Storm, Phil Regan, Connee Boswell, The Three Stooges, Edward S. Brophy, Mary Treen, Russell Hicks, Leon Belasco, John Eldredge, Windy Cook, Jack Boyle, Dewey Robinson, Emmett Vogan, Louis Jordan and His Orchestra, Will Osborne and His Orchestra.

Directed by Phil Karlson.

A generous quota of popular songs, specilties and production numbers make this an excellent supporting dualler, especially for a dramatic feature, but its makeshift story content makes it too weak for single billing. The title and the Louis Jordan and Will Osborne name bands will attract 'teen agers. One of Monogram's higher-budget offerings, this has an impressive array of songs and some clever dance routines. Edward S. Brophy (who sued Monogram because he didn't receive star billing in this) is completely overshadowed by The Three Stooges, whose slapstick antics are good for many laughs, and by Windy Cook, whose plane and motorcycle imitations will keep naborhood patrons in stitches. Gale Storm, who again demonstrates that she has charm and acting ability worthy of better things, sings "Oh Brother" and the old favorite, "Sunny Side of the Street," in pleasing fashion and Phil Regan joins her in two new romantic ballads. But Connee Boswell's smooth and vibrant warbling of "Stormy Weather" and "Just a Little Fond Affection" are the picture's high spots.

Trying for a vocal audition after being evicted from her room, Gale Storm is thrown out of Phil Regan's nightclub by Edward S. Brophy who mistakes her for one of the process servers sent by Regan's father, Russell Hicks, who is trying to get his son out of a business he considers too undignified. Miss Storm gets a job with Hicks' attorney, John Eldredge, and is sent back to serve Regan with legal papers which would close up the club. The Three Stooges get her in to see Regan and this time she is auditioned and put in the show. She never serves the papers and, in the turmoil of opening night, Hicks arrives and is thrown out and arrested for disturbing the peace. When Eldredge serves the papers, Regan thinks it was with Miss Storm's help. However, Miss Storm finally convinces Hicks that his son's nightclub isn't so bad, after all, and she is reunited with Regan.

YORK

'THE PHANTOM THIEF' FAR-FETCHED BOSTON BLACKIE YARN

Rates ● ● in action spots only

Columbia

65 minutes

Chester Morris, Jeff Donnell, Richard Lane, Dusty Anderson, George E. Stone, Frank Sully, Wilton Graff, Marvin Miller, Joseph Crehan, Murray Alper, Forbes Murray, Charles C. Wilson, Pat O'Malley.

Directed by D. Ross Lederman.

This latest entry in the Boston Blackie series is just a routine murder-mystery with a ridiculously-far-fetched plot. It will just about get by on action dual bills where Blackie enjoys a following. Tenth in this aging series, "The Phantom Thief" again has Chester Morris getting himself in disfavor with the police and being forced to don obvious disguises in order to solve a crime and clear himself, etc. The frightened comedy antics of George E. Stone, as The Runt, which are similar to those in the last halfdozen Blackie programmers, now seem forced and repetitious and the by-play between Blackie and Inspector Faraday now gets only a few chuckles. Both Chester Morris and Richard Lane give carbon copy portrayals of these characters and Jeff Donnell is scarcely the type to play a wealthy society matron. After dragging through ten programmers over a five-year period, Boston Blackie deserves a screen recess.

Loyalty to his pal George E. Stone moves Boston Blackie (Chester Morris) to help Murray Alper, chauffeur to wealthy Jeff Donnell, out of a jam. Carrying out Miss Donnell's instructions, Alper had lifted a string of jewels from Marvin Miller, a spiritualist. When Morris tries to return the gems, the spiritualist invites him to witness a seance during which Alper is fatally stabbed. When suspicion points to Morris, the latter learns from Miss Donnell that Miller had been blackmailing her by threatening to tell her present husband, Wilton Graff, that her marriage to her former husband was never officially annulled. Convinced that Graff and Miller are working hand-in-hand, Morris has Miss Donnell pretend to be shot and, later, Inspector Faraday (Richard Lane) agrees to aid Morris by saying that she died of the wound. Lane arranges a seance so that Miller can converse with Miss Donnell's spirit, but Morris overpowers the spiritualist and dons his raiment. When Miss Donnell's "spirit" voice relates that it was Graff who shot her, the latter confesses.

LEYENDECKER

EDITORIAL

(Continued from Page Five)

problem and the need for a solution. His company seems to have embarked on a policy of decreasing the number of percentage pictures for all but the large, high-grossing theatres.

No system of government or economics or business can afford to shut its eyes to the human element. The percentage plan of selling pictures to smaller theatres overlooks this factor and, ultimately, it will damage the distributors, as well as the exhibitors.

The wise distribution executive should fight for the highest dollar he can get for his pictures, then allow the exhibitor to prosper by his own initiative, his showmanship.

MO WAX

PETTY TACTICS

Every so often we are flabbergasted, not to say puzzled, by some petty sales maneuver employed by a film company nationally, or by one of its branches, to extract a few extra, unwarranted and unnecessary dollars from its customers.

One of these instances is brought to light by a bulletin issued recently by Allied of Eastern Pennsylvania through General Manager Sidney E. Samuelson. This is what the bulletin, titled "Nerve—Unlimited!", has to say:

"There's an old, old saying about the salesman who went into the country districts to 'take' the uninformed folks by selling a worthless gadget. To characterize such a cheap chiseler in the olden days, the expression 'More nerve than a brass monkey" was used.

"No expression that I ever heard or could put together can adequately describe my reaction when I heard that the 20th Century-Fox Philadelphia office and its sales representatives had approached, and were still approaching, exhibitors with a request for more money on CRADLE OF LIBERTY (Technicolor short subject). CRADLE OF LIBERTY is Release No. 6259, and is one of the twelve Movietone Adventures of the 1945-46 season.

"If you bought this series of short subjects, you have CRADLE OF LIBERTY under contract, and the exchange is obligated to deliver it to you at the contract price. There is nothing in the contract which permits the exchange to withdraw or refuse to deliver this picture and then to resell it to you at an increased price.

"And if, because of any sales misrepresentation, you bought the picture without realizing you already have it under contract, you should immediately notify the exchange of this situation and insist that the picture be delivered to you at the original price.

"If you want to play CRADLE OF LIBERTY and you haven't bought this series, then naturally, you have to make a deal for this picture. But according to persons who have seen this picture, it is merely another routine color short and means little or nothing at the boxoffice. It doesn't merit any special attention.

"Skirting dangerously close to open and outright defiance of the Federal Court's decision in the motion picture monopoly case, representatives of the local 20th Century-Fox office are attempting to block book CRADLE OF LIBERTY with CENTENNIAL SUMMER. If there are any more complaints on this matter received in this office, the entire file will be forwarded to the proper authorities. Today, by virtue of the court's decision and concurred in publicly by the pious mouthings of the sales managers of every company, no exhibitor is compelled to buy any picture that he does not want, and no exhibitor can be high-jacked into higher prices for a film he already has under contract.

"Allied stands ready to protect every member if there are any further reports about forcing CRADLE OF LIBERTY at higher prices."

BROADWAY NEWSREEL

The cooler August weather and strong new first-run attractions have resulted in two new non-holiday gross and attendance records and soaring, instead of the customary dropping, receipts at several of the longer-run films. The sure-fire combination of Bergman-Grant-Hitchcock brought block-encircling lines to the Radio City Music Hall every day since the RKO film opened on August 15th and the first week saw 161,722 persons pay $150,000 to break the all-time non-holiday record for the 13 years of the theatre's existence. This followed "Anna and the King of Siam," which had a paid attendance of 1,227,000 during its eight weeks' engagement at the world's largest house...Another 20th Century-Fox picture, "Claudia and David," which is supported by a strong stage bill headed by Vivian Blaine and Jerry Colonna, also set a new non-holiday record of $132,000 for its first week. Both pictures are now in their third smash weeks and will stay through September...Also well over the $100,000 mark for the first week was "Holiday in Mexico," supported by Gene Krupa and His Orchestra and Mitzi Green on the stage of the Capitol. This is also in its third week and will be followed in mid-September by "Three Wise Fools."

Starting off at a terrific pace is "The Big Sleep," with Bob Crosby and His Orchestra on the stage of the Strand. The Bogart-Bacall picture, which followed three good weeks for "Two Guys from Milwaukee" and Robert Alda in person, started its second week on August 30th and is also expected to play through September...Not far behind these is New York's other stage-screen house, the Paramount, where "The Strange Love of Martha Ivers" and Dinah Shore on the stage, had a fourth week record of only $8,000 below the gross for the opening stanza of $110,000. The fifth week brought the total take to well over $500,000. "Monsieur Beaucaire" comes in after Labor Day...Loew's State has one of its occasional first-runs with "Earl Carroll Sketchbook" heading the current 25th Anniversary screen-vaudeville bill.

After two weak United Artists films, "Young Widow" and "Breakfast in Hollywood," the Globe has a winner in the same company's "A Night in Casablanca," which did the second highest business in the theatre's history and is continuing strong for its third stanza..."The Killers," which is the first film to be put on a 24-hour schedule, started off strong at the Winter Garden on August 28th following five excellent weeks for "They Were Sisters," credited entirely to James Mason's increasing popularity. At the same time, five of Mason's older British films were current at naborhood and art houses in the mid-town district...Another Universal picture, "Canyon Passage," started its fourth profitable week on August 28th at the Criterion and it will play a fifth before Republic's long-awaited Technicolor picture, "I've Always Loved You," opens...Another Republic picture, "The Specter of the Rose," postponed its opening at the Republic until August 31st to attract ballet enthusiasts attending the nearby City Center and Broadway Theatre seasons during September.

Of the longer-run pictures, "Henry V" completed 12 capacity weeks of more than 250,000 attendance at the City Center and is moving into the Broadway district to continue its two-a-day run at the Golden, a former legitimate theatre which goes over to films starting September 3rd...Another U. A. British-made, "Caesar and Cleopatra," opens at the Astor Theatre on September 5th, while the huge neon-lighted sign will remain atop the Winter Garden, where the film was originally scheduled to open in August.

NEWS DIGEST

(Continued from Page Seven)



Jack Kirsch, president of Allied States Association, extended an invitation to every independent exhibitor in the country to attend the organization's national convention in Boston, Sept. 16-18.



Bigwigs at United Artists' luncheon during its recent convention are, l. to r., Edward Raftery, president; Grad Sears, vice-president in charge of distribution; Rud Lohrenz, district manager, and Paul N. Lazarus, Jr., advertising-publicity director.



Harry H. Thomas, president of PRC Pictures, who announced PRC's 1946-47 lineup following his return from Hollywood where production plans were established.



At RKO's luncheon to announce the January release of Liberty Films first Frank Capra production, "It's a Wonderful Life," are: l. to r., Robert Mochrie, RKO sales chief; E. K. (Ted) O'Shea, Liberty sales head; Lou Smith, Liberty publicity director, and S. Barret McCormick, RKO publicity and advertising director.

a legislative function. Since this provision is tantamount to legislation and since the ATA is constitutionally authorized to work for the best interests of the theatre industry in legislative matters, our Board of Directors have felt that ATA would be neglecting one of its prime functions if it did not act."

He warned that the new selling plan would set the industry back 25 years and lead to Government control. He charged that exhibitors "stand to lose by default tangible and intangible rights that have accrued to them over many years," and that they have been granted no voice in the present decision.

Gamble said that the Association would endeavor to intervene formally in the New York case on behalf of its membership and present to the court the "virtually universal objection to auction selling. He added that ATA would take no position on the other matters in the decree or in the controversy between the government and the defendants.

* * *

M-G-M TO SELL SEASON BLOCK TO NON-COMPETITIVES

M-G-M will offer its customers in non-competitive situations a full season's product, with cancellation privileges, it was announced by William F. Rodgers, vice-president and general sales manager, at the company's sales conference in Chicago last fortnight. These exhibitors also will be given the opportunity to buy M-G-M product singly, Rodgers said. Customers in competitive situations will be offered pictures individually and licensing of one picture will not be conditioned upon the licensing of any other picture or unit distributed by the company, according to the Metro sales chief. The season's product will include subjects released subsequent to Sept. 1, 1946 up to Aug. 31, 1947.

"While compliance with the June 11th opinion of the Federal Court in the government suit will require changes in the conduct of our affairs and pending the entry of a final decree, we find it advisable and in some cases necessary to modify some of the policies under which we have been operating," Rodgers said. He emphasized that there would be "just as few changes as is necessary" in Loew's sales policy.

"Experimental" Auction Selling

In competitive situations, M-G-M is "not now prepared, because of the uncertainties inherent in the present situation and the necessity of working out many administrative details, to put into effect a general policy of competitive bidding," Rodgers stated. However, pending entry of a final decree, "in a very limited number of emergency situations and on a purely experimental basis", the company will attempt to work out an administrative procedure for auction selling.

Short subjects and news will be offered both individually or in bulk with cancellation privileges. Rodgers announced that M-G-M will have five series of shorts totaling 52 reels for the new season; 10 single reel Pete Smith specialties; 16 one reel cartoon in Technicolor; 12 one reel Fitzpatrick Traveltalks in Technicolor; six one-reel Passing Parades and four two-reel specials.

* * *

ALLIED INVITES ALL INDES

Every independent exhibitor in America was extended an invitation by Allied States Association of Motion Picture Exhibitors, through its president Jack Kirsch, to attend its first national convention since the war, to be held in Boston, Sept. 16-18 at the Copley Plaza Hotel.

A special session in the nature of an independent exhibitors forum will be held all day Wed., Sept. 18, at which time all available information concerning auction and single picture selling will be presented. Exhibitors were urged to be present to take part in the open forum discussions.

To arrange for reservations and other details, independent exhibitors were urged to contact general convention chairman Nate Yamins at 20 Shawmut St., Boston, Mass.

* * *

BROIDY TAKES OVER FOR LATE TREM CARR

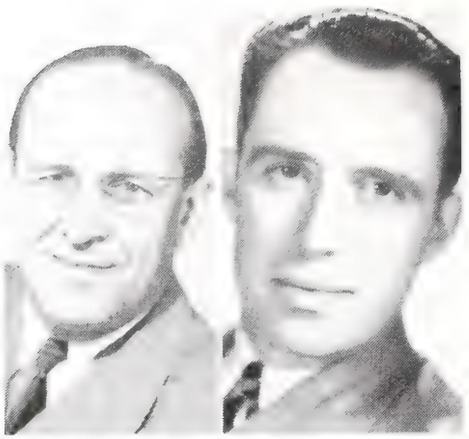
Steve Broidy, president of Monogram, in addition to his present duties, stepped into the post of production head at the studio, a position vacated by the untimely death of Trem Carr on Sunday, Aug. 18. Broidy had been working very closely with Carr on production plans and problems and the new policy of high-budgeted pictures for Monogram reflected their joint decisions. Broidy promised that production policies "will be continued and intensified in the future."

Carr's death, at 54, was sudden. He was stricken with a heart attack while vacationing in San Diego. In tribute to Carr, the studio was closed at three p. m. Wednesday, Aug. 21, when funeral rites were held.

(Continued on Page 26)



A view of the entire M-G-M sales delegation at the Drake Hotel in Chicago during the week's meetings between William F. Rodgers (in center of first row) and five sales managers, 12 district managers, 32 branch managers and home office executives.



W. A. Scully, vice-president and general sales manager of Universal Pictures, announced the appointments of A. J. O'Keefe, right, as assistant general sales manager of Universal and the promotion of Charles J. Feldman, left, to succeed O'Keefe as western sales manager. O'Keefe replaces E. T. Gomersall, who, last June was named general sales manager of Enterprise Productions. Feldman moves up from Los Angeles district manager, where he also succeeded O'Keefe.

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NEWS DIGEST

(Continued from Page 25)

FOX PROFITS SEEN AT PEAK

Twentieth Century-Fox and its subsidiaries, including National Theatres Corp. and Roxy Theatre, Inc., reported a consolidated net profit after all charges for the 26 weeks ended June 29, 1946 of $11,449,449. This compares with a net profit for the same 26 weeks in 1945 of $5,433,360.

Spyros P. Skouras, 20th-Fox president, estimated a net profit of $24,000,000 for the company in 1946 as he presented the consolidated report for the first half of the year to a special meeting of company stockholders. The meeting also approved National Theatres' purchase of all the outstanding shares of its Class B stock at a price of $7,415,000. The 40,000 shares were held by Charles P. Skouras, Elmer C. Rhoden, Harold J. Fitzgerald and F. H. Ricketson, Jr. Their purchase gives 20th-Fox 100 per cent control of NT.

* * *

PRC SETS 28 FOR 1946-47

PRC Pictures will have 28 features on their 1946-47 schedule, with at least three of these in Cinecolor, together with 6 Eddie Dean outdoor musicals and eight Al La Rue-Al St. John action westerns, it was announced by Harry H. Thomas, president, upon his return from Hollywood.

The 12 top pictures, each with a minimum negative cost of $500,000, will be produced by Eagle-Lion for PRC release, said Thomas, and will be in addition to the announced Eagle-Lion program. First three of the 12 already have been set: "Born to Speed" completed, with a cast headed by Johnny Sands, Geraldine Wall and Don Castle; "When the Devil Drives", now shooting, featuring Damian O'Flynn and Darryl Hickman, and "Big Red", in Cinecolor to go into production Sept. 15.

Two pictures have been set for release on the 1946-47 schedule: "Her Sister's Secret", starring Nancy Coleman, Margaret Lindsay, Philip Reed and Felix Bressart, Sept. 23, and "Driftin' River", an Eddie Dean outdoor musical, set for national release on Oct. 1.

* * *

CHICAGO RELEASE SYSTEM THREATENED

The present system of release in Chicago was threatened with complete annihilation as the Jackson Park Theatre entered a decree requested by U. S. District Court which, if granted, would put an end to the basic elements of clearance policy in the Chicago territory.

The decree filed by Thomas C. McConnell, counsel for the Jackson Park, would limit first-run exhibition to two weeks; subsequent run to one week; would eliminate the three-week "dead" time between the conclusion of downtown runs and the start of outlying runs; would discontinue the practice of moveovers; limit the playing of double features and eliminate price-fixing.

The defendants, the same as those in the other Jackson Park case, in which the theatre won a Supreme Court victory, are the Big Five distributors, the Warner chain and Balaban & Katz Corp. They have until Sept. 9 to file briefs in opposition to the Jackson Park decree.

* * *

A. C. 'OUTLAW' BAN ATTEMPT "DICTATORIAL"

Atlantic City officials' attempt to halt the showing of Howard Hughes' "The Outlaw" was condemned as "dictatorial and arbitrary" by vice chancellor Albert S. Woodruff in Camden Chancery Court as he dismissed a temporary restraining order and a complaint by Atlantic City Steel Pier operator George Hamid, Sr. that the city threatened to close the show.

Woodruff declared that the city had acted without authority of law in notifying Hamid that the film would be seized with only two days notice. Woodruff revealed that, in an attempt to learn what the fuss was all about, he had commissioned a special master to view the film. "The master reported to the court that it was a third-class picture made into a money-maker by expert publicity", said the vice chancellor and dryly added that this was not illegal.

Counsel for Hamid disclosed the Pier had paid United Artists $45,000 rental for the three-week run, plus 50 per cent of the gross receipts over $117,000.

Meanwhile, in New York, action on possible revocation of the PCA seal, delayed by Hughes' hospitalization, was expected to be taken by the Motion Pictures Association Board of Directors at its next meeting scheduled for Sept. 11. Eric Johnston is expected to preside.

* * *

SOUTHERN THEATRE UNITS IN CONFEDERACY

A new exhibitor organization, the Confederation of Southern Theatre Owners Associations, was formed in New Orleans over the week-end of August 17, assertedly for the purpose of handling trade problems as they affect Southern exhibitors. Special emphasis will be placed on rallying opposition to the auction selling proposed by the court in the industry anti-trust case. The organization will consolidate decree views for the areas represented for presentation to the court.

Organized first as a temporary organization, the new group was established as a permanent body following an all-day meeting Aug. 16. Mack Jackson, of Alexander City, Ala., was elected president and Morris Loewenstein of Oklahoma City, secretary. Fred Kent, of Jacksonville, heads the organizing committee.

REPUBLIC JOINS CR

Confidential Reports, Inc., the checking agency which has been the center of great controversy over its checking methods, has a new customer in Republic Pictures Corp., whose affiliation with the agency as a stockholder was announced last fortnight by Walter L. Titus, vice-president of Republic.

The agency's services will be made available to Republic shortly after Sept. 1.

"QUOTES"

What the Newspaper Critics Say About New Films

'NOTORIOUS'

(RKO)

"One of the most absorbing pictures of the year...Mr. Hecht has written and Mr. Hitchcock has directed in brilliant style a romantic melodrama which is just about as thrilling as they come—velvet smooth in dramatic action, sharp and sure in its characters and heavily charged with the intensity of warm emotional appeal...Remarkable blend of love story with expert 'thriller.'" CROWTHER, N. Y. TIMES.

"Whether the mixture of romance and suspense in 'Notorious' is as explosive as it was intended to be, there is no denying the pull and ingratiating charm of the principals, Ingrid Bergman and Cary Grant...More footage is given over to romance than to evil doings and the implication of evil doings, an unusual turn of events in a Hitchcockfilm...Movie fans will be wanting to see more of Bergman and Grant as a team of romancers." PIHODNA, N. Y. HERALD TRIBUNE.

"Most exciting movie session of the year...Relentless fascination." COOK, N. Y. WORLD TELEGRAM.

"That an Alfred Hitchcock picture strangles you with suspense as if it were slowly pulling a cord around your throat, is not news. His devices for audience enthrallment have grown more opulent as they have become less ingenious." AGER, PM.

"Four Stars...Grand entertainment that holds the audience spellbound from its opening gambit to its heart-throbbing finish... Sleek and romantic a thriller as the screen has seen in many months." CAMERON, N. Y. DAILY NEWS.

"A complete example of Hollywood's best, standard film manufacture...A perfect picture of its kind. Will delight a much larger number of people than a greater film would." WINSTEN.

'HOLIDAY IN MEXICO'

(MGM)

"Lovely to look at and delightful to hear...Lavish and entertaining show around a serviceable romantic comedy plot...Its occasional halting steps are more than offset by the delicate blonde beauty of Ilona Massey and the wonderfully rich voice of Jane Powell...Ample mirth in the plot situations." T. M. P., N. Y. TIMES.

"Elaborate, opulent and for the most part very urbane picture... A remarkably handsome and generally tasteful vehicle for a great deal of strictly Grade A musical entertainment, with only the conventionally slender story as excuse for its butlered gestures and swaggering chic." BEEBE, N. Y. HERALD TRIBUNE.

"Plushy, overstuffed Technicolor musicals .Full of stars, lavish settings and Latin-American rhythms...Likely to get little laughter from the comedy, which suffers at the heavy hands of Messrs. Pidgeon and Iturbi, but you may be pleasantly beguiled by the music and the gay settings." COOK, N. Y. WORLD TELEGRAM.

"Somewhere behind all the exhaustive camera angles and shining plotography, generally reflected in the shining top of a grand piano, there is a fairy tale...Spun out very long and thin and brittle." AGER, PM.

"Four and a Half Stars...A truly magic carpet...Admittingly the film is long, running something over two hours. But cutting such consistent entertainment was, likely, so much more difficult than enjoying it that Joe Pasternak couldn't sanction any scissoring." MASTERS, N. Y. DAILY NEWS.

'CLAUDIA AND DAVID'

(FOX)

"Pleasant and touching picture in a strictly romantic vein... Sprightly action and literate dialogue...Walter Lang's capable direction has brought out the best in actors and script, and most luxurious settings have been provided." CROWTHER, N. Y. TIMES.

"Miss McGuire doesn't fail to make the film an entertaining one. She is genuinely comic as the gullible young wife and at the same time is touching as the mother...Whoever wishes to nod in Never-Never Land for eighty minutes or so had better take off to the Roxy." PIHODNA, N. Y. HERALD TRIBUNE.

"Three and a Half Stars...The exception that proves the rule that sequels are not as good as the originals...Absorbing screen play...Those who found 'Claudia' an interesting picture of a domestic problem, are sure to be attracted to and moved by its sequel." CAMERON, N. Y. DAILY NEWS.

"Above average Hollywood domestic idyll efficiently manufactured for the family trade. Above average because of the very presence of Miss McGuire." AGER, PM.

"Fallen under the blight that shadows movie sequels. Authors still do not find the proddings of a profit-eager corporation any substitute for original inspiration." COOK, N. Y. WORLD TELEGRAM.

"Fair plus...Whether the sequel curse is again in operation, or distance is lending some small degree of enchantment to the original 'Claudia,' or the present 'Claudia and David' is merely a feeble continuation, this deponent cannot decide .Every event of the picture can be pretty accurately described as much ado about nothing." WINSTEN, N. Y. POST.

'THE BIG SLEEP'

(WARNER)

"Much of the terseness and toughness of Mr. Chandler's style has been caught...Mr. Hawks, who produced and directed, has kept the action racy and raw...Humphrey Bogart stalks his cold and laconic way as the resolute private detective...Miss Bacall is a dangerous looking female, but she still hasn't learned to act...Likely to leave you confused and dissatisfied." CROWTHER, N. Y. TIMES.

"Rough, tough and sexy .Howard Hawks has directed the show in a stacatto and slam-bang manner...That it does not follow the book with complete fidelity is less surprising than the fact that it is as savage as it is...Packs a mean melodramatic wallop." BARNES, N. Y. HERALD TRIBUNE.

"Until that confusing climax, customers have an exciting time with the pell-mell rough and tumble of the picture. The dialogue preserves Chandler's tough, sexy spirit and the story swarms with pretty girls making sporty cracks. Through it all strolls Humphrey Bogart in top form." COOK, N. Y. WORLD TELEGRAM.

"Excellent...Between Bogart and the Chandler story, there's no question of a dull moment...Whether you understand all of it or not, 'The Big Sleep' is as exciting as they come. It's a fast roller-coaster with every dip another death and the threat of murder hanging over the ascents. You won't want to miss it, if you can take its brutal thrills." WINSTEN, N. Y. POST.

'STEP BY STEP'

(RKO)

"As unexciting as most purely formula pictures...A pedestrian whodunit." GUERNSEY, N. Y. HERALD TRIBUNE.

"RKO has a strong candidate for the title of the year's dullest and most fantastic melodrama...As the principals Lawrence Tierney and Anne Jeffreys move through the film like two bewildered innocents in search of a director." PRYOR, N. Y. TIMES.

"Lawrence Tierney attracted some favorable notice a year or so ago for the slashing viciousness he put into the title role of a picture called 'Dillinger.' Now he is having his trial in the handsome and heroic leading man department...There is a suspicion that he had better get back to the villainy business, but maybe it is that weird collection of awkward wisecracks written for him." COOK, N. Y. KORLD TELEGRAM.

"Tightly knit action stuff...Whodunit addicts certainly should go for it — despite the fact that it's not a guess-who picture ...Fair plus." THIRER, N. Y. POST.

'SWAMP FIRE'

(PARAMOUNT)

"The most exciting moment is Weissmuller's rather tame fight with an alligator...The official running time of 'Swamp Fire' is fifty-seven minutes. It seems more like three hours." PIHODNA, N. Y. HERALD TRIBUNE.

"The scenarist, Geoffrey Homes, would have done us all a big favor if he had just set the swamps afire in the first reel, instead of stalling the inevitable for about sixty minutes. But time apparently was needed to work in that much advertised wrestling match between Mr. Weissmuller and a crocodile. The poor beast looks so bored and indifferent, we can't see how Mr. Weissmuller had the heart to bother it." PRYOR, N. Y. TIMES

"Weissmuller, in his first non-Tarzan role, makes up for all those monosyllabic years by swimming very little and talking much too much...As for the action, the film forever simmers on the edge of something good, but rarely boils over." PECK, PM.


Rendezvous with Annie
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PHILIP REED • SIR C. AUBREY SMITH
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Screen Play—Mary Loos and Richard Sale
Based on Their Magazine Story
Associate Producer and Director—ALLAN DWAN
A REPUBLIC PICTURE

Film BULLETIN

America's Independent Motion Picture Journal

SEPTEMBER 16, 1946

ULTIMATE OUTCOME OF THE GOVERNMENT SUIT

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DO INDEPENDENTS NEED ALLIED?

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Reviews of the New Films

'CLOAK AND DAGGER' STORY OF OSS AGENT HAS EXCITEMENT
'THREE LITTLE GIRLS IN BLUE' ENTERTAINING MUSICAL SHOW
'STRANGE JOURNEY' ACTION PROGRAMMER HAS EXCITEMENT
'THE WALLS CAME TUMBLING DOWN' ENGROSSING MYSTERY
'THEY WERE SISTERS' BRITISH DRAMA WILL NEED SELLING
'UNDER NEVADA SKIES' GOOD ROY ROGERS MUSICAL-WESTERN

And Others, Pages 22, 23, 24, 26

MONEY MELODRA

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RKO RADIO PICTURES

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This folder contains a digest of reviews which have appeared in recent issues of Film Bulletin. The pictures covered are new releases by the Five Major Distributors whose product is nationally trade shown under the provisions of the former consent decree.

Film BULLETIN

No. 31

Supplement with
Vol. 14, No. 19—September 16, 1946

REVIEW OF REVIEWS

BOX OFFICE RATING, ● Poor; ●● Average; ●●● Good; ●●●● Excellent

TERMS DATES ETC.

M-G-M . . . 2 in 17th Block (Total 4)

Note: The others in this block "Boys' Ranch" and "Courage of Lassie" appeared in previous Review of Reviews.

'THREE WISE FOOLS' HOKUM FANTASY FOR OLD FOLKS AND KIDDIES

Rates ● ● for family houses

90 Minutes . . . Margaret O'Brien, Lionel Barrymore, Lewis Stone, Edward Arnold

Bad mixture of fantasy and reality will prove boring to sophisticated audiences, but old folks and youngsters should enjoy the antics of the cute young star. Fair grosses in naborhood and rural situations. . . . Weak in metropolitan deluxers and action houses. (Reviewed Issue June 24)

'FAITHFUL IN MY FASHION' LIGHTWEIGHT YARN MILDLY AMUSING

Rates ● ● generally as supporting dualler

81 Minutes . . . Tom Drake, Donna Reed, Edward Everett Horton

Mildly amusing, overly-sentimental romantic comedy. . . . Tom Drake's growing popularity should attract some 'teen age fans and the pic will get by in naborhood and family spots. (Reviewed Issue June 24)

M-G-M . . . 4 Not Set (1946-47)

'NO LEAVE, NO LOVE' LIGHTWEIGHT MUSICAL HAS VAN JOHNSON AS ASSET

Rates ● ● ● —; less in action and rural spots

117 Minutes . . . Van Johnson, Keenan Wynn, Pat Kirkwood, Guy Lombardo, Xavier Cugat and Orchestra

Spotty lightweight musical has innumerable specialties to pad out its nonsensical plot, plus one great asset — Van Johnson. . . . Proof positive that this will be strong boxoffice wherever Van is popular. . . . Usual Technicolor and M-G-M production flash is missing. (Reviewed Issue September 2)

'THE SHOW-OFF' SKELTON GETS LAUGHS IN REMAKE

Rates ● ● + in family houses; less elsewhere

84 Minutes . . . Red Skelton, Marilyn Maxwell, Marjorie Main, Virginia O'Brien

Skelton having a comedy field day. . . . Laugh provoking fare. Where Skelton is popular, this should get above grosses and family audiences particularly will enjoy the star's antics. (Reviewed Issue August 19)

'HOLIDAY IN MEXICO' OVERLONG MUSICAL HAS STRONG SELLING POINTS

Rates ● ● ● — on name values; weak for action spots

127 Minutes . . . Walter Pidgeon, Jose Iturbi, Ilona Massey, Xavier Cugat, Jane Powell, Roddy MacDowall.

Another of M-G-M's star-studded super-lavish, over-long Technicolor musicals. . . . Can't fail to be a fair box office success, even if the two hour telling of its frail, thread-bare plot will make many patrons restless, especially those who prefer a diet of red meat action fare to whipped cream frosting. (Reviewed Issue August 5)

'THE COCKEYED MIRACLE' COMEDY FANTASY SHOULD AMUSE

Rates ● ● as dualler generally

81 Minutes . . . Frank Morgan, Keenan Wynn, Cecil Kellaway, Audrey Totter

Novel, laugh-provoking treatment of life-after-death is heart-warming entertainment for the family trade. . . . Morgan and Wynn offer fair marquee draw. . . . Best suited to the duallers — more likely in the supporting spot. (Reviewed Issue July 22)

PARAMOUNT . . . 1 1946-47 Release

'TWO YEARS BEFORE THE MAST' GRIM ADVENTURE FOR MALES

Rates ● ● ● generally, better in action houses
98 Minutes . . . Alan Ladd, Brian Donlevy, William Bendix, Barry Fitzgerald
Grim and realistic nautical adventure. . . . Strongest appeal to male patrons. However, Ladd's popularity with the opposite sex, plus a strong line-up of male players, should insure good grosses generally. . . . Best in action houses. (Reviewed Issue September 2)

RKO RADIO . . . 3 in Sixth Block (Total 5)

Note: The others in this block, "Bedlam" and "Falcon's Alibi" appeared in previous Review of Reviews.

'TILL THE END OF TIME' STRONG EMOTIONAL DRAMA ABOUT VETS

Rates ● ● ● — generally
105 Minutes . . . Dorothy McGuire, Guy Madison, Robert Mitchum, Bill Williams
Timely and absorbing. . . . Romantic aspects will carry tremendous appeal to feminine fans. . . . Has several hard-hitting sequences to attract male patrons. . . . Climatic barroom brawl is a thrill highlight. (Reviewed Issue June 24)

'CRACK-UP' ANOTHER OF THOSE RKO ACTION 'SLEEPERS'!

Rates ● ● ● in action spots; slightly less elsewhere
93 Minutes . . . Pat O'Brien, Claire Trevor, Herbert Marshall
Cracker-jack melodrama and O'Brien's best vehicle in several seasons. . . . A genuine sleeper which should clean up in action spots and make a first-rate attraction in almost any type of house. (Reviewed Issue June 24)

'BAMBOO BLONDE' WEAK MUSICAL FOR LOWER SLOT

Rates ● ● as supporting dualler in naborhoods
68 Minutes . . . Frances Langford, Ralph Edwards
Leans far too heavily on Frances Langford, although her radio and record following may give the programmer fair box office draw in naborhood spots. . . . Strictly for the duals — supporting a drama or action topper. (Reviewed Issue June 24)

RKO RADIO . . . 5 in First 1946-47 Block

'SISTER KENNY' SERIOUS, SLOW-MOVING BIOGRAPHY, TEPID B.O.

Rates ● ● + generally; more in class spots; less in actiion houses
116 Minutes . . . Rosalind Russell, Alexander Knox, Dean Jagger
Serious and inspiring picturization unfortunately lacks many of the attributes of a popular success. . . . Russell gives the picture marquee power, but the romantic interest is slight, the lighter touches are few and the pace is pedestrian. (Reviewed Issue July 22)

'LADY LUCK' MILD COMEDY ABOUT GAMBLING URGE

Rates ● ● + as dualler if exploited; less in first-runs and action spots
97 Minutes . . . Robert Young, Barbara Hale, Frank Morgan, James Gleason
Padded by 30 minutes of repetitious comedy to become a rambling, moderately entertaining film. Name values are mild, but the gambling theme is exploitable. . . . Should serve as a fair-plus dualler. . . . Weak in both first-runs and action houses. (Reviewed Issue July 22)

'STEP BY STEP' SPY THRILLER HAS AMPLE ACTION

Rates ● ● + for action spots; good supporting dualler elsewhere
62 Minutes . . . Lawrence Tierney, Anne Jeffreys
While routine spy-thriller stretches the imagination, it is well-stocked with actionful moments. . . . Satisfactory entry for the dual bills, particularly in action houses. (Reviewed Issue July 22)

'GREAT DAY' WELL MADE BRITISH FILM DOOMED TO DUALLERS

Rates ● ● — as supporting dualler only, more in class spots
[illegible] Minutes . . . Flora Robson, Eric Portman
Splendid human tale of English villagers will probably seem trifling and dated to bulk of American patrons. Will get scant attention here and be relegated to supporting spot on average dualler. (Reviewed Issue July 22)

'SUNSET PASS' ZANE GREY WESTERN LACKS NAME VALUE

Rates ● ● — as supporter in action spots only
60 Minutes . . . James Warren, Nan Leslie
Well-plotted, old-fashioned western in solid fare for dyed-in-the-wool cowboy addicts, but, because name value (other than the author's) is nil, this will be a weak draw. (Reviewed Issue July 22)

RKO RADIO . . . 2 in Second Block (Total 5)

'CRIMINAL COURT' TAUT, INTERESTING CRIME MELODRAMA

Rates ● ● + as dualler generally; bill topper in action spots
62 Minutes . . . Tom Conway, Martha O'Driscoll
Closely-knit interest-holding program meller. . . . Strong supporting dualler generally and, if exploited, can stand alone in any action house. . . . Air of authenticity puts it far above run-of-the-mill action programmers. (Reviewed Issue September 2)

'GENIUS AT WORK' WEAK COMEDY EFFORT

Rates ● ● — as supporting dualler in minor houses
61 Minutes . . . Wally Brown, Alan Carney, Anne Jeffreys, Lionel Atwill, Bela Lugosi
Moss covered slapstick routines. . . . Pretty much of a dud. . . . Youngsters will get a kick out of both the farce and the obvious thrills. (Reviewed Issue August 19)

RKO RADIO . . . 1 Special

'NOTORIOUS' GRANT, BERGMAN, HITCHCOCK, HECHT—WOW!

Rates ● ● ● + generally
101 Minutes . . . Cary Grant, Ingrid Bergman, Claude Rains
Boxoffice smash. . . . Hitchcock's superb directorial skill, combined with luminous acting by Bergman and Grant, makes "Notorious" a topnotch thriller. . . . Marquee magic of these three names, plus an intriguing title, will make this one of the foremost money attractions of the season. (Reviewed Issue August 5)

20TH CENTURY-FOX . . . 1 July Release

'SMOKY' ANIMAL STORY IN TECHNICOLOR

Rates ● ● ● — in family and rural houses; less elsewhere
87 Minutes . . . Fred MacMurray, Anne Baxter, Burl Ives
Sure-fire ingredients of a well-loved animal story, outdoor action and gorgeous Technicolor photography pleasingly blended. . . . A natural for family and rural houses and it should do a bit above average business generally. (Reviewed Issue June 24)

20TH CENTURY-FOX . . . 2 August Releases

'CENTENNIAL SUMMER' PLEASING TECHNICOLOR MUSICAL IN 'STATE FAIR' PATTERN

Rates ● ● ● — generally; less in action houses
102 Minutes . . . Jeanne Crain, Cornel Wilde, Linda Darnell, William Eythe
Follows the musical pattern set by "State Fair" but fails to measure up to its high entertainment standard and will not achieve the box office success of that musical. . . . Enough good tunes, colorful incident and homey, pleasant story to raise this well above the average both in entertainment and box office merit. (Reviewed Issue July 22)

'DEADLINE FOR MURDER' FAMILIAR CHASE YARN

Rates ● ● in action spots or as supporting dualler only
65 Minutes . . . Paul Kelly, Kent Taylor, Sheila Ryan
Run-of-the-mill melodrama with killings aplenty but practically no suspense. . . . Will get by in action spots or as a supporting dualler in naborhoods. (Reviewed Issue June 24)

20TH CENTURY-FOX . . . 3 September Releases

'CLAUDIA AND DAVID' DELIGHTFUL COMEDY-DRAMA; BIG GROSSER

Rates ● ● ● generally
75 Minutes . . . Dorothy McGuire, Robert Young, Mary Astor, Robert Sutton
Has only one fault — it is too short. . . . Delightful film, gem-studded with realistic spontaneity and crammed with chuckles and heart-throbs. . . . Should get warm reception in every class of theatre, with highly favorable word-of-mouth boosting returns right down the line. (Reviewed Issue August 5)

'IF I'M LUCKY' MILD MUSICAL HAS IMPLAUSIBLE STORY

Rates ● ● + on name values
79 Minutes . . . Vivian Blaine, Perry Como, Harry James, Carmen Miranda, Phil Silvers
Mild, easy-going musical, overloaded with listenabely, if undistinguished, songs and sprinkled with laughs. . . . Silly story. . . . Good top dualler generally, strong enough to stand alone in naborhoods where younger element will flock to Como-James names. (Reviewed Issue September 2)

'BLACK BEAUTY' FILM VERSION OF CLASSIC NOVEL IS GOOD KID SHOW

Rates ● ● as dualler in naborhoods and rurals
74 Minutes . . . Mona Freeman, Richard Denning, Evelyn Ankers
For these (the younger trade), "Black Beauty" is pre-sold, but not wholly satisfying entertainment. For city sophisticates, film will carry scant appeal. . . . Principal selling point is novel's long-standing popularity. (Reviewed Issue August 19)

20TH CENTURY-FOX . . . 1 October Release

'HOME SWEET HOMICIDE' GOOD ENTERTAINMENT FOR FAMILY TRADE

Rates ● ● + generally
90 Minutes . . . Peggy Ann Garner, Randolph Scott, Lynn Bari.
Novel and entertaining programmer. . . . "Junior-Miss-turns-detective" angle can be exploited to attract family audiences, while Scott-Bari-Garner will give it fair name draw. (Reviewed Issue August 5)

WARNER BROS. . . 3 1945-46 Releases

'OF HUMAN BONDAGE' MAUGHAM'S TALE STILL EFFECTIVE DRAMA

Rates ● ● ● — generally
105 Minutes . . . Paul Henreid, Eleanor Parker, Alexis Smith
Interest-holding, intensely melodramatic remake . . . does not compare favorably with earlier version, but the tale is universally popular and a first-rate cast insure good grosses generally. (Reviewed Issue July 8)

'NIGHT AND DAY' LAVISH, ENTERTAINING MUSICAL SHOW WILL CLICK BIG

Rates ● ● ● + generally
128 Minutes . . . Cary Grant, Alexis Smith, Monty Woolley, Ginny Sims, Jane Wyman
Brilliant blending of the songs and biographical story of Cole Porter and a tremendously tuneful and entertaining film. . . . Undoubtedly will wind up among the top box office attractions of the season. (Reviewed Issue July 22)

'TWO GUYS FROM MILWAUKEE' MODERATELY AMUSING FARCE

Rates ● ● + generally; less in action houses
90 Minutes . . . Dennis Morgan, Jack Carson, Joan Leslie, Janis Paige
Light and amusing . . . Carson wraps up the film — and audience as well — with his down-to-earth clowning. A surprise finale which brings in Lauren Bacall and then husband Humphrey Bogart will have audience howling and send them out in a happy mood. (Reviewed Issue August 5)

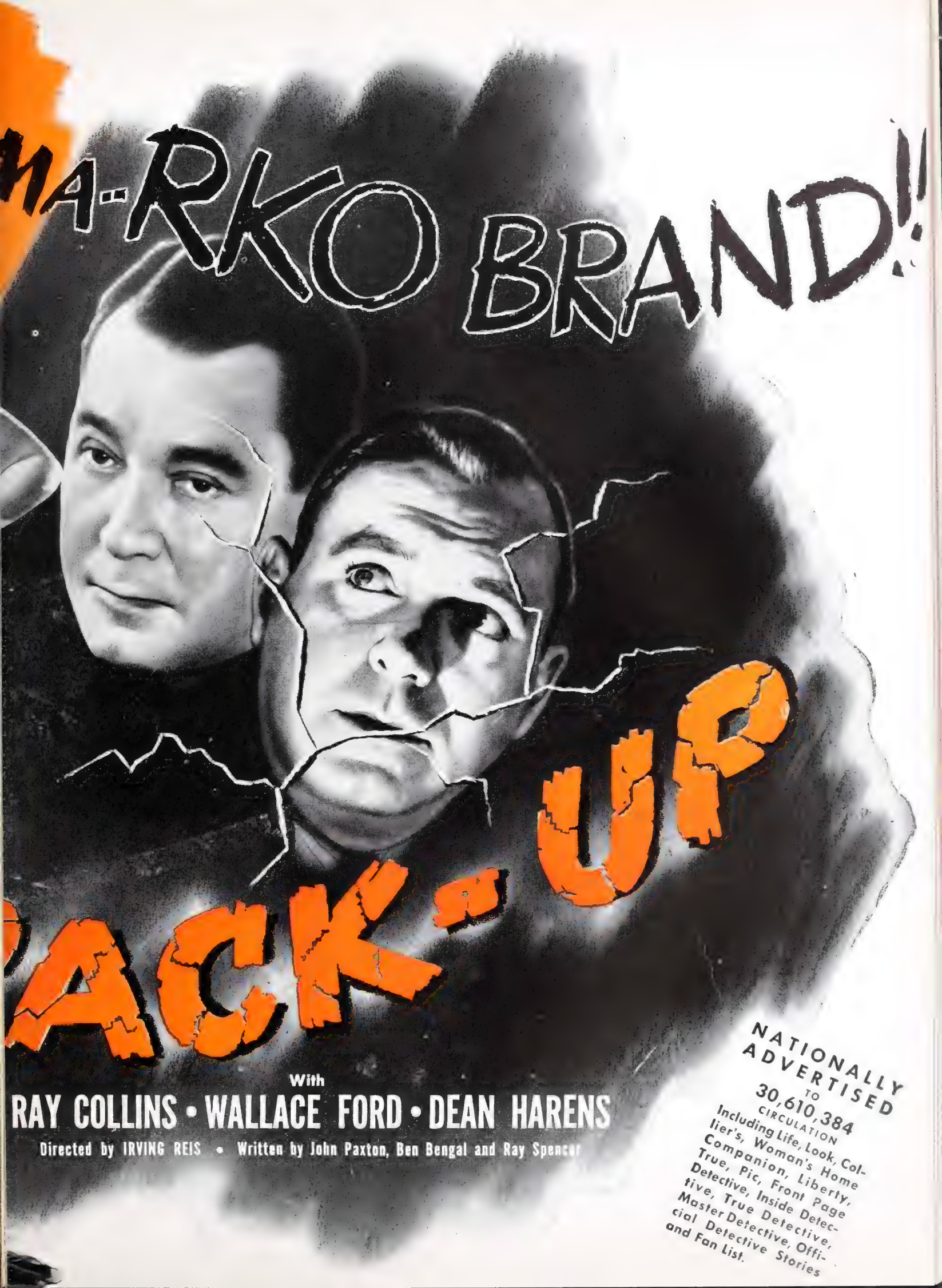
WARNER BROS. . . 2 1946-47 Releases

'THE BIG SLEEP' HARD-HITTING, EXCITING BOGART MELLER

Rates ● ● ● generally; more in action spots
114 Minutes . . . Humphrey Bogart, Lauren Bacall, John Ridgely, Martha Vickers
Honey of a hard-hitting murder melodrama — a tough, engrossing, strictly-adult film. . . . Gives Bogart his best role in several seasons and, coupled with Lauren Bacall's name value, should make a smash grosser generally. (Reviewed Issue August 19)

'SHADOW OF A WOMAN' CLASS C PROGRAMMER WEAKLY DIRECTED

Rates ● ● as supporting dualler
78 Minutes . . . Helmut Dantine, Andrea King, Wiilliam Prince
Class C or lower in virtually every department. . . . Dantine's rising star hits a serious air pocket. . . . Only a rather novel theme saves the film. . . . Can expect little response except as a supporting dualler in lesser naborhood and action houses. (Reviewed Issue September 2)


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"JUST WHAT THE DOCTOR ORDERED"

– N.Y. DAILY MIRROR


HA! HA! HA!

EDITORIAL

Vol. 14, No. 19 September 16, 1946

America's Independent Motion Picture Journal

ORGANIZATION

Organization has been a potent weapon for the groups using it in our industry. The film companies have their cozy little organization and it has been singularly effective in keeping the production field free of new competition in a period of acute shortage. Virtually all the arts and crafts of Hollywood are solidly organized and they have used their combined strength to keep wages apace with skyrocketing film profits. The projectionists have their tightly knit organization and even the ushers are organized in some localites.

Generally, such groups are united by a singleness of purpose, a factor conducive to strong organization. But an even more important element responsible for the power any union or trade group wields is the ample treasury that enables it to carry out campaigns and to withstand long sieges in order to gain objectives.

What of the independent exhibitors of the country? Here is a group with investments of countless millions in brick and mortar, yet they cannot attain the same degree of solidarity as the other branches of the industry. Why?

For one thing, the film companies shrewdly contrive to keep them in a state of seeming disunion by sponsoring or encouraging buffer organizations that deflect the full weight of the independents from any aims which might be inimical to the producer-distributors. Although most of them stand exposed, the distributor hirelings and sycophants yet manage to accomplish to an amazing degree their work of disorganizing the independents. This can be laid to the short-sightedness and the weakness of too many individual exhibitors—those who bellyache constantly about the abuses they suffer, but who sell out on any issue for some paltry favor.

What, then, is the answer for those true independents who know the need for organization—a need today more urgent than ever before in the history of this industry?

The answer lies simply in continuing to build Allied States Association, financially and numerically, to the point where it can deal with real authority in the fight for their protection.

Allied has its virtues and its failings, but that it is absolutely sincere in its aims, no one can deny. It has kept itself free of restrictive entanglements, has resisted tempting offers for affiliation with the producer-controlled chains that would have made its financial road much smoother.

Allied has been gaining respect in industry affairs. But this is not enough. Speaking for thousands of theatre owners, it should have behind it a bank balance that would shout of the organization's strength and influence, that would enable it to build arsenals on the many fronts on which it must fight to win battles for its members.

A tremendous amount of work must be done to overcome the damaging effects of the recent court decision in the Government's suit and no organization but Allied is suited to represent the independent exhibitors in this task

This might not sit well with many independent theatremen (or, for that matter, with Allied leaders), but we express the opinion that Allied sells its services too cheaply. We would like to see the Boston convention vote to double the dues of every member, to build a treasury that will bulwark the organization in an effective campaign to regain for the independent exhibitor a leading role, instead of a "bit" part, in the industry.

MO WAX

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A REPUBLIC PICTURE

ULTIMATE OUTCOME OF THE GOVERMENT SUIT

By ABRAM F. MYERS

General Counsel, Allied States Association



I respond to the request of FILM BULLETIN for an expression on the above subject with much trepidation. The law is not an exact science and one can predict the outcome of only the simplest proceeding with any assurance.

This is particularly true of Sherman Act cases, where the courts enjoy such a wide discretion in granting relief. It was not difficult to predict that the court would find that the defendants had violated the law because their actions were so clearly in restraint of trade. But only a rare-bit fiend in the throes of a nightmare could have envisioned the fantastic remedy which the court prescribed.

With these reservations I will venture upon the thin ice, hoping that I will not later find myself treading water.

I am quite confident that no method of auction selling such as that outlined in the District Court's opinion will ever be saddled on the industry by mandate of the Supreme Court. I am sustained in this view by two considerations. First, the imposition of such an elaborate system of regulation and policing, rendering every detail of every transaction subject to arbitration would not be a judicial act, but a legislative act, and could lawfully come into being only by act of Congress or as a part of a consent decree. Second, the system is not consistent with but is opposed to the spirit and purpose of the Sherman Act in that its inevitable effect will be to raise film prices, thereby necessitating increased admission prices to the detriment of the public.

We must bear in mind that the object of the suit was to divorce the producer-distributors from their theatres. That was strictly in keeping with the principle of the Sherman Act. Dissolution, divestiture and injunction are the traditional remedies in Sherman Act cases. The Department of Justice has wavered only once in its insistence upon divorcment. That was in 1940 when the then head of the Anti-Trust Division, Thurman Arnold, halted the trial and negotiated the woefully inadequate consent decree. Even then the Department retained the right to again raise the issue after a test period of three years. Since that time the Department has many times restated its position that complete divestiture is the only remedy which it will deem adequate.

Allied in common with all other exhibitor organizations is opposed to the auctioning of films, but here apparently the resemblance ends. We feel that since the court found serious violations of law, it must apply an appropriate remedy. Some organizations appear to think it is enough to oppose auction selling without supporting an alternative. The strength of Allied's position is that for many years it has consistently advocated the only effective alternative to auction selling, which is theatre divorcement. It seems to me that, in view of the court's findings, it must be one or the other. Faced with this choice, I have no doubt that the overwhelming majority of independent exhibitors will favor divorcement—in fact, the movement to climb aboard the divorcement bandwagon is already under way.

It seems reasonable to expect that the Department will appeal to the Supreme Court from any order the District Court may enter, and based on the precedents there is every reason to expect that the Supreme Court will rule that the defendants must dispose of their theatre interests. This seems to be accepted in most exhibitor quarters but the pertinent question has been raised whether the Department will seek divestiture as a substitute for auction selling or merely as an additional remedy. The District Court imposed auction selling as a **substitute** for divestiture. The logic of the situation is that if divestiture is granted there will be no need for the substitute. That, I believe, will be the attitude of the Department once divestiture is assured. In the meantime, the Department may be unwilling to release the bird in its hand while it reaches for the bird in the bush.

Whether the Department's appeal is directed merely against the failure of the District Court to grant divestiture, or whether it also is directed against the provision for auction selling, will not, in the long run, make much difference; although, for our peace of mind, we all hope it will be the latter. In either event, the order almost certainly will provide for a stay of proceedings thereunder pending disposition of the case by the Supreme Court. Then if the outcome in that court is what I hope and believe it will be, auction selling will never be imposed by court order, and if distributors resort to it voluntarily it will be at their own risk.

This is the realistic, unemotional view which I take of the situation. It is logical, consistent with the precedents and I sincerely hope that it will be borne out. As I see it, the only thing that could upset the apple cart would be for the Department of Justice abruptly to reverse its stand, to go back on its many public utterances and consent to an order based on the District Court's proposal, from which consent order there could be no appeal. So shocking a betrayal is unthinkable; it would bring both the Department and the law into disrepute; I am confident it will not happen and am resentful of intimations in some quarters that it might.

It ought not to be necessary after all these years to explain why I favor theatre divorcement on its merits and not merely as an alternative to auction selling. Close observation for many years convinces me that a principal bar to effective competition in the motion picture business is the artificial film shortage which the major companies have been able to create by reason of their monopoly of the key city first-run theatres. By manipulating the playing time in those theatres they regulate the flow of product to the independent subsequent-runs. The system is so profitable that the producers cannot be expected to change it so long as they retain their theatres. By extended runs, move-overs and repeat runs they first bleed the pictures white, and the resulting shortage enables them to impose exorbitant rentals and onerous conditions on the independent exhibitors.

My reasons for thinking that with total divestiture auction selling will be unnecessary can be summarized with equal brevity. The fear that has been expressed in some quarters and (we suspect) inspired by the affiliated interests, to the effect that independent circuits fashioned out of the defendants' theatres will practice the very abuses which the court has condemned, are without foundation. Under the principles (as distinguished from the remedy) of this decision, and under the Interstate, Crescent, Bigelow, Schine and Goldman decisions small exhibitors will be in a position to defend themselves against all abuses except those inherent in the operation of theatres by producers and distributors. The principal menace to the independent exhibitors now is the condition created by the District Court whereunder the existing monopoly is sanctified, the way is opened for enlarging and perfecting it, and the defendants are permitted to play their films in their own theatres in any manner they see fit.

DO INDEPENDENTS NEED ALLIED?

By JACK KIRSCH

President, National Allied



The above question, addressed to me by FILM BULLETIN, is of that class known as "rhetorical," because if the president of National Allied gave any but the expected answer several thousand independent exhibitors would drop dead! However, it is not in deference to my official position, but because of my deep-seated convictions, that I respond with an emphatic "Yes."

To ask the independent exhibitors, who must at all times cope with the highly organized distributors and affiliated theatres, if they need a strong, truly independent national association is like asking of working men need trade unions, or if family men need insurance, or if ailing human beings need doctors.

Allied is by far the largest single group of independent exhibitors in the United States. It today occupies the strongest position it has held since its formation in 1929. It is at the peak of its influence and usefulness. Because it has pursued a consistent course through the years, because it has been vigilant and active in all matters affecting the independent exhibitors, and because it has studied all sides of every industry problem before taking a position, Allied has earned the confidence not only of its members but of the independent exhibitors generally, as well as the respect of the other branches of the industry.

In responding to this invitation to write about Allied I am tempted to launch into a long recital of what I consider to be the outstanding achievements of our organization—how in 1929 it obtained standard sound equipment for the independents at a price they could afford to pay; how by franchise arrangements it stimulated the production of sound pictures when they were badly needed; how it fought and won the fight for interchangeability so that exhibitors in the early days could run the pictures with whatever sound equipment was available to them; how it negotiated with the distributors for many years for a better deal for the exhibitors and failed only because the solidly-organized distributors would not yield; and how, finally, despairing of all hope of obtaining relief by normal process of negotiation Allied was forced to embark on a campaign of legislation and litigation in order to protect its members.

While I am on this subject, I would like to glance briefly over the years and see how many o Allied's principles have been carried into effect. Allied declared that no exhibitor should be forced to buy pictures he did not want in order to secure the pictures he required. No one today even imagines that after the decree in the Government's suit has been settled compulsory block-booking will ever again be a problem. Allied was against blind-selling and on this was willing to compromise on proper synopses in order that more pictures might be available for licensing at one time. In the future all pictures will be trade-shown and if licensed in a group the contract will provide for a cancellation right. Allied contended that it was morally wrong for the producer-distributors to build and acquire theatres in competition with their customers, the independent exhibitors, and to grant such affiliated theatres special preferences and advantages which were denied to their independent competitors. We have lived to see the preferential formula deals, master contracts, franchises and other preferential practices which were the basis of the affiliated monopoly condemned by the courts and affiliated expansion reduced to a snail's pace. Allied has sought to encourage new sources of production in order to break the artificial film shortage and in that connection advocated that the producer-distributors be divested of their theatres in order that new producers and distributors might have a fair crack at the highly profitable prior-run revenue.

Allied was born when the distributors' theatre-grabbing campaign was in full swing. An independent exhibitor never knew when an affiliated theatre would open in opposition to him and relegate him to an inferior run. Independent exhibitors now are able to sleep nights undisturbed by the nightmare of affiliated invasion. Allied felt that the independent exhibitors should maintain their separate public relations and public contacts so that their special interests might be properly represented. Through Allied the independent exhibitors have been successfully represented and, we submit, such representation has been more effective than could have been afforded by any so-called "all-industry" organization backed by a huge legislative slush fund; and in this connection, Allied points out that it always has cooperated with other branches in all legislative matters in which those branches and the independent exhibitors had a common interest.

There has been much talk and some activity about forming a new all-inclusive organization to swallow-up Allied. Thoughtful men, even in affiliated ranks, do not favor any such project since they recognize the value to the industry as a whole of an alert and able group of independent exhibitors who can bring their influence to bear in matters affecting the general welfare. Moreover, if Allied were to disappear or to come under the domination of the other branches, others less experienced and less able would certainly pick up the torch. Rather than that there should and inevitably will be a general recognition of the justice of Allied's principles—including those yet to be vindicated—as well as general acquiescence therein. Allied should remain the established point of contact between the independent exhibitors and the other branches of the industry. True cooperation will ensue when there is general acceptance of the right of Allied to speak for the independent exhibitors.

BROADWAY NEWSREEL

The start of school and the continuance of the trucking strike, which resulted in the elimination of display ads in several New York papers, affected grosses in many of Broadway first-runs but records were still being broken by such new attractions as "Caesar and Cleopatra," "The Killers" and "The Big Sleep." Even the longer-run films, such as "Notorious" and "Holiday in Mexico" went to new highs for third or fourth weeks. "Caesar and Cleopatra," which was being heralded with two spectacular theatre-front displays at the Astor, where it is playing, and at the Winter Garden, set a new house record of $69,000 for its initial stanza following the highlyprofitable 20-week run of "The Kid from Brooklyn," which grossed a total of $660,000. The British-made starts a third week on September 19th and is expected to play until the holidays..."The Killers," which had an initial week's gross of $75,000, more than 25 per cent higher than the previous Winter Garden record, followed this with a second week of $57,000, higher than any previous opening week. The late shows which continue until 3 A. M. make this high figure possible..."The Big Sleep," originally set for four weeks at the Strand, has been extended to run at least six following an opening stanza which set new highs for a non-holiday opening day, weekday, Saturday, Sunday and week-end business. This bill is supported by a strong stage headed by Bob Crosby and His Orchestra...At the Paramount, "Monsieure Beaucaire" and Charles Spivak and His Orchestra set a new 1946 opening attendance figure when more than 33,000 persons crowded in. This bill followed the six week engagement of "The Strange Love of Martha Ivers" and Dinah Shore on the stage which gave the Paramount a total gross second only to "Road to Utopia."

At the world's two largest theatres, Radio City Music Hall and The Roxy, business is continuing at a sensational pace. "Notorious," now in its fifth week at the former, chalked up over $650,000 for its first four stanzas supported only by the customary name-less stage revue. Picture is expected to play through October before Columbia's "The Jolson Story" comes in...Total for the first three weeks of "Holiday in Mexico," with Gene Krupa and Mitzi Green on the stage, also passed all previous records in the 26-year history of the Capitol but "Three Wise Fools" is scheduled to come in before the end of September...The Roxy, where "Claudia and David" and Vivian Blaine in person showed an average weekly gross of more than $100,000 for its four-stanza run, started off exceptionally strong with "Home Sweet Homicide" and Hildegarde furnishing the stronger in person draw...Loew's State has also been doing well with two consecutive first-runs, Republic's "Earl Carroll Sketchbook" and Columbia's "Thrill of Brazil," supported by exceptionally strong vaudeville bills...Except for "HenryV," which is continuing its two-a-day run at the smaller Golden Theatre after eleven capacity weeks at the huge City Center, business at the others ranges from good to below average.

NEWS DIGEST

Bi-Weekly Review of the Trade's Events



Nathan Yamins, of Fall River, Mass., one of the founders of Allied and Chairman of the Allied 1946 Annual Convention being held in Boston this week at the Copley Plaza Hotel, will welcome the hosts of exhibitors flocking to the conclave, considered one of the most important independent exhibitor meetings of all time.



E. Thornton Kelley, Allied's convention manager, who has the gigantic task of coordinating the many and varied activities for the enlightenment and entertainment of the delegates.



William A. Scully, vice-president and general sales manager of Universal-International, recently revealed the revised line-up and tentative sales policy of the company in line with the new single-selling plan.

ALLIED OPENS GREATEST MEETING

The largest and, probably, most important independent exhibitor conference in the industry's history began today (16th) with the opening of National Allied's 1946 annual convention at the Copley Plaza Hotel in Boston. With the motion picture industry on the verge of momentous changes precipitated by the Government's anti-trust suit, independent showmen from every part of the country, including hundreds not affiliated with Allied, will bring their views and hear such notables as A. F. Myers, general counsel and chairman of the board of Allied, Jack Kirsch, president, and Eric Johnston, president of the Motion Picture Association, expound on industry problems.

Prefaced by a board of directors' meeting on Sept. 14-15, the agenda for the conclave will be:

Sept. 16: Convention registration. Business session, 1 to 5 p. m. Dinner and night club party at the Bradford Roof Garden in the evening.

Sept. 17: Harbor sail or golf, 9:30 a. m. Business session, 1 to 5 p. m. New England shore dinner at North Scituate, 6 p. m.

Sept. 18: Exhibitors' forum on the New York anti-trust case, 10 a. m. to 5 p. m. Cocktail party, 6:30 p. m. Annual banquet, with George Jessel as master of ceremonies and Eric Johnston as speaker, 7:30 p. m.

New England Allied Hosts

With Independent Exhibitors, Inc., Allied's New England unit, acting as hosts, Nathan Yamins, Convention Chairman, Leonard Goldberg, General Chairman, and E. Thornton Kelley, Convention Manager, will welcome the trainloads of exhibitors flocking to the meeting, in response to president Jack Kirsch's invitation extended to all independent theatremen to attend the forum. Among the non-Allied organizations to be represented is the Independent Theatre Owners Association of New York, headed by Harry Brandt, with the entire executive committee attending. Allied's Illinois contingent, headed by Kirsch, occupied an entire train, as they left Sept. 15 for Boston.

In addition to the decree and its auction selling provisions, topics of discussion will include the theatre checking problem, percentage pictures, shortage of product and other vitally important phases of the exhibitor's business. In a statement last fortnight, Yamins reported, "The national organization wants to restore competition and create an equality between exhibitor and distributor. It will seek a mutuality of contract – that is, one drawn up by exhibitors and distributors so that the provisions would be fair to both sides.

"It is now a seller's market", said Yamins, "because fewer pictures are being produced. Distributors have found that they can make more money with less product. Allied believes that divorcement of theatres from the producer-distributors will bring about increased production." Yamins also revealed that Allied was laying plans to sponsor a series of pictures to be made by Colonial Pictures Corp. at its Yonkers, N. Y., studio. Details of this and other plans to aid the independent exhibitor were to be revealed at the convention.

* * *

AUCTION PLAN OPPOSITION MOUNTS

The provisions of the court decision handed down in the New York anti-trust case, particularly "auction selling", still held precedence last fortnight among the industry's major problems with action and promises of action coming from all parts of the country as aroused exhibitors voiced their opinions, individually and through their organizations.

Scheduled to be among the principal topics of discussion and subsequent action at Allied's national convention in Boston this week, the auction selling plan came in for verbal lashings from exhibitor organizations and a defense of the plan was forthcoming from one distributor head — one, incidentally, who is not a party to the suit. He was Herbert J. Yates, president of Republic, who told the press of his belief that auction selling would be of benefit to the industry as a whole. He predicted that the decree would put the industry on a sounder basis and the resultant competition would increase profits. He added that the country needs at least another 3500 theatres.

ATA Appeals To Exhibitors

Exhibitors, almost unanimously, seemed to disagree that the bidding plan as dictated by the court would help anyone but the distributors. The American Theatres Association, pressing its opposition to auction selling, took its plea directly to every exhibitor in a communication addressed to 16,000 theatres inviting theatremen to communicate with ATA and to forward any suggestions that they might have for the guidance of ATA's action. S. H. Fabian, president of ATA, said, "There is no group other than the exhibitors themselves who can be depended upon to paint a realistic picture of the effect of auction selling. We hope that exhibitors regardless of association affiliation will give us the benefit of their views on the subject."

The ATA letter, signed by Ted R. Gamble, ATA Board chairman, promised that the organization was prepared "to fight this matter to the U. S. Supreme Court if necessary in order to assure that exhibitors in the conduct of their business may not be bound by rules that they had no voice in formulating and that may well place in jeopardy their ability to continue in business." The communication was sent after a board meeting which approved both the ATA decision to intercede in the anti-trust suit in opposition to auction selling and the retention of Thurman Arnold as its counsel. The board also approved appointment of a committee, headed by Harry Arthur of St. Louis to work with Arnold, with full powers to prosecute a lawsuit in an attempt to defeat the auction selling plan.

Poll Against Bidding Plan

Meanwhile, MPTOA's poll of exhibitors recorded continued opposition to competitive bidding and upheld the majority leaning toward theatre divorcement. With approximately 681 theatres represented, the vote against competitive bidding was 188 to 18, while the balloting in favor of divorcement ran 130 to 75.

In Chicago, Allied Theatres of Illinois at its forum meeting declared its opposition to the plan. President Jack Kirsch said that a more acceptable plan to the exhibitor would be to block-book distributors' product after tradeshowing with privilege of can-

(Continued on Page Twelve)



Si Fabian, president of the American Theatres Association, disclosed that the ATA would push its opposition to auction selling under the court decree into the courts and up to the Supreme Court, if necessary.



Milton E. Cohen, Eastern Central district manager for RKO, was feted by the Variety Club in Detroit recently. Seen with Cohen (center) are Robert Mochrie (left), RKO Radio vice-president, and Nat Levy, Eastern division sales manager.



James Majorell, trailer producer for National Screen Service, left for England on the Queen Mary, Sept. 5, to join the NSS London office as head of all trailer production.



Ann Todd, British star, en route to Hollywood to co-star with Gregory Peck in Alfred Hitchcock's "The Paradine Case", chats with the trade press (Mel Konecoff, The Exhibitor; Merlin Lewis, Showmen's Trade Review and Frank Leyendecker, Film Bulletin) at David O. Selznick's cocktail party in New York.

NEWS DIGEST

(Continued from Page 11)

cellation. Kirsch explained that there was nothing in the court order to prohibit block-booking and that exhibitors will fully abide by what the Government rules.

Mich. ITO Asks Voice

Independent Theatre Owners of Michigan passed unanimously a resolution condemning the court's opinion "upon information now available to us." The resolution, which was sent to the Attorney General, said that the proposed decree "is definitely against the interest of all independent exhibitors and also to the best interest of distributors." They requested a copy of the proposed decree, and an opportunity to "voice our opinion as an organization relative to the decree."

In Omaha, last week, Allied Independent Theatre Owners of Iowa and Nebraska resolved to oppose any regulation of the industry — including the proposed auction of pictures — being "foisted on us without first being heard."

Auction House Offers Plan

From New York came a report that Joseph P. Day, Inc., one of the largest auctioneering houses in the country, had submitted a plan to the Court, the Department of Justice and to the distributors in which the mechanics of competitive bidding would be handled by the auctioneer. It provides for a trained manager in each office, who was also a lawyer, and a recording secretary who would be a licensed auctioneer. Bids would be recorded and records of such transactions would be available to distributors, exhibitors, representatives of the court, etc. Only qualified exhibitors, designated by the exchange manager, would be notified of the date and time of sale and the manner, i.e., by auction or sealed bid. Pictures would be divided into six classes: "Super", "A", "B", "C", newsreel and short subjects. The legality of the proposal by the Day Co. was still in doubt, but company heads were studying the plan, it was reported.

* * *

U-I PROGRAM SET, SCULLY UNVEILS POLICY

Following the announcement that Universal-International's revised 1946-47 program will include 25 domestic and 12 British top-budget pictures, William A. Scully, vice-president in charge of distribution, revealed Universal's distribution policy for the new season at the company's divisional sales meeting in Denver.

Stressing that plans were still subject to change, ostensibly to meet the demands of a final decree in the anti-trust case, Scully revealed that the general sales policy would meet the following conditions:

In non-competitive situations, features will be offered individually, but the exhibitor may license as many as may be available during the season, with the privilege of cancellation to be negotiated with each account.

In competitive situations, no picture will be licensed until after it is completed and available for trade screening. Each picture will be offered individually and the licensing of one will not be conditioned upon the licensing of another.

"True Value" in Picture

Scully stated that the competitive status of a theatre "should have nothing to do with establishing the true value of a picture. The value will be inherent in the pictures themselves. Our production program is quite in harmony with any type of selling. Our pictures will be available to anyone who has the possibilities of guaranteeing us the return which is in keeping with the picture's potential earning power."

At the meeting, also, Scully named Pete Dana, Foster Blake and Barney Rose to district managerships. Dana, former Pittsburgh branch manager, becomes district manager for Cleveland and Pittsburgh; Blake, in charge of the Los Angeles exchange, takes over the L. A., Denver and Salt Lake City district, and Rose, San Francisco branch manager, heads the San Francisco, Seattle and Portland district.

Enterprise Out

The revised plans for U-I's production and distribution set-up for the 1946-47 season followed a week of meetings on the West Coast between heads of the merged interests of International Pictures and Universal Pictures. These included Matthew Fox, U-I executive vice-president; J. Cheever Cowdin, U board chairman, and Charles D. Prutzman, vice-president and general counsel, as well as distribution and production executives.

The change allows for the elimination of six Enterprise Productions, which were excluded when the tie-up between Enterprise and Universal was dissolved by mutual agreement. Enterprise has made no commitment for release of its product, despite the announcement that the company would continue its full production plans. Reports were current, however, that Enterprise might conclude a releasing deal with Columbia.

* * *

GOLDMAN AWARDED $410,000 DAMAGES

William Goldman, Philadelphia independent circuit operator, last Wednesday (11th) was awarded triple damages of $125,000 plus interest, totaling approximately $410,000, by U. S. District Judge William H. Kirkpatrick as partial damages in his anti-trust suit against the Warner circuit and major distributors. The action was instituted in 1942 as a result of Goldman's inability to obtain first-run product for his Erlanger Theatre.

Judge Kirkpatrick's award covers only the period up to the filing of the suit and leaves open the door for Goldman to file a further action to recover losses suffered from 1942 until the present.

* * *

"OUTLAW" SEAL REVOKED

The Motion Picture Association's revocation of its Certificate of Approval of Howard Hughes' "The Outlaw", an action taken at a special board meeting last fortnight, gave rise to some newspaper reports that such action prohibited the picture from being shown in any theatre owned or operated by members of the MPA. An immediate denial was forthcoming from MPA, saying that Association members and all other exhibitors "are free to show 'The Outlaw' without any obligation or penalty."

The seal was revoked, MPA said, "because Hughes Productions violated the terms on which it was granted by using objectionable and inaccurate advertising which had

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STUDIO SIZE-UPS

Behind the Scenes of Film Production

COLUMBIA

Casey Robinson's first chore under his new deal with Columbia will be on "No Sad Songs For Me," starring Irene Dunne. Robinson, who has scored successfully working on so-called "women pictures," is having his first go with Miss Dunne in this one. No leading man has been selected as yet.

"My Empty Heart" has resumed production with all the problems presumably ironed out and a new producer, Helen Deutsch, at the helm.

A glance at the current production schedule and the list of recently completed films at this studio makes a double-take necessary. The roster is scarcely typical of Columbia product, for example: "Down To Earth," a Technicolor Rita Hayworth special; "Dead Reckoning," with Humphrey Bogart and Lizabeth Scott; "My Empty Heart," with Rosalind Russell and Melvyn Douglas; "Johnny O'Clock," with Dick Powell and Evelyn Keyes, and "The Jolson Story." If production, cast and story values mean anything, this is a list any studio could sell proudly.

Speaking of "The Jolson Story," Robert Gordon, who was hired by Columbia to work on the film, because he played Jolson as a boy in "The Jazz Singer," has been made a director. His first chore will be "Inside Story."

As "Dead Reckoning" (Bogart-Scott), "Down To Earth" (Hayworth-Parks) and "Mr. District Attorney" (Dennis O'Keefe-Marguerite Chapman), wound up, three lesser, typical Columbia, films got under way. They are: "Alias Mr. Twilight" (Michael Duane-Trudi Marshall), "Last of The Redmen" (Jon Hall-Evelyn Ankers) and "The Lone Wolf's Invitation To Murder" (Gerald Mohr-Sheila Ryan).

EAGLE - LION

To confirm its steady growth, Eagle-Lion has issued a list of its pacted production staff and player roster. Ten producers now under contract include: Aubrey Schenck, Albert Cohen, Ben Stoloff, Robert Stillman, Joseph Fields, Lee Marcus, Marvin Stahl, Ginger Rogers, David Niven, Barbara Stanwyck, Norma Shearer, Jerry Briskin, James Geller and Michel Jacoby.

The players' list includes: Cathy Dart, Arturo de Cordova, Jan Ford, Terry Austin, Kenneth Farrell, June Lockhart, Shirley Patterson, Johnny Sands, Tom Conway, Noreen Nash, Charles Trenet and Constance Dowling.

Leigh Jason, who recently left the Columbia lot, has been signed to direct "Her Wedding Night," the first Joseph Fields production for E-L. Dennis O'Keefe, Ann Richards, Constance Dowling and Tom Conway have top roles in this film which starts early in October.

No production on the lot last week.

Trouble on the handling of "Repeat Performance," resulted last week with Marion Parsonnet checking off the lot leaving the property behind him. Originally the property belonged to Parsonnet. He did a scripting job and then assigned the whole setup to an independent corporation which transferred title to Eagle-Lion. When the difficulty came up, Bryan Foy was instructed to keep the property under the Eagle-Lion banner thus cancelling the deal which Parsonnet had made. Obviously, Parsonnet got some sort of settlement but details were not available.

ENTERPRISE

It is not surprising that Enterprise, Charles Einfeld's budding company, walked out on its releasing deal with Universal (now Universal-International). Einfeld signed the deal on June 4, before the U-I merger. He feels that under the new set-up, the six Enterprise pictures which were to be sold through Universal would get lost in the shuffle or, at best, get second billing to U-I product. U-I executives made no effort to keep to the bargain since they feel that U-I product will be of sufficient calibre to meet the schedule of 36 films for the 1946-47 season.

New Releasing Deal On Fire

At the moment Enterprise has close to $5,000,000 tied up in the completed "Ramrod" and currently shooting "Arch of Triumph." The outfit has commitments with Lewis Milestone, David Lewis, Ingrid Bergman and others. All that is needed is a releasing outlet — and fast, but that should not be difficult to get. Currently, negotiations are pending with RKO and United Artists, although studio spokesmen refer mysteriously to a "chance that they'll release on their own." It is safe to presume that a releasing deal will be consummated within the next two to three weeks, at the latest.

Meanwhile, all efforts are being concentrated on the wind up of "Arch of Triumph," which David Lewis is producing and Lewis Milestone is directing.

The signing of Norma Shearer to a long-term contract was the coup of the week at Enterprise. No immediate plans for Miss Shearer were announced, but she joins an impressive list of personalities under the Enterprise banner.

METRO-GOLDWYN-MAYER

The trend to reprints (a fancier name for re-issues) is growing generally and particularly at MGM. In addition to the six already announced at the recent Chicago convention, Metro is preparing seven more for re-release during the 1946-47 season. They are: "Goodbye, Mr. Chips," "Born To Dance," "The Good Earth," "Pride and Prejudice," "Mutiny on the Bounty," "San Francisco" and "Babes In Arms."

With two pictures currently in production and ten properties on his work list, Joe Pasternak stands to be Metro's busiest producer of the new season. "Unfinished Dance" and "This Time For Keeps" are the two now winding up, with "The Kissing Bandit" scheduled for starting this month. Tony Martin and Kathryn Grayson are teamed in this one.

To Plug Tony Martin

Metro is counting on a big career for Tony Martin since he is alone among the romantic songmakers who also has good looks. His radio show, exploitation of his romances with current so-called glamour girls, are being used to plug his stock and whet the interest of the bobby sockers who helped so much to create the Sinatra panic.

Others on the Pasternak list include, "The Birds and the Bees" and "Cabbages and Kings," with seven others in various stages of production, planning, scripting and discussion.

An immediate and practical result of the consent decree is seen in Metro's dropping of their long practiced "move-over" policy. It will no longer be possible for an exhibitor to move an MGM picture over from a first-run house to a second-run house. Bidding for the product will have to be done individually for each theatre regardless of the same ownership.

John Carroll Quits

John Carroll has left the Metro studio in spite of an unfinished contract by mutual agreement. Carroll was a victim of the MGM occupational disease—too many players and not enough roles. There hasn't been enough work for Carroll on the lot (his last was "Fiesta," still not in release) and it is clear that his future there would be limited. The actor plans to freelance.

For the third time, an author has been handed $125,000 with an additional $50,000 to come based on sales of a novel to come. This is Metro's annual award and it goes to Mary Renault for a story to be published next year called "The Sacred River." Metro has requested a title change and the book may hit the stands as "Room In Paradise," which is the film title the studio wants to use.

Another property was acquired this week when the studio bought "B. S's Daughter," by John Marquand, for an undisclosed sum. Another Marquand property on the Metro production list is "So Little Time," screen rights for which were acquired from Vanguard Films. This acquisition was made in a deal with Selznick for "The Paradine Case," which was a Metro property.

Arthur Freed, who is a specialist in spectacular musicals like "Ziegfeld Follies" and "Till The Clouds Roll By," has his 1947 top chore set. It will be "The Lives of Rodgers and Hart" in the usual big star cast-extravaganza manner. This biog-musical is plotted to outdo anything thus far presented in the field of "how song writers live."

Serious Role for Van

Deborah Kerr, who scored here in "Vacation From Marriage," is now an MGM player. The studio bought her contract from Gabriel Pascal and will soon cast her in an MGM film, although it may be made in London. The actress, who until a few years ago was earning $12.00 a week acting in an open air theatre in London, is being paid $3,000 weekly on her Metro deal.

Only new starter on the lot is "The Romance of Rosy Ridge" which gives Van Johnson his first serious role in over two years. Featured with Johnson is Janet Leigh, the young girl discovered recently by Norma Shearer, in her first role. Roy Rowland is directing for Jack Cummings.

"The Arnelo Affair," an Arch Oboler directing job, was brought in on a 40-day schedule, somewhat of a record on the Metro lot. This hopped-up production is in line with the new policy from the executive front which is attempting to cut down shooting schedules (and expenses) from the not-unusual 120-day routine.

STUDIO SIZE-UPS

MONOGRAM

In assuming the post of executive production director left vacant by the recent passing of Trem Carr, President Steve Broidy laid emphasis on the fact that he will work to intensify and continue the production policies set up in the past year. Edward Morey, vice-president of the company and Broidy's executive assistant, was named to fill Trem Carr's place on the board of directors. Discussion at the executive meetings stressed an aim toward leadership in the B picture field as well as continued effort in the "million-dollar budget" films.

'Fifth Avenue' Getting Attention

The studio last week closed a deal for additional property adjacent to the studio. They bought a piece of ground 200x147 for $75,000 now improved with ten one-story bungalows. The houses will be used for producers' offices and to take care of the expanded publicity department under Lou Lifton's direction.

All hands are on deck concentrating on "It Happened On Fifth Avenue." The Roy Del Ruth production is requiring more in set construction and technical departmental work than had been expected and all departments are being keyed to that production. As a result, only two films are scheduled for starting in September. They are a Johnny Mack Brown and a Cisco Kid western.

PARAMOUNT

The weed-out process continues in Paramount's production department. Wells Root, signed a year ago to a producer-director-writer deal, has left the lot without a screen credit to his name. Before joining Paramount, Root was a writer at MGM. He came with three properties prepared for shooting but none have been scheduled. Root is the fifth producer to leave the lot in recent months. Others were: Kenneth Macgown, Karl Tunberg, Seton Miller and Sol Siegel. No comment is made on Root's leaving either by the producer or the company. One possible reason for this turnover in the production department could well be the trend toward indie producer deals for which Paramount seems to be aiming.

Seven Features in Production

With seven pictures now in production including the new one, "The Big Haircut" (Alan Ladd-Robert Preston), Paramount is heading for the highest production peak since before the war. Danny Dare's production of "Variety Girl," with an all-star cast; "Blaze of Noon," with Sonny Tufts, Bill Holden, William Bendix, Sterling Hayden and John Lund, and Pine-Thomas' first color production, "Adventure Island," are all ear-marked for September startings.

Val Lewton, who recently left RKO to join the Paramount production staff, has been handed his first assignment. It will be "The Sainted Sisters." Neither casting nor starting date has yet been set.

Brian Donlevy, six months short of completing a seven-year contract with Paramount, has asked for and gotten his release from the studio. A disagreement on scripts was the chief cause of the break.

Leslie Fenton has been handed a three-year directorial contract by this studio. No assignments have been handed Fenton, whose last important job was "Tomorrow The World" for Lester Cowan.

PRC

After President Harry Thomas' announcement recently of the 1946-47 schedule of production for PRC, there can be no doubt that this company is going on performing a useful function in the Pathe organization, at least for the time being.

"Stars Over Texas," one of the Eddie Dean specials programmed on the scheduled announced by Thomas, is now in production on the lot. Robert Tansey, serving as producer-director on the film, will make this his last for PRC. He is leaving the company immediately upon completion of the film and will form his own company to work exclusively in Cinecolor specials. It is possible that he will release his product through PRC.

Producer William Stevens has a picture in work on the lot this week, also. It is a dog yarn featuring Rin Tin Tin III. Max Nosseck directs.

Bonuses To Prod Salesmen

To spark the sales program for the coming year, PRC is initiating a bonus and profit sharing plan in its sales department as of January 1. Branch managers, district managers, salesmen, bookers and exchange managers will all be eligible. The plan is called the "52 Club" and is aimed to eliminate the slump that follows hypoed sales drives each year. No details of percentages were available, but Vice-President Lloyd Lind in announcing the plan augered "unpredictable advantages for all participants."

REPUBLIC

All quiet on the Republic front, there being no more talk about dropping B's or anything else as ridiculous.

Production on this lot is at a new low, although, with one-third of the 1946-47 schedule already completed, production here will not hit any particularly high peak during the coming season.

"That's My Girl," a Cinecolor picture, and "Oregon Trail Scouts" wound up last week. "Apache Rose," a Roy Rogers western, continues. Only new starter is "Hit Parade," the studio's annual musical of this type, with Eddie Albert and Constance Moore heading an impressive cast. Frank McDonald is producer-director on this one.

RKO-RADIO

After all the talk and rumor about Maurice Chevalier during the war, he is going back to work in American pictures. He has been signed for the star role in "Golden Silence," which Rene Clair will produce and direct in Paris. This film, starting next month, is the first of a series of pictures that RKO will make and distribute in association with Pathe Cinema.

"Stage Door," which nine years ago brought new glory to Ginger Rogers and Katharine Hepburn, is going to be remade at RKO. Executive Producer Robert Sparks and Producer Warren Duff are huddling on the plans and quietly testing many of RKO's young contract players for roles. It is said that the script will not be rewritten, which in itself, would be an innovation. Whether the cast will be made up of comparative newcomers or whether a top name or two will be written in to bolster box office has not, as yet, been decided.

Parsons Gets Young for Lead

RKO and Val Lewton (now on the Paramount lot) were ordered to pay $25,000 to Samuel Golding and Norbert Faulkner, playwrights, who charged plagiarism in a Superior Court law suit. The Court ruled in favor of the writers who claimed that Lewton plagiarized their story, "The Man and His Shadow," in his picture, "The Ghost Ship."

Harriet Parsons finally got a leading man for her production of "A Very Remarkable Fellow" and shooting will start shortly. Robert Young has been signed for the role which was first slated for Dick Powell and also for Cary Grant and Robert Cummings. No other casting has been announced.

With "It's A Wonderful Life," in the editing state, Liberty Films is preparing seven more stories for filming during the 1946-47 season. Next to come will be "One Big Happy Family" with George Stevens directing. "It Must Be Love" and "A Time Like This" are also on the Stevens' schedule. Frank Capra, who just completed "It's A Wonderful Life," has "The Flying Yorkshireman," "The Friendly Persuasion" and "No Other Man" on his program. In scripting now is "The Red and the Black" which has not been assigned at this point.

Impressive Inde Lineup

The Liberty roster, plus Sam Goldwyn's four, will give RKO a strong backlog of prestige films for the season. Goldwyn's program includes "The Bishop's Wife," with David Niven and Teresa Wright; "Earth and High Heaven," "Billion Dollar Baby" and a Danny Kaye starrer. It is rumored that Goldwyn may have some difficulty with "Earth and High Heaven" since the man from whom the hero of the story was drawn, has had prepared a brief in which similarities of personality and character are noted. Undoubtedly some settlement will have to be made.

New starters on the lot include the Hakim-Litvak production of "A Time To Kill," with Henry Fonda and Barbara Bel Geddes. This is Fonda's first since his return from service.

Lillie Hayward, RKO's third woman producer (Harriet Parsons and Joan Harrison are the other two), has started her first picture there with child-actress Sharyn Moffett heading the cast. It is a dog-child yarn.

20th CENTURY-FOX

"The Late George Apley," which Producer Fred Kohlmar and Director Joe Mankiewicz brought in ten days ahead of schedule, is proving more expensive than the studio had planned. Originally, the studio paid George Kaufman and John Marquand $110,000 for the screen rights with a run-of-the-play percentage clause written in. That clause is costing the studio $165,000 additional.

The heavy advertising, exploitation and publicity campaign being pointed toward the release of "The Razor's Edge" on Christmas Eve will also be discussed. A meeting has been set for October 15 at which time plans will be set for the handling of advertising and publicity under the new merchandising program brought about by the recent court decision. A day-to-day program from October 15 to opening night is being planned to the last detail. This is Darryl Zanuck's bid for the Academy Awards of 1946 and it's going to be given the full treatment.

20th Signs Annabella

Jeaenne Crain's next at 20th will be "Party Line." She had been cast tentatively in "My Heart Tells Me," but she was not too happy with the role. So, the switch has been made and Nancy Guild goes into the role Miss Crain left.

Annabella, wife of Tyrone Power, has been pacted by 20th. Her first film will be "The Night the World Shook," with Richard Greene in the leading male role. Henry Hathaway, just signed to a new pact, will direct.

UNITED ARTISTS

Edward Small's offer on a distribution deal reported here last issue, has been accepted by UA and the producer will deliver at least three pictures for the year. The Andrew Stone deal has also been accepted with that producer responsible for two on the program.

The UA schedule for 1946-47 now has 43 productions set, six Hopalong Cassidys, three hour-long comedy dramas (from Comet Productions) and 59 short subjects. This is UA's most ambitious program in some time and it is questionable whether they will be able to handle the Enterprise situation which has again been offered to them since the break of that company with Universal-International.

Producers now officially listed include: Preston Sturges (two), Hunt Stromberg (three), Charles Rogers (two), David O. Selznick (three), Benedict Bogeaus (three), Andrew Stone (two), Seymour Nebenzal (two), Loew-Lewin (three), Boris Morros-William LeBaron (three), Jules Levey (one), Charles Chaplin (one), Bing Crosby (one), William Cagney (two), Sol Lesser (two), Sam Coslow (one), Arnold Pressburger (one), Kelly-Glazer (one), Pickford-Rogers (three), Edward Small (three), Howard Hawks (one), Sid Schlager (one).

The Kelly-Glazer film mentioned above is "Half-Caste" which goes into production in early Spring for Summer release. No casting has been arranged as yet.

Apparently, this time Mary Pickford is serious. Writers have been assigned to a re-write job on "The Bat" which was made originally for UA in 1931. The picture will be ready to shoot, according to company spokesman, by December.

Cast Changes In 'Little Women'

David O. Selznick is going to have to do a last-minute casting change on "Little Women." Shirley Temple will not do the role since her commitment in "The Bachelor and the Bobby-Soxer" will not be over for several weeks and the young actress will not be ready to go when "Little Women" starts. Diana Lynn may be moved up to the Temple role with another actress hired for the role Miss Lynn now has.

Some months ago, there was a considerable flurry when Selznick announced that he would do a screen version of Thomas Wolfe's famous novel, "Look Homeward, Angel." It now appears that the producer has lost interest and Rudolph Monter and Arthur Ripley, who own the screen rights, are out peddling the story again. Selznick is said to have a completed screen play which he is offering for sale at $75,000. Takers will be few since this story, great in novel form, would be a hazardous risk in the film medium.

UNIVERSAL - INTERNATIONAL

Final details of the Universal-International merger have been completed and in the arrangements United World Pictures was dissolved. As it stands now, the company will deliver 37 pictures during the coming year. Twenty-five to be made here and twelve to be made in England by Arthur Rank.

Next to go here will be "The Egg and I," with Claudette Colbert and Fred MacMurray. Then will come: "Wind of Chance," starring Joan Fontaine; "Mexican Hayride," starring Abbott and Costello; "Up In Central Park," starring Deanna Durbin in Technicolor; "The Exile," produced by and starring Douglas Fairbanks, Jr.; "Assigned to Assyria" (formerly called "Ashenden"), starring Ronald Colman; "Ivy," starring Olivia de Havilland. Those mentioned are among the outstanding films to be made by the company.

Three Completed

"The Dark Mirror" (Lew Ayres-Olivia de Havilland), "Temptation" (Merle Oberon-Charles Korvin), "Song of Scheherazade" (Yvonne deCarlo-Brian Donlevy) are among the films already completed.

In addition to the U-I and Rank schedules, Skirball and Manning will deliver "The Magnificent Doll" (Ginger Rogers-David Niven), already completed; "Portrait in Black," starring Joan Crawford, and "Sunny River," a Technicolor musical. Diana Productions will deliver "Secret Behind Doors," starring Joan Bennett, and "Winchester 73," a Technicolor production. Walter Wanger has "Smash-Up" ready, with Susan Hayward and Lee Bowman starred. Mark Hellinger has "Swell Guy" with Sonny Tufts and Ann Blyth.

Buys 'Song of Norway'

In addition to all this, U-I has just bought the rights to "Song of Norway," the successful Broadway musical and it is rumored they are trying to get Patrice Munsel of the Metropolitan Opera to star, although Durbin would no doubt like the role. If they are smart, they'll go along with Miss Durbin.

Michael Redgrave is being brought over from England to co-star with Joan Bennett in "The Secret Behind the Door."

In addition to the Skirball-Manning films named above, there will also be "Appointment in Samara," starring Henry Fonda and "Barren Heart."

Change of title makes "Flame of Tripoli" into "Slave Girl."

For all the overwhelming plans for forthcoming pictures, the studio at the moment is working at a low of two productions. "Slave Girl" being one and "I'll Be Yours" the other. But the transition period is almost over and the stages should be jammed within the next month.

WARNER BROS.

There were a few tense hours before the Court's decision in the Joan Leslie injunction case was handed down, but Warners heaved a deep sigh of relief when her plea—that she was entitled to star billing in "Two Guys from Milwaukee" was thrown out. The decision came down just in time for the opening in first run spots all over the country. The studio proved that the player had no star-billing clause in her contract and her attorney protested lamely enough that precedent entitled her to the top billing. The whole matter will be quietly dropped now.

Eleanor Parker's most recent suspension for her refusal to go into "Love and Learn" is being forgotten and the studio has handed her the starring role in "Woman in White" in which Alexis Smith, Zachary Scott, Gig Young and Sydney Greenstreet are also cast. This is Miss Parker's second suspension in a period of less than six months. The last was for "Stallion Road."

Bogart Back at WB

Having finished his chore at Columbia, Humphrey Bogart is back on the Warner lot talking his next picture, which will be "The Treasure of Sierra Madre." Henry Blanke will produce and John Huston will direct. This is the reunion of the trio that made "Maltese Falcon" several years back.

Another reconciliation took place at Warners this week. Producer-Writers Jules and Philip Epstein have agreed to do one more script for the company before they wind up their contract and go independent. The studio and the men quarreled over a treatment of "Turquoise," which apparently has been completely forgotten and will not be made. No announcement was made of their affiliation as independents, though it is doubtful that it will be Warner Bros.

Five New Films In Sept.

In addition to the four pictures now in production, Warners plan five more to start before the month ends. "Woman In White," with casting as already mentioned; "Night Unto Night," with Viveca Lindfors and Ronald Reagan; "Treasure of Sierra Madre," with Humphrey Bogart; "My Wild Irish Rose" with Dennis Morgan, and "Deep Valley," with Ida Lupino and Dane Clark. This will give the studio a peak of nine as fall production begins to roll.

"Love and Learn" with Martha Vickers and Robert Hutton was the only new starter last week.

MISCELLANEOUS INDEPENDENTS

William David, production chief of Golden Gate, has come to the parting of the ways with that company. Differences of opinion between David and Robert Lippert, vice president in charge of distribution for SG, was given as the reason for the severance. David's future plans are uncertain.

William Berke closed a deal with SG this week to produce and direct the story he recently sold the company, "Judy." It is set for early production under Affiliated Productions. Berke's first for this company, "Rolling Home," goes into release on the 20th of the month.

Roach's Next Set

A new company to sign with SG Productions is Screen Art Pictures. The deal calls for 12 pictures budgeted around $150,000 each. Arthur Lockwood is president of the new outfit.

The next to come from the Roach studio will be "Who Killed Doc Robin?" This one is a Cinecolor picture with cartoon sequences. The Roach setup is now complete with Robert MacGowan and Bebe Daniels in production berths, Fred Guiol as a producer-director, and Bernard Carr, Harve Foster, Oscar Boetticher, and James Bodrero directors. "The Fabulous Joe," Roach's third production, is now in wind-up stage.

PRODUCTION & RELEASE RECORD

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the issue in which the review appeared. There may be variations in the Running Time in states where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production.

COLUMBIA

1946-47 Features	Completed (15)	In Production (6)
Westerns	Completed (4)	In Production (1)
Serials	Completed (1)	In Production (0)
1945-46 Features	Completed (41)	In Production (0)
Westerns	Completed (15)	In Production (0)
Serials	Completed (4)	In Production (0)

NEW PRODUCTIONS

THE LONE WOLF'S INVITATION TO MURDER
Mystery—Started September 4
Cast: Gerald Mohr, Eric Blore, Sheila, Ryan, Jacqueline de Wit.
Director: Ross Lederman Producer: Sanford Cummings
Story: In Mexico City, reformed jewel thief meets old friends. He solves thefts and murder.

ALIAS MR. TWILIGHT
Mystery—Started August 26
Cast: Michael Duane, Trudi Marshall, Lloyd Corrigan.
Director: John Sturges Producer: John Haggott
Story: Not available. See next issue.

LAST OF THE REDMEN
Historical Spectacle—Started September 3
Cast: Jon Hall, Michael O'Shea, Evelyn Ankers, Julie Bishop, Buster Crabbe, Rick Vallin.
Director: George Sherman Producer: Sam Katzman
Story: A remake of "The Last of the Mohicans."

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Blondie's Big Moment	Singleton-Lake	8-19			
Johnny O'Clock	Powell-Keys	7-8			
My Empty Heart	Russell-Douglas	7-22			
COMPLETED — 1946-47 —					
Betty Co-ed	Porter-Mills	8-19			
Boston Blackie and the Law	Morris-Marshall	8-19			
Blondie Knows Best	Singleton-Lake	4-1			
Crime Doctor's Manhunt, The	Baxter-Drew	5-27			
Dead Reckoning	Bogart-L. Scott	6-24			
Down To Earth (T)	Hayworth-Parks	4-15			
Gallant Journey	Ford-Blair	3-18	9-24	7002	
It's Great To Be Young	Brooks-Stanton	6-10	9-12	7038	
Jolson Story, The (T)	Parks-Keyes	11-12			
Landrush	Starrett-Burnette	11-26			
Lone Star Moonlight	Curtis-Barton	8-19			
Mr. District Attorney	O'Keefe-Chapman	8-5			
Over The Santa Fe Trail	Curtis-Holt	9-2			
Return of Monte Cristo, The	Hayward-Britton	7-8			
Son of The Guardsman (Serial)	Kennedy-Shaw	7-22			
Secret of The Whistler	Dix-Brooks	7-22			
Shadowed	Louise-Dunne	6-24	9-26		
Details under title: The Gloved Hand					
So Dark the Night	Geray-Cheirel	12-10			
Terror Trail	Starrett-Burnette	10-29			
Thrill of Brazil	Keyes-Wynn	4-29	9-30		
Details under title: Rio					
— 1945-46 —					
Bandit of Sherwood Forest (T) (87)	Wilde-Louise	4-2	2-21	7004	4-15
Blondie's Lucky Day (69)	Lake-Singleton	10-15	4-4	7020	7-8
Chick Carter, Detective (Serial)	Talbot-Blake	7-11		7180	
Cowboy Blues (65)	Curtis-Donnell	4-29	7-18	7223	
Dangerous Business (59)	Tucker-Merrick	3-18	6-20	7037	9-2
Details under title: Power of Attorney					
Desert Horseman, The (54)	Starrett-Burnette	9-3	7-11	7209	
Details under title: Phantom of the Desert					
Devil's Mask, The (66)	Louise-Bannon	2-18	5-23	7026	8-5
Frontier Gunlaw (59)	Starrett-Taylor	1-31		7204	
Galloping Thunder (54)	Starrett-Burnette	7-9	4-25	7207	
Gentleman Misbehaves, The (74)	Massen-Stanton	11-12	2-28	7034	6-10
Details under title: Lullaby of Broadway					
Gilda (110)	Hayworth-Ford	9-17	4-25	7001	4-1
Gunning for Vengeance (56)	Starrett-Adair	6-25	3-21	7206	
Details under title: Burning the Trail					
Heading West	Starrett-Houck	10-1	8-17	7210	
Details under title: Massacre Mesa					
Hop Harrigan (Serial)	Bakewell-Holt	2-18	3-28	7160	
Jungle Raiders (Serial)	Richmond-Berg	8-6	9-14	7120	
Just Before Dawn (65)	Baxter-Barrie	11-26	3-1	7021	5-13
Kiss and Tell (90)	Temple-Abel	2-5	10-18	7101	
Man Who Dared (66)	Brooks-Macready	3-4	5-30	7040	
Details under title: One Life Too Many					
Mysterious Intruder, The (62)	Dix-Blake	12-24	4-11	7025	5-13
Details under title: Murder Is Unpredictable					
Night Editor (67)	Gargan-Carter	1-7	4-18	7023	5-27
Notorious Lone Wolf, The (64)	Mohr-Carter	11-12	2-14	7028	4-15
Details under title: Lone Wolf on Broadway					
Perilous Holiday (89)	O'Brien-Warrick	10-15	3-21	7008	7-8
Personality Kid, The (68)	Louise-Duane	5-13	8-10	7039	
Details under title: His Face Was Their Fortune					
Phantom Thief, The (65)	Morris-Donnell	1-21	5-2	7031	9-2
Details under title: Boston Blackie's Private Ghost					
Prison Ship (60)	Lowery-Foch	8-20	11-15	7036	
Renegades (T) (88)	Keyes-Parker	6-11	6-13	7003	6-10
Details under title: The Kansan					
Return of Rusty, The (64)	Donaldson-Dennis	4-1	6-27	7032	
Roaring Rangers (55)	Starrett-Burnette	6-11	2-14	7205	
Details under title: Powder River					
Sing While You Dance (73)	Drew-Stanton	4-29	7-25	7033	
Singing On The Trail	Curtis-Donnell	5-27	9-12		
Talk About A Lady (71)	Falkenburg-Tucker	12-24	3-28	7016	
That Texas Jamboree (67)	Curtis-Donnell	12-24	5-16	7222	
Throw a Saddle on a Star (67)	Curtis-Roberts	12-10	3-21	7221	
(Details under title: Smoky River Serenade)					
Two-Fisted Stranger (51)	Starrett-Burnette	3-20	5-30	7208	
Unknown, The (70)	Morley-Bannon	4-1	7-4	7027	
Details under title: The Coffin					
Walls Came Tumbling Down, The (82)	Bowman-Chapman	12-24	6-7	7011	
Who's Guilty! (Serial)	Kent-Ward	10-15	12-13	7140	

EAGLE-LION

1946-47 Features	Completed (1)	In Production (0)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED					
It's A Joke, Son	Delmar-Merkel	8-6			

METRO-GOLDWYN-MAYER

1946-47 Features	Completed (22)	In Production (7)
1945-46 Features	Completed (32)	In Production (0)

NEW PRODUCTIONS

THE ROMANCE OF ROSY RIDGE
Romantic Drama—Started August 26
Cast: Van Johnson, Thomas Mitchell, Dean Stockwell, Janet Leigh, Guy Kibbee, Jim Davis.
Director: Roy Rowland Producer: Jack Cummings
Story: Wandering minstrel settles in Tennessee mountains after Civil War. His living problems are not dissimilar from current post-war problems.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Unfinished Dance, The	O'Brien-Charisse	7-22			
Details under title: Ballerina					
It Happened In Brooklyn	Sinatra-Grayson	8-6			
Life's For The Loving	Kelly-McDonald	8-6			
Merton of The Movies	Skelton-O'Brien	9-2			
Summer Holiday	Rooney-DeHaven	7-8			
This Time For Keeps (T)	Williams-Melchior	8-6			
— 1946-47 —					
Arnelo Affair, The	Hodiak-Gifford	8-6			
Beginning Or The End	Barrymore-Donlevy	5-27			
Cockeyed Miracle, The (81)	Morgan-Totter	1-7			7-22
Details under title: But Not Goodbye					
Fiesta (T)	Williams-Carroll	12-24			
Gallant Bess (Cinecolor)	Thompson-Tobias	10-29			
Details under title: Star from Heaven					
High Barbaree	Johnson-Allyson	5-27			
Holiday In Mexico (T) (127)	Pidgeon-Massey	9-17			8-5
Little Mr. Jim (92)	Jenkins-Gifford	10-29			6-10
Lady In The Lake	Montgomery-Totter	5-27			
Mighty McGurk, The	Beery-MacMahon	5-13			
My Brother Who Talks To Horses	Lawford-Jenkins	4-1			
No Leave, No Love (117)	Johnson-Kirkwood	10-1			9-2
Woman of My Own, A	Garson-Hart	4-1			
Secret Heart, The	Colbert-Pidgeon	6-10			
Sea of Grass	Tracy-Hepburn	7-8			

Show-Off, The (84) ... Skelton-Maxwell ... 3-4 ... 8-19
Tenth Avenue Angel ... O'Brien-Murphy ... 4-1 ...
Till The Clouds Roll By (T) ... Garland-Walker ... 12-24 ...
Two Smart People (93) ... Ball-Hodiak ... 10-1 ... 6-10
Uncle Andy Hardy ... Rooney-Granville ... 5-13 ...
Undercurrent ... Taylor-Hepburn ... 3-4 ...
Details under title: You Were There
Yearling, The (T) ... Peck-Jarman ... 8-20 ...

REPRINTS

Captains Courageous (116) ... Tracy-Bartholomew ... 9-2
Rage in Heaven (82) ... Bergman-Montgomery ... 9-2

COMPLETED —— 1945-46 ——

BLOCK NO. FIFTEEN

Letter for Evie, A (89) ... Hunt-Carroll ... 6-11 ... 1-46 ... 614 ... 12-10
Harvey Girls, The (T) (101) ... Garland-Hodiak ... 1-22 ... 1-46 ... 611 ... 1-7
Portrait of Maria (76) ... Del Rio-Armendariz Foreign ... 1-46 ... 612 ... 1-7
Sailor Takes a Wife (91) ... Walker-Allyson ... 4-2 ... 1-46 ... 615 ... 1-7
Up Goes Maisie (89) ... Sothern-Murphy ... 8-20 ... 1-46 ... 613 ... 1-7

BLOCK NO. SIXTEEN

Bad Bascomb (112) ... Beery-O'Brien ... 4-46 ... 619 ... 2-18
Hoodlum Saint (91) ... Powell-Williams ... 7-9 ... 4-46 ... 618 ... 2-18
Last Chance, The (105) ... Foreign ... 4-46 ... 621 ... 12-10
Postman Always Rings Twice, The (113) ... Turner-Garfield ... 6-25 ... 4-46 ... 620 ... 3-18
Two Sisters From Boston (112) ... Allyson-Lawford ... 7-9 ... 4-46 ... 622 ... 3-18

BLOCK NO. SEVENTEEN

Boys' Ranch (88) ... Craig-Jenkins ... 8-6 ... 7-46 ... 625 ... 5-13
Courage of Lassie (T) (93) ... E. Taylor-Lassie ... 9-18 ... 8-46 ... 626 ... 5-13
Details under title: Hold High the Torch
Faithful in My Fashion (81) ... Reed-Drake ... 1-7 ... 8-46 ... 627 ... 6-24
Three Wise Fools (90) ... O'Brien-Barrymore ... 11-26 ... 8-46 ... 628 ... 6-24

SPECIALS

Adventure (129) ...
Details under title: This Strange Adventure ... Gable-Garson ... 6-11 ... 3-46 ... 616 ... 12-24
Easy To Wed (T) (117) ... Ball-Johnson ... 2-19 ... 7-46 ... 624 ... 4-15
Green Years, The (127) ... Coburn-Drake ... 9-3 ... 7-46 ... 623 ... 3-18
Weekend at the Waldorf (130) ... Turner-Johnson ... 11-27 ... 10-45 ... 605 ... 7-23
Ziegfeld Follies (T) (110) ... Astaire-Ball ... 5-1 ... 3-46 ... 617 ... 1-21

MONOGRAM

1946-47 Features		Completed (8)	In Production (1)
Westerns		Completed (2)	In Production (0)
1945-46 Features	(34)	Completed (33)	In Production (3)
Westerns	(12)	Completed (14)	In Production (1)

RELEASE CHART

Title—Running Time ... Cast ... Details ... Rel. ... No. ... Rev.

IN PRODUCTION

It Happened On Fifth Avenue ... Harding-Moore ... 8-19 ...

COMPLETED —— 1946-47 ——

Bringing Up Father ... Yule-McManus ... 6-24 ... 10-26 ...
Dangerous Money ... Toler-Young ... 6-24 ... 10-5 ...
Details under title: Hot Money
Decoy ... Gillie-Norris ... 5-13 ... 9-14 ...
Draw When You're Ready ... Brown-Hatton ... 9-2 ...
Gentleman Joe Palooka ... Errol-Kirkwood ... 6-10 ... 9-28 ... 607 ...
Ginger ... Albertson-Reed ... 9-2 ...
Mr. Hex ... Gorcey-Robbins ... 9-2 ...
Trigger Finger ... Brown-Hatton ... 6-24 ... 9-21 ...
Suspense (101) ... Belita-Moore ... 10-29 ... 6-15 ... 699 ... 4-15
Details under title: Glamour Girl
Wife Wanted ... Francis-Shayne ... 6-24 ... 10-12 ...

—— 1945-46 ——

Allotment Wives (80) ... Francis-Kelly ... 6-25 ... 12-24 ... 505 ... 12-10
Behind the Mask (67) ... Richmond-Reed ... 10-29 ... 5-11 ... 526 ...
Details under title: The Shadow's Shadow
Below The Deadline (65) ... Douglas-Ames ... 4-29 ... 8-3 ... 520 ...
Details under title: Jumpin' Joe
Black Market Babies (71) ... Richmond-Hayes ... 3-18 ... 6-1 ... 508 ...
Border Bandits (57) ... Brown-Hatton ... 8-20 ... 1-12 ... 565 ...
Bowery Bombshell ... Gorcey-Hall ... 4-15 ... 7-20 ... 511 ...
Details under title: Hot Money
Cisco Kid No. 3 ... Roland-Ames ... 8-5 ... 10-19 ... 531 ...
Dark Alibi (65) ... Toler-Lorring ... 12-24 ... 5-25 ... 519 ...
Don't Gamble With Strangers (68) ... Richmond-Hayes ... 3-18 ... 6-22 ... 508 ...
Details under title: Charlie Chan at Alcatraz
Face of Marble, The (72) ... Carradine-Drake ... 10-15 ... 2-2 ... 528 ...
Fear (68) ... Cookson-William ... 7-23 ... 3-2 ... 507 ...
Details under title: Suspense
Freddie Steps Out (75) ... Stewart-Preisser ... 3-18 ... 6-29 ... 515 ... 7-8
Details under title: High School Scandals
Gentlemen from Texas, The (60) ... Brown-Hatton ... 3-18 ... 6-8 ... 562 ...
Details under title: The Fighting Texans
Gay Cavalier, The (65) ... Roland-Ames ... 12-24 ... 3-30 ... 529 ...
Haunted Mine, The (52) ... Brown-Hatton ... 10-29 ... 3-2 ... 566 ...
High School Hero ... Stewart-Preisser ... 6-10 ... 9-7 ... 517 ...
In Fast Company (63) ... Gorcey-Hall ... 2-18 ... 6-22 ... 510 ... 8-19
Details under title: In High Gear
Joe Palooka, Champ (70) ... Kirkwood-Knox ... 12-24 ... 5-28 ... 502 ... 4-29
Junior Prom (69) ... Stewart-Preisser ... 11-26 ... 5-10 ... 514 ... 5-13
Details under title: High School Kids
Live Wires (65) ... Gorcey-Drake ... 10-1 ... 1-12 ... 509 ...
Details under title: Stepping Around
Lonesome Trail (55) ... Wakely-White ... 9-17 ... 12-8 ... 561 ...
Details under title: On The Cherokee Trail
Missing Lady, The (60) ... Richmond-Reef ... 4-29 ... 8-17 ... 525 ...
Details under title: Jade Lady
Moon Over Montana ... Wakely-Holt ... 12-10 ... 2-16 ... 572 ...
Rainbow Over The Rockies ... Wakely-Stirling ... 8-19 ...
Red Dragon, The (64) ... Toler-Fong ... 9-17 ... 2-9 ... 513 ... 4-15
Details under title: Charlie Chan in Mexico
Shadows On The Range (57) ... Brown-Hatton ... 5-13 ... 8-3 ... 567 ...
Details under title: Roaring Range
Song of The Sierras ... Wakely-Carlin ... 8-19 ...
Shadows Over Chinatown (64) ... Toler-Young ... 4-1 ... 7-27 ... 518 ...
Details under title: Corpus Delicti
South of Monterey (63) ... Roland-Riordan ... 4-15 ... 7-13 ... 530 ...
Details under title: Romance of the Rancho
Shadow Returns, The (61) ... Richmond-Reed ... 10-29 ... 2-16 ... 527 ...
Silver Trail, The ... Brown-Hatton ... 7-22 ...
Spook Busters (68) ... Gorcey-Hall ... 5-27 ... 8-24 ... 512 ...
Details under title: The Shadow
Strange Mr. Gregory, The (63) ... Lowe-Rogers ... 6-25 ... 1-2 ... 516 ... 3-18
Details under title: Gregory
Sunbonnet Sue (90) ... Regan-Storm ... 5-14 ... 1-10 ... 501 ... 10-15
Strange Voyage (61) ... Albert-Taylor ... 7-6 ... 521 ... 8-19
Sweetheart of Sigma Chi ... Regan-Knox ... 7-22 ...
Swing Parade of 1946 (75) ... Storm-Reagan ... 8-6 ... 3-16 ... 503 ... 9-2
Trail to Mexico ... Wakely-White ... 4-29 ... 6-29 ... 574 ...
Trap, The ... Toler-Chandler ... 8-19 ...
Under Arizona Skies ... Brown-Hatton ... 2-4 ... 4-27 ... 561 ...
Details under title: Code of The Drifter
West of The Alamo ... Wakely-White ... 2-4 ... 4-20 ... 573 ...

PARAMOUNT

1946-47 Features		Completed (20)	In Production (7)
1945-46 Features		Completed (25)	In Production (0)

NEW PRODUCTIONS

THE BIG HAIRCUT
Drama—Started September 5
Cast: Alan Ladd, Robert Preston, Dorothy Lamour, Lloyd Nolan.
Director: Tay Garnett ... Producer: Robert Fellows
Story: Two men fight for supremacy in the wheat belt and for the love of the woman trying to control it.

RELEASE CHART

Title—Running Time ... Cast ... Details ... Rel. ... No. ... Rev.

IN PRODUCTION

Dear Ruth ... Caulfield-Holden ... 9-2 ...
Desert Town (T) ... Scott-Hodiak ... 9-2 ...
Emperor Waltz, The (T) ... Crosby-Fontaine ... 6-24 ...
Golden Earrings ... Milland-Dietrich ... 8-19 ...
My Favorite Brunette ... Hope-Lamour ... 7-22 ...
Unconquered (T) ... Cooper-Goddard ... 8-19 ...

—— 1946-47 ——

COMPLETED

BLOCK NO. ONE

Big Town ... Reed-Brooke ... 12-24 ...
Blue Skies (T) ... Crosby-Astaire ... 8-6 ...
Cross My Heart ... Hutton-Tufts ... 1-8 ...
Details under title: Too Good To Be True
Perfect Marriage, The ... Young-Niven ... 1-21 ...
Two Years Before the Mast (98) ... Ladd-Donlevy ... 5-1 ... 9-2

NOT DESIGNATED

Calcutta ... Ladd-Russell ... 7-9 ...
California (T) ... Stanwyck-Milland ... 12-10 ...
Danger Street ... Lowery-Withers ...
Easy Come, Easy Go ... Tufts-Fitzgerald ... 10-29 ...
Details under title: Third Avenue
Fear In The Night ... Kelly-York ... 4-29 ...
I Cover Big Town ... Reed-Brooke ... 6-10 ...
Imperfect Lady, The ... Wright-Milland ... 10-1 ...
Details under title: Take This Woman
Jungle Flight ... Lowery-Savage ... 6-24 ...
Ladies' Man ... Bracken-Welles ... 11-26 ...
Perils of Pauline (T) ... Hutton-Lund ... 3-18 ...
Seven Were Saved ... Denning-Craig ... 4-1 ...
Suddenly It's Spring ... MacMurray-Goddard ... 3-18 ...
Trouble With Women, The ... Milland-Wright ... 6-11 ...
Welcome Stranger ... Crosby-Caulfield ... 3-18 ...
Where There's Life ... Hope-Hasso ... 4-15 ...

REISSUES

Jungle Princess, The ... Lamour-Milland ...
Plainsman, The ... Cooper-Arthur ...

COMPLETED —— 1945-46 ——

BLOCK NO. THREE

Masquerade In Mexico (96) ... Lamour-Cordova ... 1-8 ... 2-22 ... 4512 ... 12-10
Miss Susie Slagle's (87) ... Tufts-Lake ... 9-18 ... 3-8 ... 4513 ... 12-10
Tokyo Rose (66) ... Barr-Massen ... 2-8 ... 4511 ... 12-10

BLOCK NO. FOUR

Blue Dahlia, The (99) ... Ladd-Lake ... 4-2 ... 4-19 ... 4518 ... 2-18
They Made Me A Killer (65) ... Lowery-Britton ... 7-9 ... 5-3 ... 4517 ... 2-18
Virginian, The (T) (90) ... McCrea-Britton ... 11-13 ... 4-5 ... 4516 ... 2-18
Well-Groomed Bride, The (75) ... Milland-deHavilland ... 2-19 ... 5-17 ... 4519 ... 2-18

BLOCK NO. FIVE

Bride Wore Boots, The (82) ... Stanwyck-Cummings ... 8-6 ... 5-31 ... 4521 ... 4-1
Hot Cargo (57) ... Rogers-Reed ... 6-28 ... 4523 ... 3-18
Our Hearts Were Growing Up (122) ... Donlevy-Russell ... 3-5 ... 6-14 ... 4522 ... 4-1
To Each His Own (122) ... deHavilland-Lund ... 7-9 ... 7-5 ... 4524 ... 3-18

BLOCK NO. SIX

O. S. S. (107) ... Ladd-Fitzgerald ... 2-18 ... 7-26 ... 4526 ... 5-13
Searching Wind, The (108) ... Young-Sidney ... 1-21 ... 8-9 ... 4527 ... 5-13
Strange Love of Martha Ivers (116) ... Stanwyck-Heflin ... 10-15 ... 9-13 ... 4528 ... 5-13
Details under title: Love Lies Bleeding
Swamp Fire (70) ... Weissmuller-Grey ... 11-12 ... 9-6 ... 4529 ... 5-13

SPECIALS

Monsieur Beaucaire (T) (93) ... Hope-Caulfield ... 9-17 ... 8-30 ... 4532 ... 5-27
Road to Utopia, The (90) ... Crosby-Hope-Lamour ... 12-13 ... 3-22 ... 4531 ... 12-10

PRC

1946-47 Features	(23)	Completed (3)	In Production (1)
Westerns	(14)	Completed (3)	In Production (1)
1945-46 Features		Completed (18)	In Production (0)
Westerns		Completed (16)	In Production (0)

NEW PRODUCTIONS

STARS OVER TEXAS
Western—Started August 27
Cast: Eddie Dean, Roscoe Ates, Lee Bennett, Shirley Patterson.
Director-Producer: Robert E. Tansey
Story: Federal officer pretends to be ranch foreman to round up thieves.

THE RETURN OF RIN-TIN-TIN (Vitacolor)
Dog Story—Started September 3
Cast: Rin-Tin-Tin, III, Donald Wood, Bobby Blake, Claudia Drake.
Director: Max Nosseck Producer: William Stevens
Story: Not available. See next issue.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED —— 1946-47 ——					
Born To Speed					
Details under Eagle-Lion heading	Sands-Wall		8-19		
Drifting' River	Dean-Ates		7-22	10-1	
Her Sister's Secret	Coleman-Reed		10-29	9-23	
Lady Killer	Lowery-Savage		9-2		
Melody Round-Up (C)	Dean-Ates		5-27		
Tumbleweed Trail	Dean-Ates		9-2		
—— 1945-46 ——					
Ambush Trail (58)	Steele-Saylor		2-17		
Avalanche (68)	Cabot-Borg		3-4	6-20	5-21
Blonde For A Day (67)	Beaumont-Walker		5-3	8-22	8-19
Details under title: Blondes On the Loose					
Caravan Trail, The (Cinecolor) (65)	Dean-Carlin		10-1	4-20	4-29
Club Havana (62)	Lindsay-Neal		5-28	10-23	11-26
Colorado Serenade (68)	Dean-Ates			6-30	
Danny Boy (66)	Henry-Johnson		8-6	1-8	
Detour (69)	Savage-Neal		6-25	11-30	12-24
Devil Bat's Daughter	LaPlanche-James		1-21	4-15	
Don Ricardo Returns	Colby-Isabelita		8-19		
Down Missouri Way	O'Driscoll-Wright		4-29	8-15	
Details under title: Missouri Hayride					
Enchanted Forest, The (Cinecolor) (80)	Lowe-Joyce		1-22	12-8	10-1
Flying Serpent, The (60)	Lewis-Kramer		9-3	2-20	2-18
Gas House Kids	Halop-Lowery		8-19		
Gentlemen with Guns	Crabbe-St. John		1-21	3-27	
Ghost of Hidden Valley	Crabbe-St. John		4-29	6-3	
How Do You Do? (83)	Gordon-Windsor		8-6	12-24	11-26
I Ring Doorbells (67)	Shayne-Gwynne		10-2	2-25	
Larceny in Her Heart (68)	Beaumont-Walker		3-18	7-10	6-10
Details under title, Crime in The Night					
Lightning Raiders (61)	Crabbe-St. John		10-15	1-7	
Man Without A Gun	Steele-Saylor		12-10		
Mask of Diijon (73)	Von Stroheim-Bates		11-26	4-9	8-19
Murder Is My Business (65)	Beaumont-Walker		12-26	4-10	5-13
Navajo Kid (59)	Steele-Saylor		10-15	11-21	
Overland Riders	Crabbe-St. John		6-24	8-21	
Details under title: Buster Crabbe No. 8					
Prairie Badmen	Crabbe-St. John		4-29	7-17	
Details under title: Dangerous Men					
Prairie Rustlers (55)	Crabbe-St. John		9-17	11-7	
Details under title: Buster Crabbe No. 1					
Queen of Burlesque (67)	Ankers-Young		4-1	7-24	8-5
Romance of the West (60)	Dean-Barton		8-6	3-20	
Secrets of A Sorority Girl	Ware-Vallin			8-1	
Six Gun Man (60)	Steele-Carlin		10-29	2-1	
Details under title: Six-Gun For Hire					
Strange Holiday (57)	Rains-Holden			9-2	
Strangler of The Swamp (60)	LaPlanche-Edwards		9-3	1-1	
Terrors On Horseback	Crabbe - St. John		1-21	5-1	
Thunder Town (57)	Steele-Saylor			4-10	
Wife of Monte Cristo, The (81)	Loder-Aubert		8-6	4-23	4-1

REPUBLIC

1946-47 Features		Completed (10)	In Production (1)
Westerns		Completed (5)	In Production (1)
Serials		Completed (0)	In Production (0)
1945-46 Features	(40)	Completed (38)	In Production (0)
Westerns	(16)	Completed (23)	In Production (0)
Serials	(4)	Completed (4)	In Production (0)

NEW PRODUCTIONS

HIT PARADE
Musical—Started August 27
Cast: Eddie Albert, Constance Moore, Gil Lamb, Joan Edwards, Bill Goodwin, Woody Herman and His Orchestra, Roy Rogers and Trigger.
Producer-Director: Frank McDonald
Story: Singing quartet breaks up and each takes his own road to success. But romance reunites the foursome.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Apache Rose	Rogers-Evans		9-2		
COMPLETED —— 1946-47 ——					
Affairs of Geraldine	Withers-Withers		1-21		
Details under title: Lonely Hearts Club					
Calendar Girl	Frazee-Marshall		7-8		
Heldorado	Rogers-Evans		7-22		
Magnificent Rogue, The	Roberts-Douglas		7-8	10-15	
Angel and the Outlaw	Wayne-Russell		4-29		
Fabulous Suzanne, The	Britton-Vallee		3-18		
I've Always Loved You (T) (117)	McLeod-Dorn		8-20		
Details under title: Concerto					
Last Frontier Uprising (Magnacolor)	Hale-Booth			10-22	
Oregon Trail Scouts	Lane-Wentworth		9-2		
Pilgrim Lady, The	Mara-Douglas		3-18		
Details under title: The Inner Circle					
Sioux City Sue	Autry-Roberts		6-24		
Spoilers of The North	Kelly-Booth		8-19		
That Brennan Girl	Dunn-Freeman		5-13		
That's My Girl (Trucolor)	Barry-Roberts		8-6		
Trail To San Antone	Autry-Stewart		8-19		
—— 1945-46 ——					
Alias Billy The Kid (56)	Carson-Stewart		12-24	4-17	555
California Gold Rush (56)	Elliott-Fleming		4-30	2-4	565
Cat Man of Paris, The (65)	Esmond-Aubert		10-1	4-20	514
Conquest of Cheyenne	Elliott-Fleming		10-29	7-22	568
Crime of the Century (56)	Bachelor-Browne		10-29	2-28	511 6-24
Crimson Ghost, The (Serial)	Stirling-Quigley		4-15	10-26	584
Earl Carroll's Sketchbook (90)	Moore-Marshall		3-18	8-13	530 9-2
El Paso Kid	Carson-Harmon			5-22	556
Daughter of Don Q (Serial)	Booth-Allen		1-21	7-27	583
Days of Buffalo Bill (56)	Carson-Stewart		10-1	2-8	554
French Key, The (67)	Dekker-Ankers		10-29	5-18	519 7-8
Gay Blades (67)	Ashley-Rogers		12-10	1-25	509 4-29
G. I. War Brides	Ellison-Lee		4-29	8-12	528
Guy Could Change, A (65)	Lane-Frazee		6-25	1-27	508 2-4
Glass Alibi, The (68)	Wrixon-Fowley		12-24	4-27	516 5-27
Home in Oklahoma	Rogers-Evans		6-24	11-8	
Home On the Range (55)	Hale-Booth		11-26	4-18	5501 4-29
Details under title: West of God's Country					
In Old Sacramento (89)	Moore-Elliott		12-10	5-31	517 5-13
Invisible Informer (57)	Stirling-Henry		2-18	8-19	529
Inner Circle, The	Douglas-Roberts		2-18	8-7	526
King of the Forest Rangers (Serial)	Thompson-Talbot		10-15	4-27	582
Last Crooked Mile, The	Barry-Savage		12-10	8-9	527
Madonna's Secret, The (79)	Lederer-Patrick		10-1	2-16	510 3-18
Man from Rainbow Valley (M) (57)	Hale-Booth		2-18	6-14	5502 7-22
Murder in the Music Hall (84)	Ralston-Marshall		10-29	4-10	512 3-4
My Pal Trigger (79)	Rogers-Evans		3-4	7-12	5541 7-22
Mysterious Mr. Valentine	Stirling-Henry		6-10	9-3	531
Night Train to Memphis (67)	Acuff-Mara		11-12	7-12	523 8-19
One Exciting Week (69)	Pearce-Harris		12-24	6-8	521 7-8
Out California Way (M)	Hale-Booth		4-29	9-6	
Passkey to Danger (58)	Bachelor-Mara			5-11	518 8-19
Phantom Rider, The (Serial)	Kent-Stewart		8-6	1-26	581
Plainsman and The Lady	Elliott-Ralston		4-29		
Rainbow Over Texas (65)	Rogers-Evans		4-1	5-9	448 6-10
Red River Renegades	Carson-Stewart		4-1	7-25	557
Rendezvous With Annie (89)	Albert-Marlowe		3-18	7-19	525 9-2
Rio Grande Raiders	Carson-Stewart			9-9	558
Roll On, Texas Moon (68)	Rogers-Evans		5-13	9-12	542
Details under title: Shine On Texas Moon					
Rough Riders of Cheyenne (56)	Carson-Stewart		5-14	11-1	552
Santa Fe Uprising	Lane-Wentworth		3-18		
Scotland Yard Investigator (68)	VonSt'heim-Bachelor		2-19	9-30	501
Sheriff of Redwood Valley (56)	Elliott-Fleming		7-23	3-29	566
Song of Arizona (68)	Rogers-Evans		12-24	3-9	447 4-15
Song of Mexico (57)	Mara-Barrier			12-28	506 5-27
Spectre of the Rose (90)	Kurov-Essen		11-26	7-5	524 6-10
Strange Impersonation, A (68)	Marshall-Gargan		8-6	3-16	513 4-1
Sun Valley Cyclone (55)	Elliott-Fleming		9-17	5-10	567
Traffic In Crime	Richmond-Mara		4-1	6-28	522
Undercover Woman (56)	Bachelor-Livingston		11-26	4-15	511 9-2
Details under title: Passkey to Danger					
Under Nevada Skies (69)	Rogers-Evans		4-15	8-26	541
Valley of the Zombie, The (56)	Booth-Livingston		9-17	5-24	520 7-8
Vigilantes of Boom Town	Lane-Blake		5-27		
Wagon Wheels Westward (56)	Elliott-Fleming		4-16	12-21	564
Winter Wonderland	Roberts-Drake		5-13		
Details under title: Snow Cinderella					
Woman Who Came Back, The (68)	Kelly-Loder		4-30	12-13	507 1-21
Details under title: The Web					

RKO-RADIO

1946-47 Features	Completed (28)	In Production (6)
1945-46 Features	Completed (39)	In Production (0)

NEW PRODUCTIONS

BANJO
Comedy-Drama—Started September 3
Cast: Sharyn Moffett, Jacqueline White, Walter Reed, Una O'Connor, Louise Beavers, Lanny Rees.
Director: Richard Fleischer Producer: Lillie Hayward
Story: Little girl saves dog from destruction. He turns out to be a hero.

A TIME TO KILL
Drama—Started August 30
Cast: Henry Fonda, Barbara Bel Geddes, Vincent Price, Ann Dvorak.
Director: Anatole Litvak
Producers: Robert & Raymond Hakim, Anatole Litvak
Story: Post-war romance almost crushed by Svengali-like influence of older man. The boy murders him.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.

IN PRODUCTION

Bachelor and The Bobby-Soxer, The	Grant-Loy	8-6			
Katie For Congress	Young-Cotten	5-27			
They Won't Believe Me	Young-Hayward	8-19			
Trail Street	Scott-Jeffreys	8-19			

COMPLETED —— 1946-47 ——

BLOCK NO. ONE

Great Day (69)	Robson-Portman	Foreign			7-22
Lady Luck (97)	Young-Hale	10-29			7-22
Sister Kenny (116)	Russell-Knox	11-12			7-22
Step By Step (62)	Tierney-Jeffreys	1-21			7-22
Sunset Pass (60)	Warren-Leslie	12-10			7-22

BLOCK NO. TWO

Child of Divorce	Moffett-Toomey	3-4			
Criminal Court (62)	Conway-O'Driscoll	3-18			9-2
Genius At Work (61)	Carney-Brown	9-3			8-19
Sinbad The Sailor (T)	Fairbanks-O'Hara	3-4			
Woman on The Beach	Bennett-Ryan	2-4			
Details under title: Desirable Woman					

NOT DESIGNATED

Beat the Band	Langford-Krupa	6-24			
Best Years of Our Lives, The	Loy-March	4-29			
Code of The West	Warren-Alden	7-22			
Deadlier Than The Male	Trevor-Tierney	5-27			
Devil Thumbs A Ride, The	Tierney-Leslie	7-8			
Dick Tracy vs. Cueball	Conway-Jeffreys	4-1			
Falcon's Adventure, The	Conway-Meredith	4-29			
Honeymoon	Temple-Madison	4-1			
Fascinating Nuisance	Williams-Hale	2-4			
Details under title: Master Minds					
It's A Wonderful Life	Stewart-Reed	4-29			
Locket, The	Day-Aherne	4-1			
Nocturne	Raft-Bari	5-13			
Mr. Fix	O'Brien-Siezak	6-24			
Details under title: Riffraff					
San Quentin	Tierney-Carr	8-19			
Secret Life of Walter Mitty (T)	Kaye-Mayo	4-29			
Song of the South	Disney Cartoon Feature				
Vacation In Reno	Haley-Jeffreys	2-4			

SPECIALS

Notorious (101)	Bergman-Grant	10-29			8-5

COMPLETED —— 1945-46 ——

BLOCK NO. THREE

Cornered (102)	Powell-Chelrel	7-9		612	12-24
Hotel Reserve (79)	Mason-Mannheim	Foreign		615	12-24
Dick Tracy (61)	Conway-Jeffreys	6-11		613	12-24
Sing Your Way Home (72)	Haley-Jeffries	12-11		614	12-24
Spiral Staircase, The (83)	McGuire-Brent	9-3		611	1-7
Details under title: Some Must Watch					

BLOCK NO. FOUR

Deadline at Dawn (83)	Hayward-Williams	5-28		617	3-4
From This Day Forward	Fontaine-Stevens	9-3		616	3-4
Details under title: All Brides are Beautiful					
Game of Death (70)	Loder-Long	2-19		619	12-10
Details under title: The Most Dangerous					
Riverboat Rhythm (64)	Errol-Newton	7-9		620	3-4
Tarzan and the Leopard Woman (72)	Weismuller-Joyce	8-10		618	2-18

BLOCK NO. FIVE

Badman's Territory (98)	Scott-Richards	10-1		622	4-29
Ding Dong Williams (62)	Vernon-McGuire	5-14		623	4-29
Partners in Time (76)	Goff-Lauck			625	4-29
Truth About Murder, The (63)	Granville-Conway	7-23		624	4-29
Details under title: The Lie Detector					
Without Reservations (107)	Colbert-Wayne	10-29		621	5-13
Details under title: Thanks God, I'll Take It From Here)					

BLOCK NO. SIX

Bamboo Blonde (68)	Langford-Wade	9-17		630	6-24
Bedlam (79)	Karloff-Lee	8-6		628	5-13
Details under title: A Tale of Bedlam					
Crack-Up (93)	O'Brien-Trevor	1-21		627	6-24
Falcon's Alibi, The (62)	Conway-Corday	8-20		629	5-13
Till the End of Time (105)	McGuire-Madison	10-29		626	6-24
Details under title: The Dream of Home					

SPECIALS

Along Came Jones (90)	Cooper-Young	11-27		681	6-25
Bells of St. Mary's, The (125)	Crosby-Bergman	3-5		661	11-26
Heartbeat (102)	Rogers-Aumont	8-20		662	4-29
Kid From Brooklyn, The (T) (114)	Kaye-Mayo	6-25		652	4-1
Make Mine Music (75)	Disney Cartoon Feature			692	4-29
Stranger, The (95)	Robinson-Young	10-29		683	5-27
Tomorrow Is Forever (105)	Colbert-Welles	4-2		682	1-21
Wonder Man (T) (98)	Kaye-Mayo	7-24		651	4-30

REISSUE

Pinocchio (T)	Disney Cartoon Feature			691	

20th CENTURY-FOX

1946-47 Features Completed (18) In Production (4)
1945-46 Features Completed (35) In Production (0)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev

IN PRODUCTION

Bob, Son of Battle (T)	Garner-McCallister	7-22			
Brasher Doubloon, The	Montgomery-Guild	7-22			
Details under title: The High Window					
Homestretch (T)	Wilde-O'Hara	7-22			
I Wonder Who's Kissing Her Now (T)	Haver-Stevens	8-6			

—— 1946-47 ——

Black Beauty (74)	Freeman-Denning	12-10	Sept	636	8-19
Bowery, The	Raft-Beery	Reissue	Oct	642	
Carnival In Costa Rica (T)	Haymes-Holm	4-29			
Claudia and David (78)	McGuire-Young	3-18	Sept	637	8-5
Dangerous Millions	Taylor-Drake	7-8			
Enchanted Voyage, The (T)	Payne-Haver	5-14			
Details under title: Wake Up and Dream					
Late George Apley, The	Colman-Cummins	7-8			
Strange Journey (65)	Kelly-Massen	5-27	Oct	643	
Details under title: Flight To Paradise					
Home Sweet Homicide (70)	Bari-Scott	3-18	Oct	640	8-5
If I'm Lucky (79)	Blaine-James	4-29	Sept	638	9-2
Details under title: That's for Me					
Margie (T)	Craine-Young	2-18			
My Darling Clementine (T)	Fonda-Darnell	4-29	Nov	645	
Razor's Edge, The	Power-Tierney	4-15			
Shocking Miss Pilgrim, The (T)	Grable-Haymes	12-10			
Sun Valley Serenade (—)	Henie-Payne	Reissue	Sept	641	
13 Rue Madeleine	Cagney-Annabella	6-10			
Three Little Girls in Blue (T) (90)	Haver-Montgomery	11-26	Oct	639	
Wanted for Murder	Portman-Grey	Foreign	Nov	644	

COMPLETED —— 1945-46 ——

NOT DESIGNATED

Anna and The King of Siam (128)	Dunne-Harrison	12-10	Aug	634	6-10
Behind Green Lights (64)	Landis-Gargan	10-1	Feb	620	2-4
Details under title: Precinct 33					
Bell for Adano, A (103)	Hodiak-Tierney	11-13	Aug	601	7-9
Centennial Summer (T) (102)	Crain-Wilde	9-17	Aug	633	6-10
Cluny Brown (100)	Jones-Boyer	12-24	June	628	5-27
Colonel Effingham's Raid (70)	Bennett-Eythe	12-25	Feb	610	10-15
Dark Corner, The (99)	Ball-Stevens	12-10	May	625	4-15
Deadline For Murder (65)	Kelly-Ryan	3-18	Aug	635	6-24
Do You Love Me? (91)	O'Hara-Haymes	4-30	May	626	4-29
Doll Face (80)	Miranda-O'Keefe	8-20	Jan	617	12-24
Dragonwyck (103)	Tierney-Price	3-5	Apr	623	3-18
Fallen Angel (97)	Faye-Andrews	5-14	Dec	612	10-29
Jesse James (106)	Power-Fonda	Reissue	Feb	618	
Junior Miss (94)	Garner-Joslyn	2-19	Aug	603	6-25
It Shouldn't Happen To A Dog (70)	Landis-Joslyn	2-4	July	632	5-27
Johnny Comes Flying Home (65)	Stewart-Crane	11-26	Apr	624	4-1
Leave Her To Heaven (T) (110)	Tierney-Wilde	5-28	Jan	614	12-24
Rendezvous 24 (70)	Gargan-Palmer	1-21	May	627	5-13
Return of Frank James (92)	Fonda-Tierney	Reissue	Feb	619	
Shock (70)	Price-Bari	10-15	Feb	615	1-21
Somewhere In the Night	Hodiak-Gulld	12-10	June	629	5-13
Smoky (T) (87)	MacMurray-Baxter	7-23	July	631	6-24
Strange Triangle (65)	Hasso-Shepperd	1-7	June	630	5-27
Sentimental Journey (94)	Payne-O'Hara	10-1	Mar	621	2-18
Walk In the Sun (117)	Andrews-Conte	8-11	Mar	616	12-24
Details under UA Release Chart					
Yank In London, A (106)	Neagle-Harrison	Foreign	Mar	622	3-4

UNITED ARTISTS

1945-46 Features Completed (41) In Production (5)

KEY TO PRODUCERS

Small (Sml); Rogers (Rgs); Vanguard (Van); Crosby (Cby); Bill Boyd (BB); Pressburger (Psb); Ripley-Monter (RM); Bogeaus (Bog); Stromberg (Smg); Levey (Lev); Cowan (Cow); Stone (Stn); Selznick (Szk); Nebenzahl (Neb); Lesser (Les); Loew-Lewin (LL); Eagle-Lion (GFD); Cagney (Cgy); Bronston (Brn); California (Cal); Chaplin (Chn).

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.

IN PRODUCTION

Carnegie Hall	Hunt-Prince			LeB-M	
Miracle Can Happen, A	All-Star	8-5		Bog-Mer	
Fabulous Dorseys, The	Dorsey-Blair	8-5		Rgs	
Monsieur Verdoux	Chaplin-Raye	6-24		Chn	
Details under title: Comedy of Murders					
Vendetta	deGeorge-Brooke	8-19		Sts	

COMPLETED —— 1945-46 ——

Abie's Irish Rose	Dru-Chekhov	4-29		Cby	
Abilene Town (89)	Scott-Dvorak	8-6	1-11	Lev	1-21
Details under title: Abilene					
Adventures of Don Coyote (C)	Martin-Rafferty	8-19		R-C	
Angel On My Shoulder	Muni-Baxter	1-21	9-20	Rgs	
Details under title: Me and Mr. Satan					
Bachelor's Daughters, The (89)	Russell-List	4-1	9-6	Stn	
Blithe Spirit (T) (94)	Cummings-Harrison	Foreign	12-14	GFD	10-1
Breakfast In Hollywood (93)	Breneman-Granville	8-20	2-22	Gldn	1-21
Caesar and Cleopatra (T) (126)	Olivier-Leigh	Foreign	8-16	GFD	9-2
Captain Kidd (89)	Laughton-Britton	2-5	10-19	Bog	8-20
Chase, The	Cummings-Morgan	6-24		Neb	
Dangerous Venture	Boyd-Alexander	8-5		Rachmil	
Dishonored Lady	Lamarr-O'Keefe	5-27		Smg	
Devil's Playground, The	Boyd-Clyde	5-27		B.B	
Diary of A Chambermaid (87)	Goddard-Hatfield	7-23	2-15	Bog-Mer	2-14
Duel In the Sun (T)	Jones-Cotten	3-19		Szk	
Getting Gertie's Garter (72)	O'Keefe-McDonald	6-25	11-30	Sml	12-10
Fanny by Gaslight	Mason-Calvert	Foreign		GFD	
Fool's Gold	Boyd-Clyde	6-24		B.B	
Henry V (T) (134)	Olivier-Newton	Foreign		GFD	4-29
Johnny In the Clouds (88)	Montgomery-Mills	Foreign	3-15	GFD	12-10
Little Iodine (57)	Marlowe-Cramer	4-29	10-11	R-C	
Mr. Ace	Raft-Sidney	3-4	8-2	Bog	
Details under title: Mr. Ace and the Queen					
Night In Casablanca, A (89)	Marx Brothers	10-15	5-10	LL	5-13
No Trespassing	Robinson-McCallister	5-13		Lar	
Outlaw, The (114)	Russell-Huston		2-8	Hug	4-1
Paris—Underground (97)	Bennett-Fields	1-22	9-14	Bnt	10-29
Private Affairs of Bel Ami	Sanders-Lansbury	5-13		Low	
Rebecca (130)	Fontaine-Olivier	Reissue	4-26	Szk	
Scandal In Paris, A (100)	Sanders-Hasso	10-29	7-19	Psb	8-5

Short, Happy Life of Francis Macomber, The	Peck-Bennett	4-29			Bog	
Sin of Harold Diddlebock, The	Lloyd-Walburn	10-1			Stg	
Spellbound (113)	Bergman-Peck	7-24	12-28		Szk	11-12
Details under title: House of Dr. Edwardes						
Strange Bedfellows	Bracken-Lane	7-8	10-25			
Strange Woman, The	Lamarr-Sanders	12-24			Smg	
Susie Steps Out	Bruce-Caldwell	5-27			R.C	
Details under title: Miss Television						
2000 Women	Robson-Calvert	Foreign			GFD	
Young Widow (98)	Russell-Hayward	3-5	3-1		Smg	3-4
Whispering Walls	Boyd-Tate	9-2			Rel	
Whistle Stop (85)	Raft-Gardner	7-23	1-25		Neb	1-21

UNIVERSAL-INTERNATIONAL

1946-47 Features	Completed (15)	In Production (2)
Westerns	Completed (5)	In Production (0)
Serials	Completed (1)	In Production (0)
1945-46 Features (48)	Completed (48)	In Production (6)
Westerns (7)	Completed (7)	In Production (0)
Serials (4)	Completed (4)	In Production (0)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
I'll Be Yours	Durbin-Drake	9-2			
Slave Girl (T)					
Details under title: Flame of Tripoli	DeCarlo-Brent	8-5			
—— 1946-47 ——					
Dark Mirror, The	deHavilland-Ayres	4-1		Jnsn	
London Town (T)	Field-Kendall	Foreign			
Magnificent Doll	Rogers-Niven	6-24			
Michigan Kid, The (C)	Hall-Johnson	4-29			
Murder Mansion	Goodwin-Grey	10-1			
Mysterious Mr. M. (Serial)	Martin-Blake	6-10	7-23	2581	
Notorious Gentleman	Harrison-Palmer	Foreign			
Pirates of Monterey (T)	Montez-Cameron	5-13			
Smash-Up	Hayward-Bowman	6-10			
Details under title: Love Takes a Holiday					
Song of Scherezade (T)	DeCarlo-Donlevy	1-21			
Details under title: Scherezade					
Stairway to Heaven (T)	Massey-Niven	Foreign			
Swell Guy	Tufts-Blyth	6-24			
Temptation	Oberon-Brent	4-29			
Details under title: Bella Donna					
They Were Sisters (115)	Mason-Calvert	Foreign			
Vigilantes Return, The (Cinecolor)	Hall-Lindsay	7-22			
White Tie and Tails	Duryea-Raines	7-8			

PRESTIGE PICTURES

Brief Encounter	Johnson-Howard	Foreign				
This Happy Breed	Newton-Johnson	Foreign			GFD	
I Know Where I'm Going	Hiller-Livesy	Foreign				
Johnny Frenchman	Rosay-Roc	Foreign				
Love Story	Lockwood-Granger	Foreign				
Captive Heart, The	Redgrave-Johns	Foreign				
COMPLETED —— 1945-46 ——						
Blondie Alibi (62)	Neal-O'Driscoll	1-21	4-12	527	4-15	
Details under title: Design for Death						
Because of Him (87)	Durbin-Tone	9-3	1-18	516	2-4	
Black Angel, The (81)	Duryea-Vincent	4-29	8-2	543	8-19	
Details under title: Lesson in Love						
Brute Man, The	Hatton-Adams	11-26	8-23			
Cat Creeps, The (57)	Collier-Brady	1-21	5-17	532	6-10	
Canyon Passage (T) (90)	Andrews-Hayward	9-3	7-26	541	8-5	
Danger Woman (65)	Joyce-Porter	4-15	7-12	539	8-5	
Details under title: Claudia's Wife						
Cuban Pete	Arnaz-Smith	4-29	7-26	542		
Dark Horse	Terry-Savage	4-1	7-19	540		
Dead of the Night (79)	Redgrave-Withers	Foreign	8-23	547	7-22	
Dressed To Kill (72)	Rathbone-Bruce	2-4	6-7	534	6-24	
Details under title: Prelude to Murder						
Girl On the Spot (75)	Barker-Collier	3-19	1-11	515	2-18	
Details under title: Serenade for Murder						
Gunmen's Code	Grant-Adams	8-5	8-30	1107		
Gun Town (53)	Grant-Knight	9-3	1-18	1104		
Her Adventurous Night (65)	O'Keefe-Walker	4-29	7-5	538	7-22	
Details under title: He Meant No Harm						
House of Horrors (66)	Lowery-Grey	3-29		525	4-1	
Idea Girl (64)	Barker-Bishop	12-24	2-8	518	3-4	
Inside Job (65)	Foster-Rutherford	3-18	6-28	537	7-8	
Details under title: Kelly Is My Name						
Killers, The (102)	Lancaster-Gardner	5-13	8-30	548	8-19	
Lawless Breed, The	Grant-Adams	7-22	8-16	1106		
Little Giant (91)	Abbott-Costello	11-12	2-22	520	3-18	
(Details under title: On The Carpet)						
Little Miss Big	Holden-Simmons	3-4	8-30	549		
Lover Come Back (90)	Brent-Hall	3-18	6-21	536	6-24	
Lost City of the Jungle (Serial)	Adams-Haydn	2-18	4-23	1881		
Madonna of the Seven Moons (88)	Calvert-Granger	Foreign	4-5	526	6-10	
Man in Gray (92)	Lockwood-Mason	Foreign	3-15	523	12-24	
Night in Paradise (T) (84)	Oberon-Bey	1-8	5-3	529	4-29	
Royal Mounted Rides Again (Serial)	Kennedy-Kennedy	7-23	10-23	1681		
Rustlers' Roundup	Grant-Adams	7-8	8-9	1105		
Run-Around, The (88)	Cameron-Raines	4-1	5-14	535	6-24	
Scarlet Horseman, The (Serial)	Cookson-Shaw	11-12	1-22	1781		
Seventh Veil, The (94)	Mason-Todd	Foreign	2-15	519	1-21	
She Wolf of London, The (61)	Haden-Harvey	12-24	5-17	531	4-29	
Details under title: Alibi in Ermine						
She Wrote the Book (75)	Davis-Oakie	2-4	5-31	533	5-27	
Slightly Scandalous (62)	Ryan-Brady	5-13	8-2	544	9-2	
Smooth as Silk (65)	Taylor-Grey	1-7	3-1	521	3-18	
Details under title: Notorious Gentlemen						
So Goes My Love (88)	Loy-Ameche	11-22	4-19	528	4-15	
Details under title: Genius in the Family						
Spider Woman Strikes Back, The (59)	Sondergaard-Grant	10-15	3-22	524	4-15	
Strange Conquest (63)	Wyatt-Cookson	2-4	5-10	530	5-13	
Tangier (76)	Montez-Sabu	10-1	3-8	522	3-18	
Terror By Night (60)	Rathbone-Bruce	10-29	3-1	517	2-18	
Time of Their Lives, The	Abbott-Costello	3-18	8-16	546		
Wild Beauty	Porter-Collier	6-10	8-9	545		

WARNER BROTHERS

1946-47 Features	Completed (15)	In Production (4)
1945-46 Features	Completed (22)	In Production (0)

NEW PRODUCTIONS

LOVE AND LEARN
Comedy—Started August 29
Cast: Jack Carson, Robert Hutton, Martha Vickers, Janis Paige, Craig Stevens, Iris Adrian, Lou Nova, Don McGuire.
Director: Fred de Cordova Producer: William Jacobs
Story: Two starving songwriters meet a debutante and romance and comedy begins.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Possessed	Crawford-Heflin	6-24			
Details under title: The Secret					
Pursued	Wright-Mitchum	8-19			
Deception	Davis-Henreid	5-13			
COMPLETED —— 1946-47 ——					
Beast With Five Fingers, The	Alda-King	12-10			
Big Sleep, The (114)	Bogart-Bacall	10-31	8-31	601	8-19
Cheyenne	Morgan-Wyman	4-1			
Cloak and Dagger (106)	Cooper-Palmer	4-1	9-28	603	
Cry Wolf	Flynn-Stanwyck	5-27			
Escape Me Never	Flynn-Lupino	11-26			
Life With Father (T)	Dunne-Powell	4-15			
Never Say Goodbye	Flynn-Parker	8-6			
Nobody Lives Forever (100)	Garfield-Fitzgerald	9-18	10-12	604	
Nora Prentiss	Sheridan-Smith	1-21			
Details under title: The Sentence					
Shadow of A Woman (78)	King-Prince	2-19	9-14	602	9-2
Stallion Road	Reagan-Smith	4-15			
That Way with Women	Greenstreet-Vickers	2-18			
Details under title: A Very Rich Man					
Time, The Place and The Girl, The (T)	Morgan-Paige	4-2			
Two Mrs. Carrolls, The	Bogart-Stanwyck	5-14			
COMPLETED —— 1945-46 ——					
Burma Victory (63)	Documentary	2-16		512	
Cinderella Jones (88)	Leslie-Aldo	12-13	3-9	512	2-18
Devotion (107)	deHavilland-Lupino	11-16	4-20	517	4-15
Her Kind of Man (78)	Scott-Paige	8-20	5-11	518	4-29
Janie Gets Married (89)	Leslie-Hutton	4-16	6-22	520	6-10
My Reputation (94)	Stanwyck-Brent	11-29	1-26	510	1-21
Night and Day (T) (128)	Grant-Smith	6-25	8-3	523	7-22
Of Human Bondage (107)	Henreid-Parker	7-24	7-20	522	7-8
One More Tomorrow (87)	Sheridan-Moran	11-1	6-1	519	5-27
Saratoga Trunk (135)	Cooper-Bergman	3-8	3-30	514	12-10
Stolen Life, A (107)	Davis-Ford	2-19	7-6	521	5-27
Three Strangers (93)	Fitzgerald-Greenstreet	1-22	2-16	511	2-4
Two Guys From Milwaukee (90)	Morgan-Leslie	12-24	8-17	524	8-5
REISSUES					
City for Conquest	Cagney-Sheridan		4-13	515	
No Time for Comedy	Russell-Stewart		4-13	516	

MISC INDEPENDENTS

IN PRODUCTION

Fabulous Joe, The	Abel-Grahame	8-6	Roach
Ramrod	McCrea-Lake	6-20	Enterprise
Arch of Triumph	Bergman-Boyer	7-22	Enterprise

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED —— 1946-47 ——					
Curley	Rafferty-Olsen	5-27		Roach	
Here Comes Trouble (Cinecolor)	Tracy-Loyd	6-24		Roach	
My Dog Shep	Neil-Chapman	9-2		Col-Gate	
'Neath Canadian Skies	Hayden-Cooper			SG-A	
Rolling Home	Parker-Hayden	7-8		SG-A	
Details under title: One More Chance					

Opening Week at the N.Y. WINTER GARDEN Theatre

"The KILLERS" played to 71,080 admissions!

"fantastic figure" says Variety

(1) was biggest in house's history.

"The Killers" opened sensationally last Wednesday at the Garden, and built on subsequent days, being helped by crix praise. Film went in on all-night grind policy with scale upped to $1.70 for choice times of day. Fast turnover is credited, too, with bringing such a fantastic figure.

Strand also is toppling record



MARK HELLINGER
presents
ERNEST HEMINGWAY'S
Directed by
ROBERT SIODMAK
of "The Spiral Staircase" fame

THE KILLERS

A Universal Release
EDMOND O'BRIEN • AVA GARDNER
ALBERT DEKKER • SAM LEVENE
and Introducing BURT LANCASTER
Screenplay by Anthony Veiller
From the story by Ernest Hemingway
Produced by Mark Hellinger

WARNER BROS. . . . 1 September Release

'CLOAK AND DAGGER' STORY OF OSS AGENT HAS EXCITEMENT

Rates ● ● ● for action houses; slightly less elsewhere

Warner Bros.

100 minutes

Gary Cooper, Robert Alda, Lilli Palmer, Vladimir Sokoloff, J. Edward Bromberg, Marjorie Hoshelle, Ludwig Stossel, Helene Thimig, Dan Seymour, Marc Lawrence, James Flavin.

Directed by Fritz Lang.

If Director Fritz Lang had managed to maintain the high melodramatic note on which "Cloak and Dagger" opens, it would have turned out a grand action movie, but he allowed the story to go astray and the result is spotty entertainment. The picture sags from the moment authors Albert Maltz and Ring Lardner, Jr., and Mr. Lang turn their scientist-OSS agent hero from his hunt for information about Nazi experiments on the atomic bomb to the quest for romance with a wide-eyed Italian partisan. And, unfortunately, the love affair between Gary Cooper and Lilli Palmer never quite comes off, which serves to make the spectator so much more annoyed by the lapse in the exciting events that preceded. Fortunately, however, the story gets back to the exciting tune of the earlier scenes and winds up with strong action. Gary Cooper will give this a lift in first-runs and grosses, while not outstanding, should be substantial. In the subsequents, best returns will be realized in action houses.

The story opens as OSS (Office of Strategic Services) official James Flavin receives word that the Germans are importing quantities of pitchblende from Spain, apparently for atomic weapons. He enlists the services of Gary Cooper, physicist at a mid-western university, to ferret out the enemies' secrets. Cooper's first assignment is to contact an eminent woman scientist refugee from Germany in Switzerland. With the assistance of OSS agent J. Edward Bromberg, he locates her, but she is kidnapped and later killed when Cooper and other OSS men attempt to rescue her. Cooper then lands on the Italian coast and makes contact with Vladimir Sokoloff, a famous Italian scientist working for the Nazis. He reveals that he is held under duress, since the Germans are holding his daughter prisoner. Cooper is aided by a group of Italian partisans, led by Robert Alda and Lilli Palmer, and he promises to deliver Sokoloff's daughter if he will escape to America. A rendezvous is arranged in a deserted villa, but the girl who is delivered turns out to be a Nazi agent. Lilli kills her when the house is surrounded by German soldiers and, while Alda and his cohorts hold off the enemy, Cooper, Sokoloff and Lilli make their escape to the airfield nearby, where an Allied plane awaits them. Lilli, however, stays behind to aid her people, despite her love for Cooper.

Cooper is typically Cooper as the "Cloak and Dagger" (OSS) man. Miss Palmer will set no worlds on fire. The best individual performance is delivered by Vladimir Sokoloff as the nervous, terrorized scientist.

BARTON

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20TH CENTURY-FOX . . . 1 October Release

'THREE LITTLE GIRLS IN BLUE' ENTERTAINING MUSICAL SHOW

Rates ● ● ● generally; less in action spots

20th Century-Fox

90 minutes

June Haver, George Montgomery, Vivian Blaine, Celeste Holm, Vera-Ellen, Frank Latimore, Charles Smith, Charles Halton, Ruby Dandridge, Thurston Hall, Clinton Rosemond, William Forrest, Jr., Theresa Harris.

Directed by Bruce Humberstone.

A glittering Technicolor musical in the usual 20th-Fox tradition; i.e., good song-and-dance, magnificent color effects and the traditional poor story, "Three Little Girls in Blue" should play to better than average returns generally. The brightest spot in the film is the belated appearance of Celeste Holm, who makes her refreshing entrance in the last twenty minutes to endow the juvenile proceedings with a much-needed adult lift. Her spicy rendition of "Always a Lady" is a knockout. Vera-Ellen's dancing is the other outstanding feature, particularly in a gorgeously tinted dream sequence, "You Make Me Feel So Young." The other musical numbers, "On the Boardwalk," "I Like Mike," "Somewhere in the Night," "If You Can't Get a Girl in the Summertime," "A Farmer's Life Is a Very Merry Life" and the title song, all by Josef Myrow, and "This Is Always" by Harry Warren, have been graced by Mack Gordon's lyrics to such effect that several are candidates for the Hit Parade. June Haver, Vivian Blaine and Vera-Ellen deliver them singly and in concert with unusual gusto. Even George Montgomery displays a pleasant baritone, along with newcomer Frank Latimore, to make the voice department singularly listenable.

The story is old-hat, but serves as an effective framework for the musical and scenic contributions. Laughs are few, but there is a general good humor about the proceedings that makes a satisfactory substitute. The Atlantic City of 1905 is the principal background and what a lush, mouth-watering fairyland of color it is! The tale opens on a picture-book farm where the Misses Haver, Blaine and Vera-Ellen, sisters, decide to invest a small inheritance to bag a millionaire husband. They wind up in the best Atlantic City hotel, June posing as a wealthy ingenue with Vivian as her secretary and Vera-Ellen, her maid. Not one, but two young scions, inseparables Montgomery and Latimore, vie for the poseur's affections. Of course, Haver chooses the actually penniless Montgomery, who, when she divulges her true status, forces her to transfer her marital plans to Latimore. The latter takes her down South to his plantation where his wise and sophisticated sister, Celeste Holm, cooks up a scheme that brings Haver into Montgomery's arms, Blaine to Latimore (whose only previous inkling of this switch was a "funny feeling" akin to palpitations when with the retiring secretary), while Vera-Ellen has to be satisfied with Charles Smith, the hotel's romantic wine-steward.

Lyricist Mack Gordon, also turns producer to lavish a wealth of production on the proceedings and doesn't spare the color. Costumes and sets are gay and gaudy and the ladies' wardrobe looks like it might have been designed by the Schiaparelli of 1905. Bruce Humberstone's direction is at its best in the musical portions and he manages to make the hackneyed plot a suitable vehicle to carry the song-and-dance.

BARN

BOX OFFICE RATING: ● Poor ● ● Average ● ● ● Good ● ● ● ● Excellent

20TH CENTURY-FOX . . . 1 October Release

'STRANGE JOURNEY' ACTIONFUL PROGRAMMER

Rates ● ● as supporting dualler in lesser naborhoods and action spots

20th Century-Fox
65 minutes
Paul Kelly, Osa Massen, Hillary Brooke, Bruce Lester, Lee Patrick, Fritz Leiber, Gene Stutenroth, Kurt Katch, Joseph Crehan.
Directed by James Tinling.

As an action programmer, "Strange Journey" adequately fills the bill by adding topical touches to a time-worn theme and pointing it up with a goodly quota of excitement and suspense. Paul Kelly and his two attractive feminine leads, Hillary Brooke and Osa Massen, give this mild marquee value as a supporting dualler in the lesser naborhoods and action spots. The journey of the title is a racketeer's plane flight to his privately-owned island where he crashes only to find his house and all its provisions destroyed by Nazi invaders. The oft-used uranium deposit angle is brought in to supply conflict between the racketeer and foreign agents who are disposed of in a furious gun-battle climax. A surprise – and rather improbable — twist at finale finds the racketeer's selfish wife using a tommy-gun to kill the invaders and save the husband she has treated so shabbily throughout the picture. Because Hillary Brooke plays the heartless, vixenish wife to perfection, her heroic turn-about seems all the more ridiculous. Paul Kelly is well cast as the iron-jawed racketeer, Lee Patrick adds a few chuckles as a predatory widow and Gene Stutenroth is outstanding as a huge German sailor who gives in to Kelly's superior mentality. Less than a dozen characters and the single jungle set make this one of 20th-Fox's most modestly-budgeted programmers.

Fleeing the police because he thinks they are about to accuse him of a murder he didn't commit, Paul Kelly, former racketeer, planes with his wife, Hillary Brooke, to his privately-owned island, uninhabited since prohibition days. After a crash landing destroys the plane, cutting off their only means of departure, they find Kelly's home a shambles and all food provisions destroyed by Nazi invaders during the war years. For several weeks, Kelly barely exists on a few fish while his selfish wife gorges herself on a hidden stock of German canned food. Kelly finally collapses just as a shipwrecked party, consisting of Fritz Leiber, a victim of Nazi oppression; his daughter, Osa Massen; Kurt Katch, a Nazi agent, and several others find him. Before Leiber dies, he tells his daughter he was bringing to the U. S. a map showing rich uranium deposits and she enlists Kelly's aid. Katch offers Kelly a fabulous sum if he will give him the map showing the whereabouts of the uranium necessary in the making of atom bombs. Katch manages to communicate with a plane carrying his Nazi accomplices but, in a furious gun battle which seems lost until Miss Brooke uses a tommy-gun, Kelly's enemies are killed. He and the repentant Miss Brooke then decide to give their married life another try when they plane back to the mainland.

DENLEY

'THEY WERE SISTERS' BRITISH DRAMA BOLSTERED BY MASON PERFORMANCE

Rates ● ● + in class spots; less elsewhere

Universal (Gainsborough)
108 minutes
James Mason, Phyllis Calvert, Hugh Sinclair, Anne Crawford, Peter Murray-Hill, Dulcie Gray, Barry Livesy, Pamelo Kellino, Brian Nissen, Ann Stephens, David Horne, Amy Veness, Brefni O'Rourke, John Gilpin, Roland Pertwee, Thorley Walters.
Directed by Arthur Crabtree.

Although carefully-told and splendidly acted, this is a typically British family drama and will seem slow-moving and dull to most American filmgoers. However, it should appeal to the ladies, especially the matrons who enjoy a good cry. James Mason's popularity (as a result of "The Seventh Veil") will insure fairly strong grosses in class spots, but it will need strong selling to do more than fair business in naborhood and small town spots. It's over-long for dual billing. Mason again plays a cruel, sadistic fellow — the type that his followers adore — in his customary suave, convincing fashion. Phyllis Calvert, as a happily-married woman, gives a warm and sympathetic portrayal and Anne Crawford is well cast as her frivolous sister. But Dulcie Gray, as the timid, submissive third sister, and several of the other players speak in clipped British tones which may prove annoying and unintelligible to some movie-goers.

Based on the novel by Dorothy Whipple, the screenplay covers an 18-year period and introduces too many characters and plot ramifications for the average patron to follow with ease. Although the characters are often sketchily developed and no reason is apparent for Mason's cruelty toward his devoted wife, the picture's tragic and touching scenes are splendidly done. However, the lighter moments are few and only mildly amusing to Americans. Settings and 1918 costume are excellent.

Following World War I, three British sisters, Phyllis Calvert, Anne Crawford and Dulcie Gray, are leading a carefree life until the latter marries James Mason of whom the other two disapprove. Miss Calvert marries Peter Murray-Hill while the frivolous Miss Crawford marries Barry Livesy, who she respects but does not love. Seventeen years later, Mason has become sadistically cruel to his wife, who takes to secret drinking, while he keeps his favorite daughter, Pamela Kellino, under his domination. Miss Calvert is ideally happy with her husband but Miss Crawford has had a succession of lovers. At a reunion of the sisters, Miss Kellino falls in love with Brian Nissen and, when Mason tries to break up the romance, his wife rushes out of the house and is killed by a passing car. At the inquest, Miss Calvert gives evidence that proves Mason was directly responsible for his wife's death, although he cannot be held by law. His daughter then leaves him to go to live with Miss Calvert and, after Miss Crawford's husband leaves her and she goes off with a new lover, their unwanted daughter also joins the happy family at Miss Calvert's home.

YORK

'LITTLE IODINE' SLAPSTICK QUICKIE WILL AMUSE KIDDIES

Rates ● ● — as supporting dualler in family houses

United Artists (Rogers-Cohn)
57 minutes
Jo Ann Marlowe, Marc Cramer, Eve Whitney, Hobart Cavanaugh, Irene Ryan, Leon Belasco, Lanny Rees, Sarah Selby, Emory Parnell, Jean Tatriquin.
Directed by Reginald LeBorg.

This is a slapstick programmer with a ready-made appeal to the youngsters who avidly devour the King Features comic strip of the same name. "Little Iodine" resembles a two-reeler stretched out to feature length, and will prove trying to most adult patrons. First of the Buddy Rogers-Ralph Cohn less-than-hour length pictures designed for dual billing, its rough-and-tumble humor is too silly and elementary for the grown-ups. While the plot is obviously contrived and the adult actors give broadly-comic portrayals, the youngsters act and talk like ordinary 10-year-old kids on the smart-aleck side. Jo Ann Marlowe, who seems extremely precocious in features like "A Scandal in Paris," is a happy choice for Iodine, the mischievous Miss Fix-It whose hooligan activities nearly drive her mother and father frantic, and Lanny Rees is amusing as her pal and fellow-plotter, Horace. Irene Ryan is good as Iodine's long-suffering Mom and Hobart Cavanaugh is ideally cast as her milquetoast father. Marc Cramer and Eve Whitney take part in a romantic sub-plot which rarely intrudes on the noisy doings.

After 10-year-old Diana (Jo Ann Marlowe), better known as "Little Iodine," sets a booby trap to catch her father, Hobart Cavanaugh, when he arrives home late from a lodge meeting, her parents threaten to take drastic steps unless she promises to stop acting like a hooligan. Next day, Iodine's mother, Irene Ryan, decides to take a home language course from Leon Belasco and, when Iodine hears her mother listening to the romantic French phrases, she suspects the worst. With her pal, Lanny Rees, Iodine plots to have her father suspected of carrying on an affair with Eve Whitney, the town's new dancing teacher, in order to make her mother jealous. The plan works too well and Cavanaugh leaves home while the townsfolk are outraged at his disgraceful actions. When Cavanaugh, fortified by drink, bursts in on a meeting of meddling housewives, he attempts to throw them out and lands in jail. Iodine finally confesses that she was responsible for the whole misunderstanding and her mother and father make up and forgive her.

LEYENDECKER

'THE WALLS CAME TUMBLING DOWN' ENGROSSING MYSTERY

Rates ● ● ↑ as dualler

Columbia

82 minutes

Lee Bowman, Marguerite Chapman, Edgar Buchanan, George Macready, Lee Patrick, J. Edward Bromberg, Jonathan Hale, Elisabeth Risdon, Miles Mander, Moroni Olsen, Katherine Emery, Noel Cravat, Charles LaTorre, Mary Field, Arthur Loft, Bob Ryan.

Directed by Lothar Mendes.

This well-made mystery melodrama with an interest-holding, if involved, plot, will make a first-rate dualler generally. Although lacking top names, the cast is composed of well-known and capable players and, with its exploitable title and theme, the picture can hold its own in any action house. While the story of the theft of a pair of Bibles which contain the key to the whereabouts of a fabulous painting demands close attention from the spectator, Director Lothar Mendes has maintained suspense throughout. Several hard-hitting (literally) sequences take place before the novel denouement which will come as a surprise even to avid mystery fans. The love interest is on the sophisticated side and the dialogue is replete with wisecracks which both Lee Bowman and Marguerite Chapman toss off neatly. Bowman is personable and convincing as a likeable Broadway columnist and Miss Chapman gives an appealing portrayal of the mysterious debutante heroine. George Macready is outstanding as a sadistic killer masquerading as a clergyman and Edgar Buchanan, J. Edward Bromberg and Moroni Olsen are excellent in other key roles. Lee Patrick supplies some humor as Bowman's acidulous Girl Friday.

Learning that his friend and childhood befriender, Father Walsh, has some information about the whereabouts of a pair of Bibles and a fabulously valuable Da Vinci painting, "The Walls of Jericho," Lee Bowman, Broadway columnist, calls on him only to find him dead. While both the Bishop and the priest's sister, Elisabeth Risdon, believe he committed suicide, Bowman suspects murder. When a mysterious girl, Marguerite Chapman, calls on the late priest, Bowman takes her to dinner while he pulls strings and finds out she is actually a Boston heiress. Bowman is visited by George Macready, a supposed missionary, who gives him $1,000 to turn over the Bibles within three days and, later, J. Edward Bromberg, an art dealer, also offers him money for them. Miss Chapman finally admits to Bowman that her grandfather was an art collector who owned "The Walls of Jericho" and that the missing Bibles contain a code giving the location of the valuable painting. Shortly after Miss Risdon is found murdered and her Bible is missing, the Bishop tells Bowman the location of the second Bible. After he learns that Macready and a crooked lawyer, Edgar Buchanan, are responsible for the murders, the police arrive and take their Bible from them. The code reveals that the painting is hidden behind the walls of the rectory where the priest was murdered.

LEYENDECKER

'UNDER NEVADA SKIES' TOPICAL PLOT BOOSTS GOOD ROGERS MUSICAL-WESTERN

Rates ● ● ● wherever Rogers is popular; OK dualler generally

Republic

69 minutes

Roy Rogers, Dale Evans, George "Gabby" Hayes, Douglas Dumbrille, Leyland Hodgson, LeRoy Mason, Tristram Coffin, Rudolph Anders, George J. Lewis, George Lynn, Tom Quinn, Bob Nolan and the Sons of the Pioneers, Trigger.

Directed by Frank McDonald.

Latest Roy Rogers musical western, "Under Nevada Skies," contains all of Republic's tried-and-true ingredients, including Dale Evans for pulchritude and smooth warbling, George "Gabby" Hayes for explosive comedy and Bob Nolan and the Sons of the Pioneers for harmonizing, but something new has been added — an up-to-the-minute plot with an atomic bomb angle. The picture, which is exciting as well as melodious, should be a cinch wherever Rogers is popular and make a good dualler generally. Instead of the formula cowboy villains, this has sleek Nazi agents who pose as vacationing Easterners while plotting to secure a crest which contains the map to a deposit of pitchblende, the source of uranium. A band of friendly Indians get out their old war weapons to help Roy outwit the foreign agents in a rip-roaring finale which will have the youngsters on the edge of their seats. Roy sings the popular title tune and "I Want to Go West" in his familiar crooning style, Miss Evans, who seems to become more attractive and assured with each picture, puts over "Any Time That I'm With You" and the Sons of the Pioneers render "Clear Water" effectively. Douglas Dumbrille, as the treacherous Nazi agent, and George J. Lewis as a modern Indian chief who temporarily reverts to tribal warfare, are outstanding in a fast-paced musical western.

Returning to his home town to visit George "Gabby" Hayes and his Indian friends on a nearby reservation, Roy Rogers finds that Leyland Hodgson has been murdered and he offers to help find the mysterious killer. From Dale Evans, a girl he finds hiding outside Hodgson's ranch-house, Roy learns that Hodgson had been holding a crest, a family heirloom stolen from her father which might be a cause of destruction and should be turned over to the U. S. Government. On their way to an Indian pow-wow, Roy and Miss Evans are attacked by henchmen of Douglas Dumbrille, a foreign agent who has given orders to have them killed. After they get away, from their assailants, Roy calls Hayes and they search Hodgson's ranch for the crest. After Hayes stumbles on it in the works of an old clock, Dumbrille and his henchmen capture them. As Dumbrille opens the crest and takes out a folded paper, Roy lunges forward and starts a fight which is halted by the timely arrival of the friendly Indians summoned by Miss Evans. After Dumbrille is in custody, he tells Roy that the paper has a map of a rich deposit of pitchblende for which certain foreign governments would give fortunes.

LEYENDECKER

'THE UNKNOWN' GLOOMY AND TRITE 'SHOCKER' MISSES FIRE

Rates ● ● — generally

Columbia

65 minutes

Karen Morley, Jim Bannon, Jeff Donnell, Robert Scott, Barton Yarborough, Robert Wilcox, Helen Freeman, Wilton Graff, Boyd Davis, J. Louis Johnson.

Directed by Henry Levin.

This minor "shocker" replete with lurking figures, slowly-opening doors, underground passageways, etc., is thoroughly routine and misses fire. This third in the "I Love A Mystery" series based on the well-known radio program of the same name, is lacking in name value and, in every way, is a weaker effort than the second, "The Devil's Mask." Best spotted on dual horror bills where it will get a goodly quota of shrieks from easily impressionable patrons. The story of an eccentric Southern household under the domination of a psychopathic mother is so full of obvious theatrics and trite dialogue that the players cannot be blamed for indulging in some hammy melodramatic acting. Karen Morley, who is forced to assume a haggard make-up for most of the film, almost manages to win sympathy for the mentally-unbalanced heroine, but Helen Freeman, who strikes tragedy-queen attitudes and James Bell and Wilton Graff merely get titters during some of their most dramatic scenes. It's gloomy fare with scant love interest and no comedy relief.

When Helen Freeman arranges a match for her daughter, Karen Morley, the latter confesses her secret marriage to Robert Wilcox. The latter scuffles with the girl's father, who is accidentally killed and, to avoid scandal, Miss Freeman forces Wilcox to leave and buries her husband behind the fireplace. Miss Morley and her two brothers, Wilton Graff and James Bell, are sworn to eternal secrecy and live on in the old mansion under the domination of their mother. Years later, Jeff Donnell, Miss Morley's daughter who had been sent away as a baby, returns to the old mansion accompanied by two detectives, Jim Bannon and Barton Yarborough, to hear the reading of her grandmother's will. She finds that Miss Morley has become mentally unbalanced, Graff is a dipsomaniac and Bell is a deaf sculptor. That night, Miss Morley is troubled by an incessant baby's crying, shadowy figures plague the household, Bell is murdered and an attempt is made on Miss Donnell's life. When Wilcox arrives to receive his share of the estate, he learns for the first time that he has a daughter. While investigating a crypt, Miss Freeman suddenly appears and tells them she is not really dead. Later Miss Donnell is lured to the crypt by Graff who then confesses that he had planned to kill his mother and all his other relatives in order to gain control of the estate. After he is captured, Miss Morley regains her sanity and is reunited with her husband and her daughter.

LEYENDECKER


a spice-told tale of love and laughter!
Rendezvous with Annie
starring EDDIE ALBERT
FAYE MARLOWE • GAIL PATRICK
PHILIP REED • SIR C. AUBREY SMITH
RAYMOND WALBURN • WILLIAM FRAWLEY
JAMES MILLICAN • WALLACE FORD
Screen Play—Mary Loos and Richard Sale
Based on Their Magazine Story
Associate Producer and Director—ALLAN DWAN
A REPUBLIC PICTURE

'SECRETS OF A SORORITY GIRL' POOR QUICKIE

Rates ◓ + as supporting dualler in minor naborhoods

PRC Pictures
58 minutes
Mary Ware, Rick Vallin, Addison Richards, Ray Walker, Marie Harmon, Mauritz Hugo, Mary Kenyon, Emmett Vogan, Caren Marsh, Edward Earle, Edythe Elliott, Anthony Warde, Marilyn Johnson, Frank Ferguson, Rosemonde James, Dewey Robinson, Bill Murphy.
Directed by Lew Landers.

Using typical "True Confessions" material as the basis for a confusing, poorly-motivated plot, "Secrets of a Sorority Girl" is pretty much of a dud as entertainment. With a cast devoid of marquee names, this quickie will make a weak supporting dualler even in minor naborhood spots. Its only asset is the title (which suggests a more sensational tale than the picture delivers) which might be exploited in transient spots. The picture unfolds in a series of seemingly-endless flashbacks during the luckless heroine's trial for manslaughter for causing the death of a motorcycle policeman. While there are occasional moments of synthetic excitement, the film will prove boring to all except the housewives who follow the "soap operas" on the daytime airwaves. As the psycho-neurotic sorority girl, Mary Ware gives an extremely amateurish performance and Rick Vallin is little better. Except for Addison Richards and Ray Walker, most of the others conduct themselves like newcomers to the acting profession.

Believing that she is seriously ill and has only a short time to live, Mary Ware, president of her college sorority, embarks on a round of excitement with Rick Vallin, an ex-reporter taking a post-graduate course. While at a notorious night spot with Vallin, the place is raided and pictures of her are taken and, later, more are made of her at the roulette tables with drinks in her hand at Ray Walker's gambling den. When Miss Ware realizes that she is hurting her father (Addison Richards) in his campaign to exterminate these dives, she makes a last visit to Walker's place and, in a raid, is knocked unconscious in her attempt to escape. Vallin takes her away in his car and, when he can't shake a pursuing motorcycle cop, he stops sharply and the cop runs into his car and is killed. When the girl revives, Vallin tells her she was responsible for the death but, before she can tell her father about the affair, he receives the incriminating photos and is forced to have her arrested for manslaughter. Miss Ware's trial goes against her until Walker, who is determined to testify against Vallin, is called to the stand. Vallin takes a shot at him and tries to escape from the courtroom but is captured and, after his confession, Miss Ware is acquitted.

YORK

'I RING DOORBELLS' TOO MUCH TALK, LITTLE ACTION

Rates ● ◓ — as supporting dualler in minor spots

PRC Pictures
65 minutes
Robert Shayne, Anne Gwynne, Roscoe Karns, Pierre Watkin, John Eldredge, Jan Wiley, Harry Shannon, Joel McGinnis, Charles Wilson, Doria Caron, Harry Tyler, Eugene Stutenroth, Hank Patterson, Ernest Hilliard, Roy Darmour.
Directed by Frank Strayer.

Except for its exploitable title and the standard comedy performance by Roscoe Karns, "I Ring Doorbells" has little to recommend it even as supporting fodder for naborhood duals. Based on Russell Birdwell's autobiographical novel of the same name, this programmer has a live-wire newspaper reporter-turned-crime detective for a hero, but the film is far too talky and uneventful to hold patrons' interest. Only the final ten minutes contain some melodramatic and shooting action, the rest is composed of bantering dialogue and nonsensical romantic mix-ups. For a supposedly-smart guy, the ace reporter is too easily fooled by a couple of gal journalists, but Robert Shayne gives as engaging a portrayal as the script permits. Anne Gwynne makes an attractive heroine. Joel McGinnis' performance is so bad that audiences will titter at his hot-headed outbursts.

Returning from New York where his first playwrighting effort was a flop, Robert Shayne, ace reporter, goes back to work on Pierre Watkin's newspaper with his old pal, Roscoe Karns, as his photographer. Watkin disapproves of his young son's romance with Jan Wiley and asks Shayne to get proof that she is a gold-digger. Shayne strikes up a friendship with Doria Caron, Miss Wiley's French maid, and is forced to break dates with his girl friend, Anne Gwynne, a free-lance journalist. Shayne and Karns plant a camera in Miss Wiley's apartment but, after she announces her engagement to Watkin's son, they decide to destroy the film taken. After an argument with Shayne, Miss Gwynne storms over to Miss Wiley's apartment only to find her murdered. When Shayne arrives, they are all held by the police until John Eldredge, a dramatic critic and old enemy of Shayne's, confesses that he struck Miss Wiley and the blow accidentally killed her. The laboratory report showing that Miss Wiley died by poisoning clears Eldredge until Shayne develops the films he had taken. These show that Eldredge had dropped the poison in her glass. Shayne and Miss Gwynne are then reunited.

DENLEY

'SO DARK THE NIGHT' EFFECTIVE MYSTERY PROGRAMMER LACKS NAMES

Rates ◓ ◑ if exploited in action spots

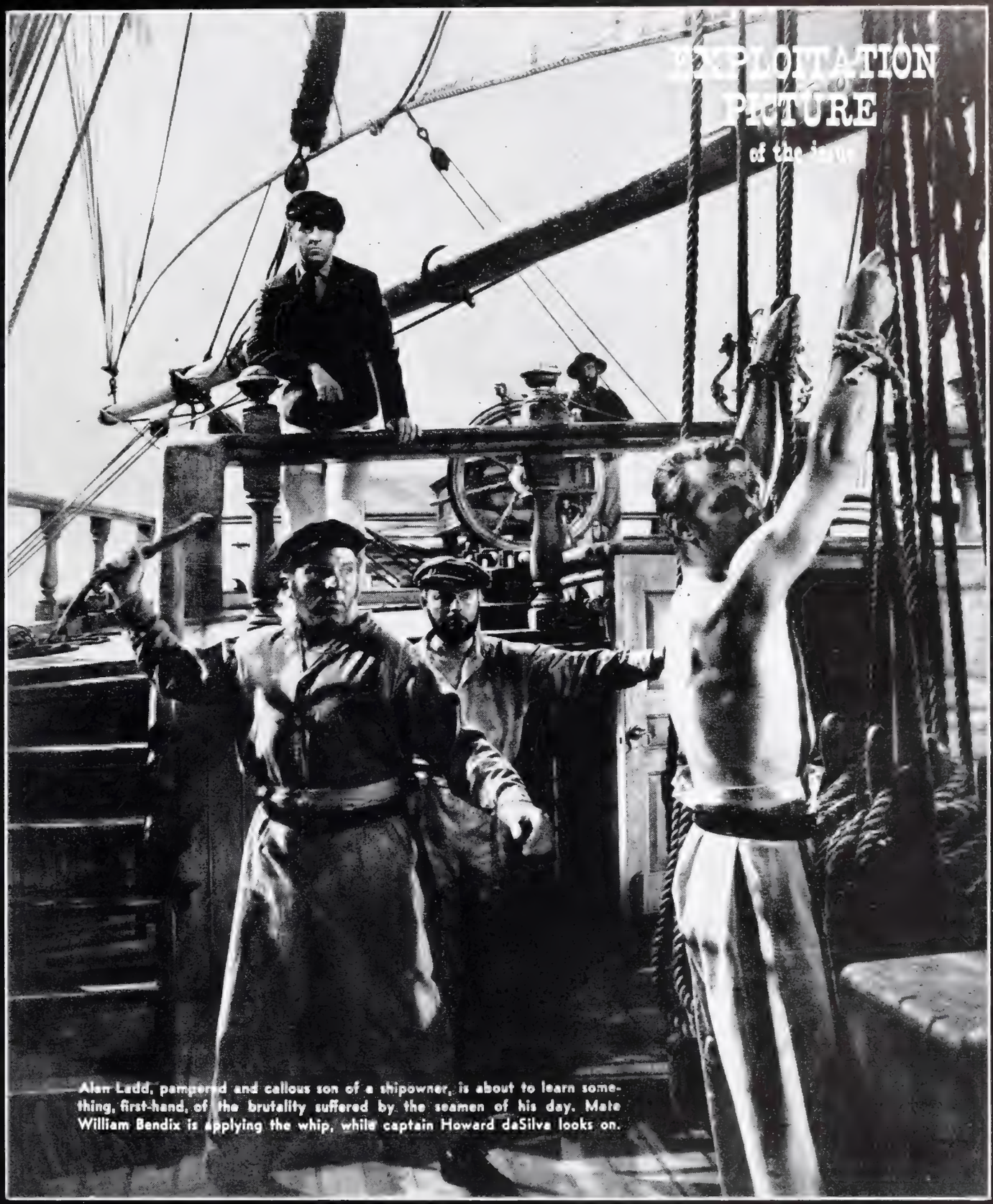
Columbia
70 minutes
Steven Geray, Micheline Cheirel, Eugene Borden, Ann Codee, Egon Brecher, Gregory Gay, Helen Freeman, Paul Marion, Jean Del Val, Thedore Gottleib, Louis Mercier, Emil Ramu, Marcel Corday.
Directed by Joseph H. Lewis.

A simple, slow-moving, yet strangely-engrossing murder mystery, "So Dark the Night" is one of the most unusual programmers of the year. Because name value is nil, this will probably be relegated to the supporting spot on naborhood duals, but, if exploited, it should do well and even build on favorable word-of-mouth, especially in action houses. Joseph H. Lewis, who also directed last year's outstanding programmer, "My Name Is Julia Ross," has done the same skillful job of blending expert characterizations with steadily mounting suspense in this psychological drama with a French locale. The story is intriguing from start to finish and the denouement will come as a complete surprise to mystery addicts. Picture was produced on a modest budget with more outdoor shots than studio-built sets and, for this very reason, it achieves a high degree of authenticity. Steven Geray (who scored in a small role in "Gilda") gives a notable portrayal as a middle-aged Parisian detective who finds romance and murder in a small French village and all the other members of the cast were chosen for their realism and acting ability rather than marquee draw. Micheline Cheirel, as the rural heroine; Egon Brecher, Ann Codee and the others are good enough to compare favorably to the actors in French-made product.

On the verge of a nervous breakdown, Steven Geray, famous Parisian detective, goes for a rest to a French village where he stays at the inn run by Eugene Borden and his wife, Ann Codee. Although their young daughter, Micheline Cheirel, is engaged to a farmer, Paul Marion, she agrees with her mercenary mother that it would be smarter to marry the middle-aged detective. Geray becomes enamored of the girl and, as their engagement is announced, Marion appears and he and Miss Cheirel run out into the night. Several days later, the strangled bodies of both are found but Geray finds only one clue, a single footprint which fits none of the shoes in the village. Later, after Miss Codee receives a scribbled death note, she is also strangled to death and Geray then determines to go to Paris and make use of his police department laboratory. When Geray has a sketch made of the criminal from the data he can deduce from the footprint cast, he finds it resembles himself and his shoe fits the plastercast. Realizing that he is a schizophrenic with a split personality, Geray confesses to the Commissaire of police. Geray escapes from his guard and returns to the village where the police follow and stop him in the act of strangling Borden.

YORK

Film BULLETIN **REVIEWS GIVE IT TO YOU** *straight!*



Alan Ladd, pampered and callous son of a shipowner, is about to learn something, first-hand, of the brutality suffered by the seamen of his day. Mate William Bendix is applying the whip, while captain Howard daSilva looks on.

'TWO YEARS BEFORE THE MAST' . . . Strong Sea Fare

Richard Henry Dana's classic of injustice on the high seas has been turned by Paramount into one of those red meat melodramas that should prove highly pleasing to male moviegoers of every stripe and age. As for the ladies, well—they have Alan Ladd, and it will fall upon the individual showman to convince them that Ladd is enough, romance or no romance. Actually, there is the merest suggestion of romantic interest. But, for the men, there is strong stuff like floggings, mutiny and a brutal captain done to a fare-thee-well by Howard (Lost Week-end) da Silva. In addition to Ladd and da Silva, the exhibitor's marquee can sparkle with such names as Brian Donlevy, William Bendix and Barry Fitzgerald. Recalling the success of Mutiny on the Bounty, perhaps the showman would be wise to concentrate all his guns on the film's robustness and adventure, leaving only the Ladd name to entice the so-called weaker sex.

(Continued On Next Page)

EXPLOITATION PICTURE

(Continued from Preceding Page)

'TWO YEARS BEFORE THE MAST'

CREDITS

A Paramount Picture. Associate Producer, Seton I. Miller. Directed by John Farrow. Cast: Alan Ladd, Brian Donlevy, William Bendix, Barry Fitzgerald, Howard da Silva, Esther Fernandez, Albert Dekker, Luis Van Rooten, Darryl Hickman. Screen Play by Seton I. Miller and George Bruce. Based on the novel by Richard Henry Dana, Jr. Director of Photography, Ernest Laszlo, A. S. C.



1. Charles Stewart (Alan Ladd), Boston dandy indifferent to the injustices suffered by the seamen of America in 1834, is knocked out in a fight with Amazeen (William Bendix), brutal first mate of the sailing ship, "Pilgrim", and shanghaied to serve as a member of the crew.



2. Stewart soon learns of the brutality practiced by Captain Francis Thompson (Howard da Silva). He becomes sympathetic to the efforts of Richard Henry Dana (Brian Donlevy), who had signed on to record the miserable conditions, and his opposition to the captain's methods bring him a lashing, which other crew members are forced to watch.



3. As Dana and the cook (Barry Fitzgerald) attempt to disinfect Stewart's wounds, Stewart vows that he will not rest until the evils exposed in the book being written by Dana are shown to the proper authorities so that the American seaman's lot can be improved.



4. With food so scarce that scurvy begins to appear aboard ship, the crew, led by Stewart and Dana, turn upon Captain Thompson, but improperly armed, their mutiny is aborted.



5. Stewart attempts to stage a one-man mutiny, breaking into the arsenal and arming himself with a pair of pistols. On the verge of success, he is again stopped by Amazeen's treachery and is thrown into irons, faced with hanging.



6. One of two passengers aboard, Maria Dominguez (Esther Fernandez), in love with Stewart but en route to marry her betrothed, smuggles food to the prisoner and promises to intercede for him when they reach port.



7. The Senorita's pleas before a high authority (Pedro de Cordoba) forces Captain Thompson's promise to turn over his prisoner for trial, but in a final rebellion, the crew frees Stewart and the captain is slain. They take the ship back to Boston and in a hearing before a U. S. Senate Committee they are vindicated and the reforms advocated by Dana become reality.

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BOSTON MASSACHUSETTS

September 16, 17, 18, 1946

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INDEPENDENT EXHIBITORS, Inc.

20 Shawmut Street Boston 16, Mass.





Above, the M-G-M airship, gigantic blimp used to advertise M-G-M product, shown just before its launching at the Naval Air Station at Lakehurst, N. J., recently. Below, at the reception which took place following the ship's christening by Elizabeth Taylor, M-G-M young star, are Si Seadler, advertising manager for M-G-M; Mrs. Taylor, Rear Admiral T. G. W. Settle, commander at the base, and Miss Taylor.

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Phila. Airports
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HIGHWAY EXPRESS LINES, Inc.
236 N. 23rd St. 1239 Vine St.
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20TH ANNIVERSARY
TALKING PICTURES
Celebrate In August
NEW JERSEY MESSENGER SERVICE
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250 N. Juniper St., Phila. 7, Pa.
LOcust 7-4823

NEWS DIGEST

(Continued from Page Twelve)

not been approved, and in some cases had been disapproved, by the Association." Explaining that the appearance of the Certificate leads the public to understand that the picture and its advertising has the Association's approval, the statement adds, "the fact is that the Association has been blamed for 'The Outlaw's' advertising and that the industry as a whole has suffered. The Association therefore revoked its Certificate of approval for 'The Outlaw' in order publicly to dissociate itself and the motion picture industry from the picture and particularly the advertising matter used to publicize the picture."

Howard Hughes, now completely recovered from injuries received in a plane accident, flew to New York from Hollywood last week to contest the MPA action.

* * *

PRC TO EXPAND — THOMAS

PRC delegates in Atlantic City heard president Harry Thomas term 1945-46 the "most successful" year in the company's history and heard assurances that the new season will begin an even greater period of expansion. Thomas also gave details of the new season's production schedule of 29 features including three in Cinecolor and 12 from Eagle-Lion Studios, each with a minimum negative cost of $500,000, the PRC prexy stated.

Thomas outlined the selling policy for the 1946-47 program as follows: "The eight top-budget productions, among which are included the Cinecolor pictures, will be sold individually, with the balance of the complete program being broken down into the following groups: One group of six specials; two groups of eight features each, in which will be included three Philo Vance mysteries, two Gas House Kids dramas and three Michael Shayne mysteries; one group of six Eddie Dean outdoors musicals and one group of eight Al La Rue-Al (Fuzzy) St. John action westerns."

Thomas laid emphasis on a letter he had received from Robert Young, chairman of the board of Pathe, parent company to PRC, commending PRC's record during the past year and crediting Thomas, Lloyd L. Lind, assistant general sales manager, and others "who have so magnificently contributed to the upward climb which will inevitably lead the company to the top." Thomas also stressed Pathe's gigantic reserves which are available to PRC and added, "I am talking officially when I say that there is absolutely no foundation whatsoever to any stories which you may have heard regarding our company, except that we are going to grow even more than we have grown during this past year."

Young, who returned to New York last fortnight from England, corroborated Thomas' statement with the announcement that expansion of both Eagle-Lion, also a Pathe subsidiary, and PRC is planned by Pathe with PRC remaining as a separate company. Young also said that he regarded the reciprocal distribution deal set with J. Arthur Rank as a permanent arrangement.

* * *

20th-FOX ADMEN IN SPECIAL CONFAB

In the first conference of its kind ever held by the company, all 20th Century-Fox advertising, publicity, exploitation and radio personnel will convene in New York City October 15-17, for a meeting to be devoted exclusively to advertising and publicity, it was announced by Charles Schlaifer, director.

The conference will be particularly concerned with the new system of selling individual pictures, with President Spyros P. Skouras addressing the conferees on company plans and policies and Tom J. Connors, vice-president in charge of distribution, meeting with the delegates to assure closer affiliation with distribution in keeping with the pending consent decree.

Keynote of the meeting will be the campaign for Darryl F. Zanuck's "The Razor's Edge," which is being given the most intensive build-up in all media ever devoted to a 20th-Fox picture.

* * *

THIRTY FEATURES IN M-G-M BACKLOG

Revealing that M-G-M has more than thirty feature pictures ready for release or in editing stages, and five features in production at present, Nicholas M. Schenck, president of Loew's, Inc., returned to New York after a series of conferences regarding future plans of the company and to meet changing conditions caused by the recently inaugurated selling of individual pictures.

Schenck also declared that the company was endeavoring to trim production costs without sacrificing the standard of entertainment maintained by M-G-M, and that Sam Katz had been designated to assist in this work being done by Al Lichtman, J. J. Cohn and M. J. Siegel, in addition to his regular duties.

The West Coast meetings were attended by Louis B. Mayer, William F. Rodgers, sales chief, and the M-G-M executive staff.

An interesting note was heard last week in the report that under Rodgers' experimental plan for competitive bidding, William Goldman, Philly exhibitor, whose fight to break the Warner chain monopoly in that city has been blessed with success, outbid Warners for M-G-M's "Holiday in Mexico" and will play the feature in his new Goldman house as the result of the "auction."

JOLSON TO BE FETED BY AVC

Leaders of all branches of the amusement world have formed an honorary industry sponsoring committee to pay tribute to Al Jolson on October 1, when the star will be honored with a testimonial dinner by the American Veterans Committee at the Hotel Astor, in New York. The fete will be the veterans' tribute to Jolson as an "outstanding friend of the service man," in appreciation of his many USO tours throughout the world's battlefields.

Among the motion picture executives who will serve as honorary sponsors are: Spyros P. Skouras, C. C. Moskowitz, Jack Cohn, Tom Connors, Ned Depinet, Hal Horne, Howard Dietz, Harry Brandt, Gus Eyssell, Matty Fox, A. J. Balaban, S. Barrett McCormick, Abe Montague, Curtis Mitchell, Edward Raftery, Gradwell Sears, Bob Weitman, Harry Thomas and Herman Robbins.

"QUOTES"

What the Newspaper Critics Say About New Films

'CAESAR AND CLEOPATRA'

(UNITED ARTISTS) In Technicolor

"Worthy of the extravagance and is certainly worthy of a film-goer's regard...Elegant spectacle...Wise and witty discourse within a fancy and fluid frame...Discourse does wax slightly tedious at times in the course of two hours...Something to see as well as hear."—CROWTHER, N. Y. TIMES.

"Over here, we will hail this English picture as a very unusual and commendable venture...Audiences will come away full of high enthusiasm tempered with recollections of quite a few moments of tedium and scenes that did not seem to fit together ...A mixture of one of the great pictures of our time and occasional claims to being one of the dullest."—COOK, N. Y. WORLD TELEGRAM.

"More than your ticket-money's worth of production, but not of drama...Heavy pageantry of the movie and the impish fancy of Shaw's play only get in each other's way."—AGER, PM.

"Shavian wit and wisdom are given a rococo frame...Far more eloquent than dramatic...Definitely something to see. Becomes labored and contrived on more than one occasion. Unless the fascinating and artful Miss Leigh is engaged in the proceedings, it has a tendency to teeter between static stretches of dialogue and rather heavy-handed clowning."—BARNES, N. Y. HERALD TRIBUNE.

"Millions of dollars spent...do not atone for the lack of warm humanity...Chances of C & C's being a box-office bonanza in this country are not good enough to be frightening. As a pretty spectacle and as second-rate Shaw, reliably rendered, it can make an initial splash, but it simply hasn't the heart to build into anything big."—WINSTEN, N. Y. POST.

'MONSIEUR BEAUCAIRE'

(PARAMOUNT)

"Lacks ingenious situation, humor and polished gags which might have made it another Hope riot...Allows the comedian ample room for energetic clowning...The result is not uproarious, but it is gay enough until the next Hope picture comes along."—GUERNSEY, N. Y. HERALD TRIBUNE.

"Bears a fair comparison with the best of screen travesties... Hope has abundant opportunities for the clowning at which he excels...Gags are somewhat above the usual run...And Mr. Hope is unmercifully extravagant in throwing them away." — CROWTHER, N. Y. TIMES.

"Generous display of gag, slapstick and happy innuendo...Not the best Hope, but...enough to furnish the normal quota of laughs."—WINSTEN, N. Y. POST.

"Has squeezed the last ounce of fun from the situations and dialogue...Audience is guaranteed to exit laughing...3½ Stars."—CAMERON, N. Y. NEWS.

"Funniest movie Bob Hope ever has had, always excepting, of course, those frolics along various 'Roads to —'...Abundance of well-turned and expertly delivered jests...Hope springs eternal and every moment of it at his best."—COOK, N. Y. WORLD TELEGRAM.

"Script writers know almost everything that makes Hope so known and so loved and they bring it out in fine style... There is laughter, lots of it, and it bursts out for good broad reasons, good clean reasons, and there is none of it choked off by reasonableness."—AGER, PM.

'THE KILLERS'

(UNIVERSAL)

"A picture of plot, mood, suspense, mystery and action...elements which are so well handled that they lift 'The Killers' to the level of the perfectly produced film. They are the elements so generally popular and so certain to excite that such a picture cannot fail to entertain."—WINSTEN, N. Y. POST.

"Taut and absorbing...Diverting picture — diverting, that is, if you enjoy the unraveling of crime enigmas involving pernicious folks...Tempo is slow and metronomic which makes for less excitement than suspense."—CROWTHER, N. Y. TIMES.

"The Broadway crime club should put out its welcome mat for 'The Killers', a polished and tantalizing chase melodrama... Deft combination of action and mystery...Hits the melodramatic bull's eye on every count." — GUERNSEY, N. Y. HERALD TRIBUNE.

"Brilliantly executed exercise in menace, deliberately choosing the minimum number of words to achieve the maximum of terror...Great in the beginning, when it relates exactly the Hemingway story, and a good, tough, cops-and-robbers movie thereafter, when it aspires to augment it."—AGER, PM.

'BLACK BEAUTY'

(20TH CENTURY-FOX)

"Fine animal picture, slowed up by the human actors who insist on being romantic...Without reservations, is for the children."—PIHODNA, N. Y. HERALD TRIBUNE.

"Small fry had a much more rewarding hour than the rest of us ...You might find some slight entertainment, provided, of course, that you have a feeling for horses. Since most youngsters have an abundance of such affection, 'Black Beauty' should go over big with the pre-'teen age set."—PRYOR, N. Y. TIMES.

"There were a great many little children leaning forward in their seats, watching the unfolding of 'Black Beauty' like rapt little angels. The adults present slouched back in theirs, crossed their legs, uncrossed them, squirmed, moaned and all together set the little ones a very bad example."—AGER, PM.

"Movie stuff and nonsense!"—WINSTEN, N. Y. POST.

"You might call this a free adaptation of 'Black Beauty', but free or not, you couldn't go wrong calling it a cheap one."—COOK, N. Y. WORLD TELEGRAM.

'I'VE ALWAYS LOVED YOU'

(REPUBLIC) In Technicolor

"Music to remember. Unfortunately, it is not backed up by enough narrative interest to keep the music from boring those who will not be content to take the music alone. And even those who are musically satisfied may object to a plot of tears and tantrums unrelieved by interludes of sanity."—WINSTEN, N. Y. POST.

"Silly, mawkish film...One of those pictures which takes on a terribly toney air about the rapturous realms of music and the beauty of simple, home-grown love." — CROWTHER, N. Y. TIMES.

"Slow, ponderous vehicle for its musical numbers...Makes much better listening than it does dramatic sense...Showy, pretentious Hollywood bore."—GUERNSEY, N. Y. HERALD TRIBUNE.

"Operetta aims at followers that have a lot of music loving mixed in with a taste for movies...Made at one of the small studios by one of moviedom's notable directors, Frank Borzage. Possibly he was tired, as any of us might be, of trying hard and wanted to relax."—COOK, N. Y. WORLD TELEGRAM.

'IT SHOULDN'T HAPPEN TO A DOG'

(20TH CENTURY-FOX)

"Fluffy and improbable, but nevertheless pleasant, little thing about cops, newspaper men, black marketeers and a Doberman Pinscher named Rodney...Harmless and diverting film fare."—E.J.B., N. Y. TIMES.

"Action is fast and silly enough to raise giggles...Lines have an occasional sharpness worthy of better surroundings ..Not a bad hour's entertainment in its own minor league."—WINSTEN, N. Y. POST.

"Fragile and good-humored whirl...Distinctly lightweight stuff, but it has an easy-going air about it that is no trouble to take."—W.H., N. Y. WORLD TELEGRAM.

"Doesn't come up to scratch as screen entertainment, though it was a whale of a story as a magazine serial...Ordinary story of what Hollywood likes to think a newspaper office resembles...Doberman Pinscher is the real star of the proceedings ...The human actors back him up on occasion, but never wholeheartedly."—PIHODNA, N. Y. HERALD TRIBUNE.

'THE THRILL OF BRAZIL'

(COLUMBIA)

"Light - hearted Latin musical with an able performance by Keenan Wynn to keep the book in action...Under its idiotic title and within its conventional framework are fast, well staged musical numbers and superior clowning...Small package containing good quality."—GUERNSEY, N. Y. HERALD TRIBUNE.

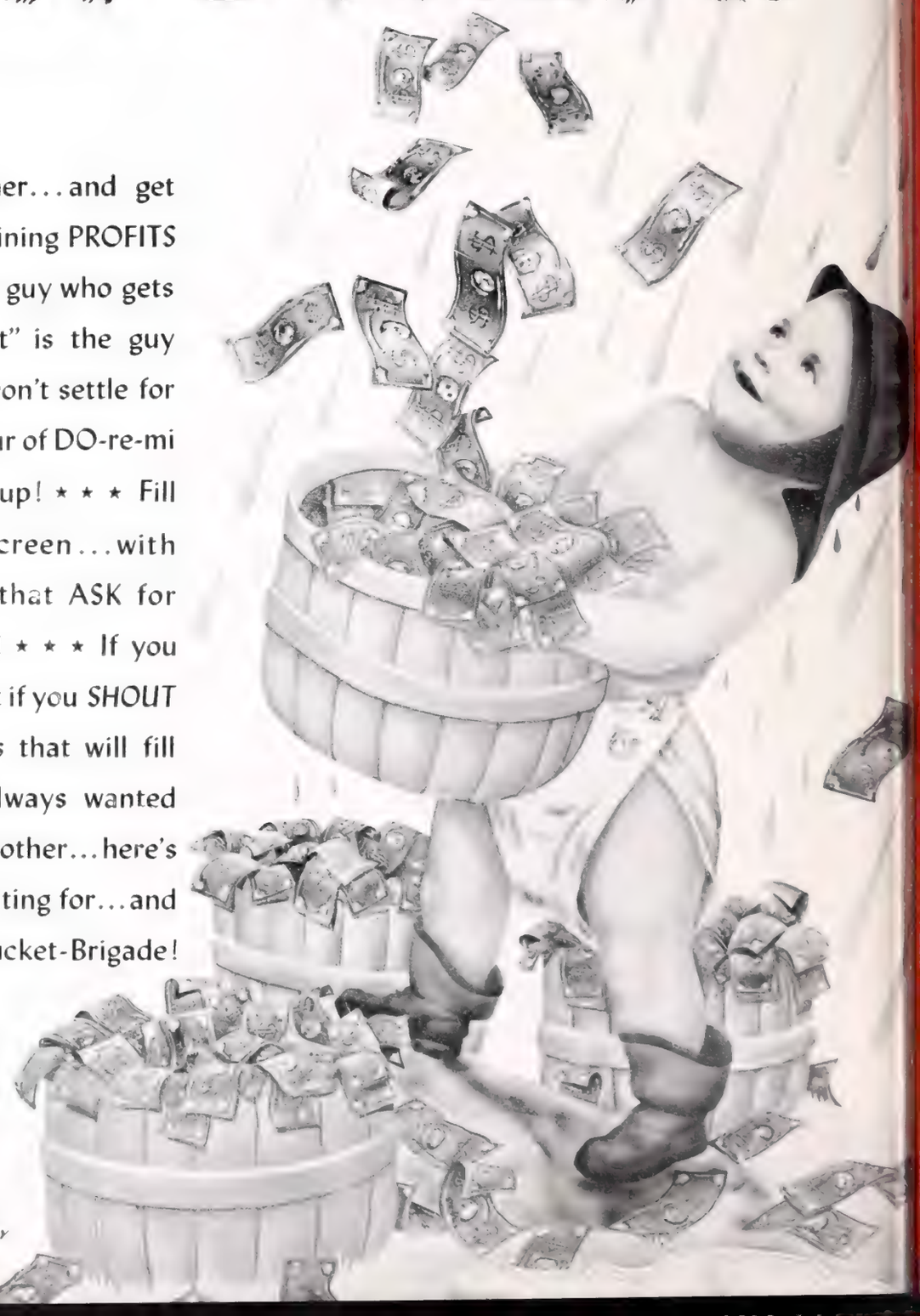
"Direction is wily enough to give the picture a sense of pace, but one can't help feeling that the players, for all their swift moving about, just don't get anywhere or do anything that is more than passably diverting at best."—PRYOR, N. Y. TIMES.

"The class in movie cliches will come to order...And what has 'The Thrill of Brazil' got to do with Brazil? Right again— nothing, absolutely nothing."—PECK, PM.

"Some pleasant enough samba-and-suchlike rhythms hang upon a slim and familiar matrimonial farce...Good natured, though no great, great shakes."—THIRER, N. Y. POST.

why settle for a DRIP... when you can have a SHOWER!

Throw away your FORK, brother... and get yourself a BUCKET! ★ ★ ★ It's Raining PROFITS ... for smart showmen... and the guy who gets there "fustest with the mostest" is the guy who's going to cash-in! ★ ★ ★ Don't settle for a DRIP... when there's a downpour of DO-re-mi ... just beggin' you to scoop it up! ★ ★ ★ Fill your frames and load your screen... with TRAILERS and ACCESSORIES that ASK for patrons . . . and GET them, too! ★ ★ ★ If you *whisper* you'll get that DRIP... but if you *SHOUT* ... you'll get a *shower* of *Dollars* that will fill your Box Office... as you've always wanted to see it filled ★ ★ ★ Come on, brother... here's that RAINY DAY you've been waiting for... and The PRIZE BABY's on *your* Bucket-Brigade!



NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

Film BULLETIN

America's Independent Motion Picture Journal

SEPTEMBER 30, 1946

OH, FOR A SMART MAN!

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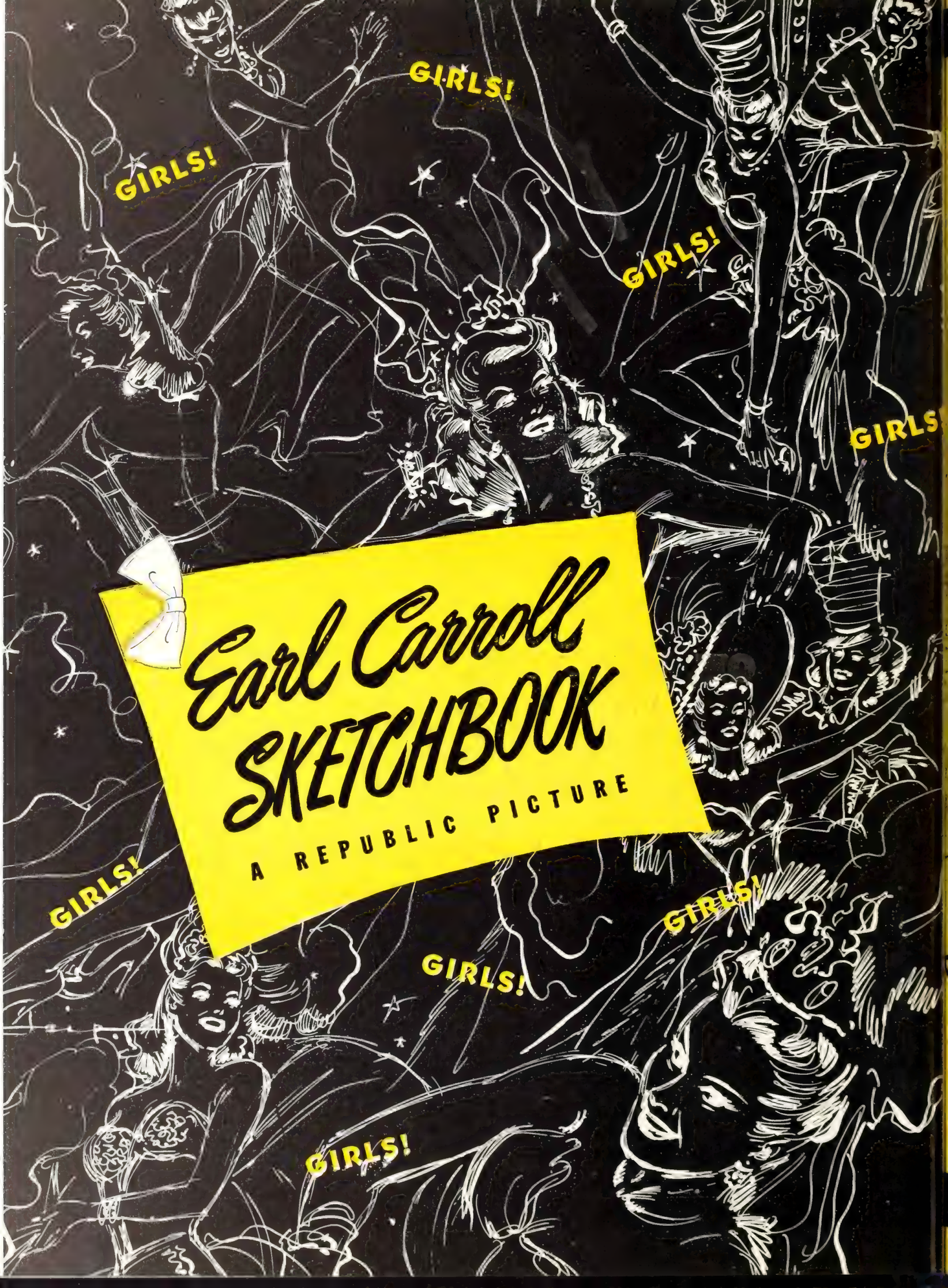
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GIRLS!
GIRLS!
GIRLS!
GIRLS!
GIRLS!
GIRLS!
GIRLS!
GIRLS!
GIRLS!
Earl Carroll
SKETCHBOOK
A REPUBLIC PICTURE

Everything it Takes to Make a Musical Great!

EARL CARROLL SKETCHBOOK

Co-Starring WILLIAM
CONSTANCE MOORE • MARSHALL

Featuring
BILL GOODWIN • JOHNNY COY
with VERA VAGUE • EDW. EVERETT HORTON
HILLARY BROOKE

Directed by Albert S. Rogell • Screen Play by Frank Gill, Jr. and Parke Levy
Original Story by Frank Gill, Jr. • Associate Producer, Robert North
A REPUBLIC PICTURE

ROMANCE!

COMEDY!

MUSIC!



Songs
By Jule Styne and Sammy Cahn
"I've Never Forgotten"
"The Lady with the Mop"
"What Makes You Beautiful, Beautiful?"
"Oh Henry"
and more!

DANCING!

GIRLS!

New Dancing Sensation! Johnny Coy

A Tuneful Delight for Audiences Everywhere!

Every
Issue of
FILM BULLETIN
Has an
Expectant
Pre-sold
Reader Audience
Composed of
Individual
Theatre Owners
Men who buy
Pictures and
Theatre Accessories
And Independent
Exhibitors comprise
85 per cent of
The Theatre
Market

Film
BULLETIN

America's Independent
Motion Picture Journal

EDITORIAL

Vol. 14. No. 20 September 30, 1946

America's Independent Motion Picture Journal

Film BULLETIN

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OH, FOR A SMART MAN!

How far do sound waves travel? Would it be possible, for instance, for voices in Boston to be heard in offices high in New York skyscrapers or in a place as remote as Hollywood, Cal.?

There were voices in Boston a few days ago that should have been heard in New York and Hollywood. They spoke of invasions of men's rights, of avarice and greed, of a struggle between powerful interests and little men, of democracy and autocracy in the motion picture industry.

The voices were those of independent theatremen and had they been heard in New York and Hollywood, the film moguls would have learned that there is a tide rising against them, a tide other than the one that now besets their studios out West.

It was fitting indeed that this year's Allied convention was held in historic Boston, where earlier Americans had fought for their rights. Here, in 1946, a group of average American businessmen assembled to discuss and to probe the problems of their industry. They spoke of principles, of rights, of fair play. No one was heard to cry of poverty, but neither was any man in that gathering content to sit idly by while the film companies steadily reduced him to the status of a hireling.

It was one of the largest exhibitors conventions in the history of the industry. And one of the most vocal. Unlike former years when the leaders did all the talking, this one was dominated by the delegates on the floor. They had a lot on their chests and they were determined to have their say. This was true particularly of the younger men, the sons of the oldtimers who are coming up in the exhibition field. The ills that plague exhibitors were swallowed by the fathers, but the sons seem not to fear reprisals and are determined to gain a more respected place in the industry scene.

The cold printed trade paper dispatches from the convention could not possibly convey the intensity with which the delegates spoke their minds. They needed no inspiration. They had come to Boston up in arms, fed up to choking with the policies of many of the film companies and the dictatorial methods of certain corporate master-minds who have been riding herd over them in recent years.

There was no mistaking their mood; it was belligerent.

Were their voices heard in New York and in Hollywood? We doubt it. Deeply ensconced in the lush profits accumulated during the past five or six years, the film magnates are oblivious to complaints by such small fry as independent exhibitors. The industry is their oyster. They make fewer pictures and more profits each year. Those raucous noises up in Boston couldn't be heard above the sweet tinkling music that is sounding in their ears. Go away, boys, you bother us.

Oh, for a smart and honest man among them who would speak up and tell the policy-makers of the industry a few truths. What do they need to be told? Well, let's see.

He might hint to the bright boys of Hollywood that one does not have to be a genius to make a million dollars profit on a picture in today's starved market, and that the high-pressure practices of the distributors are making the producers look good even when they turn out a cluck.

He might suggest that the film companies are riding the crest of an abnormal prosperity and that the golden torrent from their own deluxe theatres won't flow forever. Perhaps there would be salutary effect in the warning that the United States Supreme Court probably will make all theatres in the land independent some day soon and then the average exhibitor again be a valued and sought-after customer.

He might advise the film men that they have listened too long to their lawyers, with the result that the exhibition contract now in fashion is arbitrary, inequitable and probably illegal.

And, lastly, our smart and honest man in the ranks of the film companies might convey to the industry's policy-makers the resentment that has been engendered by their tactics among the thousands of independent exhibitors. No man worth his salt, he could say, will remain docile forever while others persistently invade his frontiers of opportunity, of freedom of action, of livelihood. He should say, gentlemen, there is a limit — and it already has been overstepped. From here in you are going to have trouble unless you change your ways.

Where, or where, is that man?

Journey Into Never-Never Land

POWERFUL EXHIBTORS CLIQUE DOMINATES FILM COMPANIES

In his address at the banquet which closed the Allied Convention in Boston Wednesday evening, Sept. 18, Abram F. Myers undertook this oratorical journey into what he termed "never-never land". All members of the industry will be amused by Mr. Myers' little excursion, which follows:

Now I do not propose to disturb the serenity of this delightful occasion, where the lions and the lambs are getting along so beautifully for a few brief hours, by pointing out wherein I think other branches of the industry have overstepped the bounds and have pressed their asserted rights to unreasonable lengths. Instead of that I want to point out what I would consider to be an unwarranted insistence on rights and an abuse of power if practiced by my own clients, the independent exhibitors — if they had any power to abuse. Therefore, I am going to ask you to use your imagination for a few moments while we take a short journey into the land of make-believe. Any resemblance between the state of facts which we shall conjure up and any situation you may have encountered in real life, will be purely coincidental.

If you are all set for the journey, let us start off by supposing that upwards of 80% of the motion picture theatres in the United States are controlled by eight men — Jack Kirsch, Nate Yamins, Martin Smith, Col. Cole, Sid Samuelson, Ray Branch, Trueman Rembusch and Bill Ainsworth. Their holdings include all of the Class A theatres, practically all of the Class B houses, and a considerable number of Class C, D and E houses. Of course, they only admit having A houses — in fact, they advertise in the trade papers every year that they have discontinued all but the A houses. However that may be, it is a fact that no producer of motion pictures can survive unless he has access to the screens of several of these giant exhibitors.

Now just to coin a phrase, we will refer to these exhibitors as the "Big Eight." The names of their theatres are protected by trade-marks and in the operation of their theatres various patented gadgets are used. Now we don't know just how valid these trade-marks and patents may be — because the grant of a trademark, or a patent, or a copyright does not guarantee the originality of the subject thereof. At any rate, we will suppose that they are at least as valid as the copyrights on motion picture films. I do not go as far as Dorothy Parker who once said that "Hollywood has no 'ism' except plagiarism;" but I sometimes wonder how so many studios happen to arrive at the same idea by unconscious cerebration.. And so the Big Eight exhibitors use these trade-marks and patents as the basis for licensing the producers to exhibit their films in the theatres.

One of the first acts of the Big Eight, cooperating through their powerful trade association, is to draft a uniform license agreement, strictly in their own interest. This long, complicated form is not subject to negotiation as to any of its provisions. It is printed, rigid and unalterable. The producer must sign on the dotted line in order to obtain a license to exhibit his films in the theatres. On one or two occasions, when threatened with restrictive legislation, the Big Eight conferred with representatives of the poor producers as to the provisions of these contracts and even adopted a few of their suggestions, but later on those favorable clauses were surreptitiously dropped without notice to or consultation with the producers.

The Big Eight, of course, were unwilling that the producers should pick and choose among their theatres, so they offered to the producers large blocks of theatres, identified only by numbers. The Big Eight decided which theatres they would make available under the contracts. If a producer did not get the use of a theatre that he particularly wanted, access to that theatre was held out to him as an inducement to sign another contract. As a matter of appeasement, and in order to head off threatened legislation against the block-booking of theatres, the Big Eight allowed the producers to cancel out a certain percentage of theatres, but to offset this they built and acquired a number of shooting-galleries on which the producers were forced to exhaust their cancellation privilege, so that they never could cancel out any of the expensive houses.

The Big Eight exhibitors then entered into active competition with their customers, the producers, and began to produce and distribute motion pictures. In a short time they were producing most of the Class A pictures as well as some that were not so classy. Naturally, they gave their own pictures the preferred runs and best playdates in their own theatres. For the other producers, who must now be called "independents," they reserved the right to designate "unpreferred playing time," which consisted mainly of the week before Christmas and Holy Week.

The contracts provided that the producers should pay to the members of the Big Eight, as theatre rental, a price based on a percentage of the production cost of the pictures. Under this arrangement the Big Eight would not guarantee the producers a profit, but they freely promised, as a part of their sales talk, to make adjustments which would secure to them their production costs. Naturally, the contracts stipulated what those production costs should be in each instance; and in order to see that there was no cheating, provision was made that the exhibitors' checkers should at all times have access to the studios. At the producers' request a provision had been inserted against the use of local checkers, but when the Big Eight organized their own joint checking agency, known as Blabber-Mouth Reports, Inc., that provision was withdrawn and they thereafter employed the producers' neighbors, town crier and busybodies to do the checking.

And since production costs were an important factor in the determination of theatre rentals, the contracts provided that any incidental revenue derived by the producers from the operation of popcorn machines, peanut stands, coke bars, or lunchrooms on the lots should be deducted from production costs and, of course, all such items were subject to checking and auditing by the exhibitors. It goes without saying that if the salaries of the studio executives, directors and stars were deemed to be excessive, the exhibitors demanded that they be reduced.

Not satisfied with this on-the-spot checking, the exhibitors reserved the right to audit the books and records of the producers for periods of from four months to two years after the completion of each picture. Then a group of eager-beaver attorneys, calling themselves the Patent and Trade-Mark Promotion Bureau, sold them the idea of auditing all accounts from the beginning of time and so those limitations were quietly eased out of the contracts. The whole job was turned over to the Bureau and whenever a producer stood on his contract rights, a suit was filed against him alleging fraud and wide publicity was given thereto. That is, if the producer was a little fellow and the amount claimed was only a few thousand dollars. Of course, if the producer happened to be the crony of some Big Eight executive, and the amount involved ran into the hundreds of thousands, then it was not a fraud but a mere discrepancy and the matter was handled with a minimum of publicity.

The independent producers, when they signed a license agreement with the Big Eight exhibitors never knew what the theatre rental would be. The Big Eight reserved the right to allocate rentals, in their uncontrolled discretion, after they had made their own estimate of the picture. Each year they demanded a larger number of low-percentage pictures from independents. Their own productions were played under long-term preferential franchises, formula deals and master contracts which took care of both the producing and exhibiting ends of their business.

In concluding this little journey into never-never land, I want to say that I think those exhibitors — Cole, Kirsch, etc. — carried things too far. If their actions led to governmental intervention and a general upheaval in the industry, I should say that they had only themselves to blame.

PARAMOUNT . . . 1 in First Block (Total 5)

'BLUE SKIES' STOCKED WITH SOCK MUSICAL NUMBERS

Rates ● ● ● generally except in action spots

Paramount
104 minutes
Bing Crosby, Fred Astaire, Joan Caulfield, Billy DeWolfe, Olga San Juan, Mikhail Rasumny, Frank Faylen, Victoria Horne, Roy Gordon, Jack Norton, Karolyn Grimes
Directed by Stuart Heisler.

Latest lavish Technicolor entry in the composer cavalcade series, "Blue Skies" is light, amusing and extremely-tuneful entertainment. With the sure-fire "Holiday Inn" combination—Bing (for songs) Crosby and Ferd (for dancing) Astaire, plus a wealth of Irving Berlin tunes, to bolster a formula and thread-bare plot, this will be a solid business-getter in all except action spots. The song, dance and comedy high lights are numerous and outstanding enough to make patrons overlook a sketchy and repetitious story dealing with show business between the first and second World Wars. Told in flashback fashion by Astaire, as a present-day radio raconteur, the film goes into the old favorite, "A Pretty Girl Is Like a Melody," danced by a young Astaire, and then introduces Bing Crosby as his romantic rival for Joan Caulfield's affections. From this point, the picture is a succession of Berlin hits, most of them sung or danced against eye-filling production backgrounds with only occasional moments for the off again-on again romance which neither Director Stuart Heisler or the players seem to take too seriously. The title tune, of course, is a stand-out as warbled by Bing in a picnic glade and "Putting on the Ritz," magnificently danced by Astaire and ten tuxedoed doubles, got applause at New York's preview and "You'd Be Surprised" is a delightful novelty as sung the eye-rolling Olga San Juan. The elaborate backgrounds almost dwarf the torrid "Heat Wave" and such Berlin hits of the past two decades as "White Christmas," "All By Myself," "What'll I Do," "All Alone and "Russian Lullaby" receive brief and less flash/renditions. One of the Berlin's new songs, "Running Around in Circles," may achieve the Hit Parade, but it's not up to the calibre of the aforementioned hits. Backgrounds and low-waisted costumes of the 1920's are authentic and the entire production receives handsome Technicolored treatment.

As Fred Astaire, radio raconteur, starts his program of Irving Berlin's Album of Songs, the scene shifts to him, after the First World War, when he was dancing star of a Broadway musical and fell in love with Joan Caulfield, one of the show-girls. They stop at a little night club, where Bing Crosby greets his old friend and Army buddy, and Joan finds him gay and charming, to the irritation of Fred, who hopes to marry her. Bing's instability and passion for opening and selling intimate nightclubs doesn't prevent Joan from hoping he will propose and, when he doesn't, she says goodbye and leaves with Fred. After Joan becomes Fred's leading lady, Bing returns and soon they fall into each other's arms and decide to get married. Bing still likes to pull up stakes and move to new fields even after his child is born and, after the success of his New York club, he becomes restless and his decision to sell leads to a quarrel with Joan. They separate and divorce. Joan resumes her career with Fred, but the latter realizes she still loves Bing and he starts drinking heavily. During one of his spectacular dance numbers, he falls from a high stage walk and is never able to dance again. Years later, as Fred finishes his radio tale and Bing sings the Irving Berlin melodies, Joan walks in and is reunited with her former husband

Fred Astaire, in addition to his dancing chores, gives a sympathetic portrayal as the perpetually disappointed suitor. Crosby tosses off comedy quips with ease and, of course, warbles as only "Der Bingle" can. Joan Caulfield looks lovely and gives a satisfactory performance as the heroine. Billy DeWolfe keeps the audiences in stitches during his "Mrs. Murgatroyd at a cocktail bar" impersonation, even if it does seem overlong, and his constant mugging and his Frankenstein's impression are terrific laugh-getters.

LEYENDECKER

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WARNER BROS. . . . 1 October Release

'NOBODY LIVES FOREVER" GANGSTER YARN LACKS STRONG ACTION

Rates ● ● + generally on name value; more in action spots

Warner Bros.
100 minutes
John Garfield, Geraldine Fitzgerald, Walter Brennan, George Coulouris, Faye Emerson George Tobias, Robert Shayne, Richard Gaines, Dick Erdman, James Flavin, Alex Havier, Ralph Peters, William Edmunds, Grady Sutton, Marian Martin, Ralph Dunn.
Directed by Jean Negulesco.

A gangster melodrama which stresses romance and reformation rather than excitement, "Nobody Lives Forever" misses its mark as action entertainment, although it will garner its highest grosses in action houses. Only the final 15 minutes contain the suspense and shooting thrills expected in a screenplay by W. R. Burnett, author of "Little Caesar" and "Scarface." However, John Garfield and Geraldine Fitzgerald (who has never screened more attractively) provide marquee draw and, with Faye Emerson's name as an additional selling point this should attract above-average business generally. The story's chief fault is the total lack of plausibility regarding the gullibility of a wealthy young widow and her business advisor in being willing to accept a former gangster as a solid business man and to consider investing in his supposed deep sea salvage work without investigating him. Nor is the gangster's decision to go straight any more believable. A sequence inside the mission of San Juan Capistrano is nicely photographed, but merely slows down the film and might better be scissored. John Garfield gives an excellent portrayal as the tough, defiant "big boy" in the rackets and Geraldine Fitzgerald, who is extremely poised and attractive throughout, brings a note of credibility to a role which might well try the ability of any actress. Walter Brennan, as a seedy old-timer loyal to Garfield, and George Coulouris, as a relentless swindler, contribute outstanding performances. Faye Emerson's blonde hair-do makes her appropriately cheap and hard-boiled and Richard Gaines is exceptionally well-cast as a stuffy business man, but George Tobias fails to inject his customary laughs as Garfield's voluble side-kick.

John Garfield receives his honorable discharge from the Army and returns to the scene of his old rackets to find that his girl friend, Faye Emerson, has invested the $50,000 he left in her safekeeping in a night club venture with her new lover, Robert Shayne. After forcing Shayne to fork over the cash, Garfield goes to California with his side-kick, George Tobias, for a rest. There a seedy old pal, Walter Brennan, sells him on a deal involving a lonesome young widow, Geraldine Fitzgerald, with two million dollars. Although he doesn't like George Coulouris, whose scheme it was, Garfield agrees to cut him in on the profits. Assuming the identity of a businessman engaged in deep sea salvage work, Garfield impresses both Miss Fitzgerald and her business advisor, Richard Gaines, and he begins to fall in love with her. Realizing that he cannot go through with the fleecing scheme, Garfield determines to pay off Coulouris and return East to forget Miss Fitzgerald. Coulouris refuses Garfield's attempt to pay him off and he kidnaps Miss Fitzgerald. With Brennan, Garfield trails Coulouris to a deserted dock hideout. In the terrific fight that follows, Coulouris is killed and Brennan also pays with his life for his loyalty to Garfield. Although she knows about his shady past, Miss Fitzgerald tells Garfield she loves him.

LEYENDECKER

BOX OFFICE RATING: ● Poor ●● Average ●●● Good ●●●● Excellent

M G M . . . 1 Not Set

'GALLANT BESS' MOVING HORSE STORY HAS COLOR BUT NO NAMES

Rates ● ● as dualler

Metro-Goldwyn-Mayer
98 Minutes
Marshall Thompson, George Tobias, Clem Bevans, Donald Curtis, Murray Alper, Wally Cassell, Jim Davis, Chill Wills, John Burford, Johnny Bond, and "Bess."
Directed by Andrew Marton

Despite a novel tale, intensely melodramatic high spots and picture-postcard color, "Gallant Bess" comes up with two strikes against it. The first is the lack of marquee draw; the second, the all-male cast without a hint of romance. If exploitation can overcome these major handicaps, audiences will be happy they came, because there is ample entertainment in this saga of a boy's all-consuming love for a horse. The latter, Bess, incidentally, deserves an equine Oscar for her performance, complete with nip-ups rarely seen since Tom Mix's Tony delighted the fans, and even assaying a dual role. Although the film gets off to a slow start, hinting at a backwoods idyll, the action picks up appreciably and builds to a stirring climatic sequence that will leave the audience in an exhilarated mood. Jeanne Bartlett's original story and screen play, which was suggested by an incident as told by Lt. Marvin Park, U.S.N.R., divides its backgrounds between California mountains and a South Pacific island, both admirably suited to the vivid hues that tint the film. Production costs on this seem to have been held to a minumum, with virtually all of the action photographed outdoors or on Port Hueneme naval base and a cast that could hardly have commanded imposing salaries. This is no bar to enjoyment of the film, however. But "Gallant Bess" will probably be relegated to the lower slot on naborhood dual bills in most cases.

Marshall Thompson, 16-year-old orphan, dreaming of a horse ranch, lavishes all his love on his mare, Bess. High-pressured by recruiting officer Chill Wills, Thompson, although he is under age, joins the Seabees and leaves Bess in the care of old Clem Bevans. Just before Thompson goes overseas, Bess contracts pneumonia as she is foaling, and, unable to get a leave until the last 24 hours, Thompson arrives in time to see Bess die. Embittered at the Navy and his superior officer, Don Curtis, Thompson's attitude changes when he saves and is allowed to keep a wounded horse in the jungle He renames the horse Bess and she becomes the outfit's mascot. Bess repays her debt by saving the lad's life in a skirmish with the Japs and refuses to be separated from him when the outfit leaves the island, swimming after the LST until she is taken aboard and back to the States.

Marshall Thompson runs Bess a close second for acting honors, injecting fervor and realism into his role, while the rest of the cast plays broadly, but effectively, with George Tobias maintaining the principal supporting role in a comic vein. Director Andrew Martin keeps a lively pace after the leisurely opening moments. The color photography, makes up in gaudiness what is loses in clarity, but nevertheless lends itself notably to the backgrounds and action.

BARN

'I'VE ALWAYS LOVED YOU' RUBINSTEIN MUSIC & TECHNICOLOR BOLSTER WEAK STORY

Rates ● ● + in first-runs and class spots; less generally

Republic
117 minutes
Philip Dorn, Catherine McLeod, William Carter, Mme. Maria Ouspenskaya, Fritz Feld, Felix Bressart, Elizabeth Patterson, Lewis Howard, Vanessa Brown, Adele Mara, Cora Witherspoon, Stephanie Bachelor, James Kirkwood, Gloria Donovan.
Directed by Frank Borzage.

Republic's most ambitious production to date, 'I've Always Loved You,' is a treat for music-lovers ,even if its highly-theatrical plot is long-winded and unconvincing. Arthur Rubinstein's brilliant piano recordings of Rachmaninoff's 2nd Piano Concerto (played in its entirety) and compositions by Mozart, Beethoven, Chopin and Wagner will be a tremendous selling point in big city first runs and class spots, while Technicolor should help in the sub-runs. Although lavishly produced, photographed in vivid Technicolor and given the benefit of Frank Borzage's expert direction, the picture is burdened with stock romantic situations and trite dialogue, that cause it to bog down.

Catherine McLeod, a lovely young newcomer, makes an excellent impression in a most difficult and commplex role but Philip Dorn seems to relish over-acting in the showy part of the temperamental maestro and William Carter is embarrassingly weak and wooden as the "nice boy" who loves the heroine devotedly. The best performances are contributed by such reliable character players as Mme. Maria Ouspenskaya, in one of her typical old dowager roles; Fritz Feld, as the long-suffering manager; Cora Witherspoon, as a fluttery society woman; Felix Bressart and Elizabeth Patterson.

Impressed by the great musical talent of Catherine McLeod, daughter of Felix Bressart, an ald friend, Philip Dorn, a famed pianist and conductor, abandons a concert tour and devotes his time to coaching her. Miss McLeod studies tirelessly under the relentless hand of Dorn and she accompanies him and his kindly grandmother, Mme. Maria Ouspenskaya, on a tour of Europe. Despite his many casual love affairs, Miss McLeod learns to care for Dorn and eventually he announces she is ready for her debut and he will conduct for her at Carnegie Hall. During the performance, Miss McLeod performs so brilliantly that she overshadows Dorn and he deliberately unnerves her and, later, tells her to get out. She returns to the farm and marries her childhood sweetheart, William Carter, who is aware of her love for Dorn. When their daughter, Vanessa Brown, grows up and studies piano, Carter insists that Miss McLeod take her to Dorn for his opinion on her talent. Dorn realizes that Miss Brown has no great talent but he asks Miss McLeod to remain and then he tells her she has always belonged to him. On the night of Miss Brown's Carnegie Hall debut, Miss McLeod plays in her place with Dorn conducting. Miss McLeod then proves her own genius is not under Dorn's domination and she scores a triumph in her own right before returning to Carter.

YORK

'LANDRUSH' TYPICAL STARRETT WESTERN WITH SONG INTERLUDES

Rates ● ● in action spots

Columbia
53 minutes
Charles Starrett, Smiley Burnette, Doris Houck, Emmett Lynn, Stephen Barclay, Bud Geary, Robert Kortman, George Chesebro, Bud Osborne, Ozie Waters and His Colorado Rangers.
Directed by Vernon Keays.

"Landrush" is made-to-order for the kiddies and avid cowboy fans in action spots. It is basically a good old-fashioned western, with Ozie Waters and his warbling Colorado Rangers added to furnish the expected singing interludes. Charles Starrett, the strong-jawed, two-fisted six-footer who has been starring in these Columbia westerns for the past eight years, has the dual role of Steve Harmon, a likeable cowboy, and The Durango Kid, who takes on all the attributes of the comic strip character, Superman, when he dons his black mask and attire in order to rescue the heroine and to avenge wrong-doing. Starrett rides well, hits hard and in every other respect is as convincing as his unbelievable role permits him to be. The 53-minute film abounds in typical western excitement, including a climactic brush fire, and, while the sophisticates may scoff, it will keep the youngsters on the edge of their seats. Smiley Burnette adds name value and slapstick comedy, Doris Houck is a pretty heroine and Emmet Lynn contributes an engaging character portrayal.

Charles Starrett arrives in Border Plain to survey the Spur, a natural refuge for a gang of desperadoes under the leadership of Bud Geary, who is under suspicion of murdering a Pony Express rider. Starrett finds that Geary is after Emmett Lynn, the town's crusading newspaper editor who has been writing against the outlaws, so he dons the guise of The Durango Kid and kidnaps Lynn, setting him up in Smiley Burnette's carpentry shop where the newspaper is turned out by hand press. The day of the landrush arrives and the outlaws start a prairie fire. While the pioneers are putting it out, the desperadoes claim property on the Spur. But, in his Durango Kid disguise, Starrett swoops down on them and then captures the outlaw leader. Starrett receives the thanks of the happy homesteaders before going off to survey new lands for the government.

YORK

Another RKOer as . . .

BIG

. . . as they come

Mighty Drama

THE LIFE STORY OF THE WOMAN IN WHOM MORE WOMEN ARE INTERESTED THAN IN ANY OTHER! SHE DID WHAT THEY'D LOVE TO DO: SHE FOUND HAPPINESS – WITHOUT MEN! ROMANCE, YES; BUT LOVE, FAMILY, HOME SHE SACRIFICED—TO WRITE IN THRILLING DEEDS ONE OF THE MOST GLORIOUS CONFLICTS IN ALL HUMAN HISTORY! . . . HER STORY IS EXCITING TRUTH . . . IT'S POWERFUL DRAMA – AND IT'S GREAT, POPULAR ENTERTAINMENT!



UNTOLD

tic Sensation . . .



ROSALIND RUSSELL · ALEXANDER KNOX

"Sister Kenny"

with

DEAN JAGGER

PHILIP MERIVALE · BEULAH BONDI
CHARLES DINGLE

Produced and Directed by DUDLEY NICHOLS

Screen Play by DUDLEY NICHOLS, ALEXANDER KNOX
and MARY McCARTHY

RKO RADIO PICTURES

MILLIONS ARE WAITING TO SEE IT!

...and RKO advertises 'em

BIG!

—Never bigger in the entire history of "The Showmanship Company" . . . a national magazine advertising campaign to

104,436,793 CIRCULATION

—Not only in all the normal channels of big advertising, but reaching out to bring in those *BONUS MILLIONS* of folks who make the effort to see only the screen's outstanding attractions. Let the list speak for itself!

The Big Weeklies

Life (3 insertions)
Saturday Evening Post (3 insertions)
Look (3 insertions)
Time (3 insertions)
Collier's (3 insertions)
Newsweek
Liberty
New Yorker

The Big Monthlies

American
Ladies' Home Journal
McCall's
Woman's Home Companion (3 insertions)
Good Housekeeping
Woman's Day
Household Magazine
Everywoman's
Family Circle
Parent's Magazine

The Big Farm Magazines

Capper's Farmer
Farm Journal (2 insertions)
Progressive Farmer
Successful Farmer (2 insertions)

The Big Specials

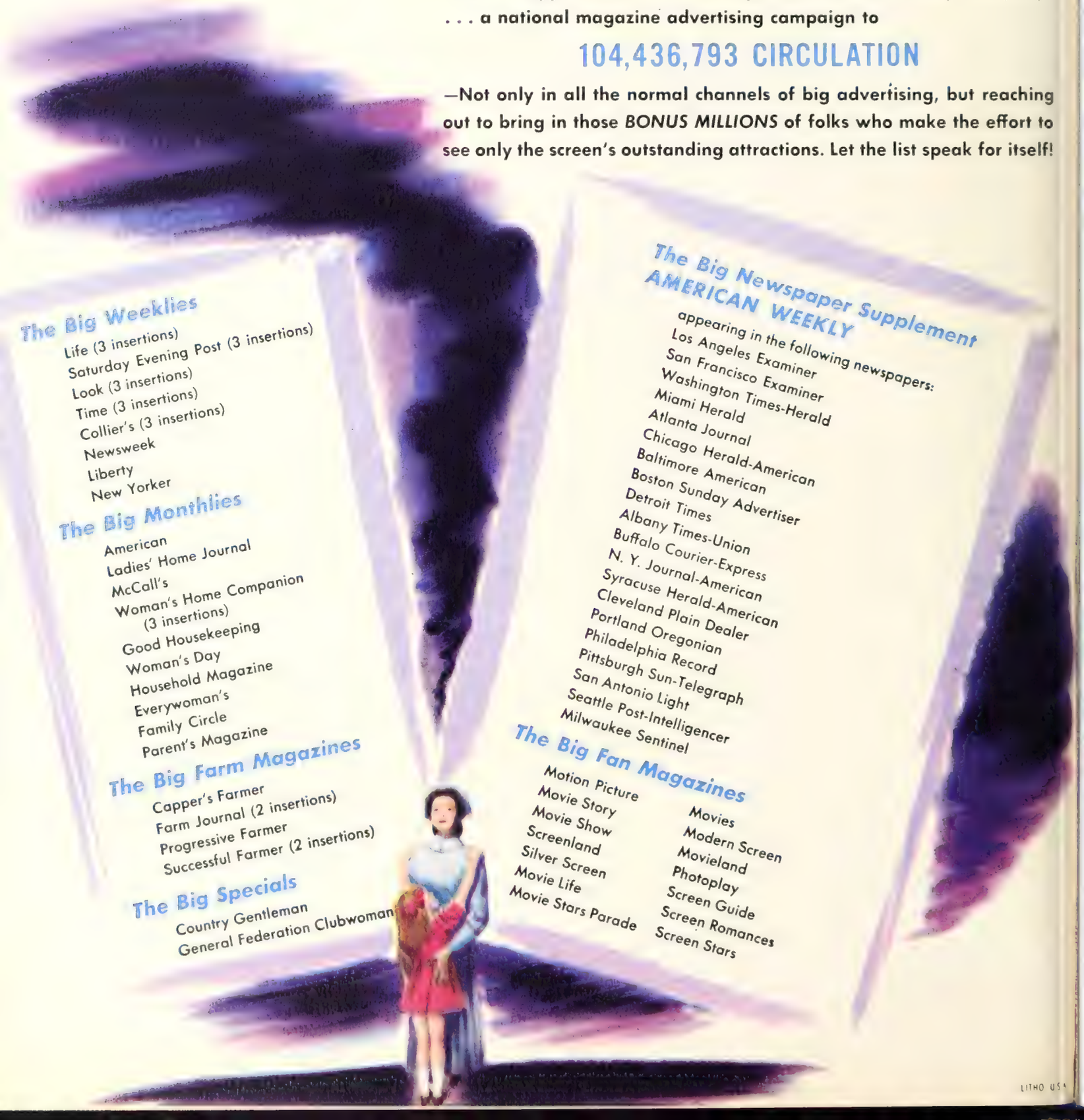
Country Gentleman
General Federation Clubwoman

The Big Newspaper Supplement
AMERICAN WEEKLY

appearing in the following newspapers:
Los Angeles Examiner
San Francisco Examiner
Washington Times-Herald
Miami Herald
Atlanta Journal
Chicago Herald-American
Baltimore American
Boston Sunday Advertiser
Detroit Times
Albany Times-Union
Buffalo Courier-Express
N. Y. Journal-American
Syracuse Herald-American
Cleveland Plain Dealer
Portland Oregonian
Philadelphia Record
Pittsburgh Sun-Telegraph
San Antonio Light
Seattle Post-Intelligencer
Milwaukee Sentinel

The Big Fan Magazines

Motion Picture
Movie Story
Movie Show
Screenland
Silver Screen
Movie Life
Movie Stars Parade
Movies
Modern Screen
Movieland
Photoplay
Screen Guide
Screen Romances
Screen Stars



LITHO U.S.A.

'THE JOLSON STORY' HEART-WARMING MUSICAL BIOGRAPHY

Rates ● ● ● generally

Columbia
128 minutes

Larry Parks, Evelyn Keyes, William Demarest, Bill Goodwin, Ludwig Donath, Tamara Shayne, John Alexander, Ernest Cossart, Jo-Carroll Dennison, Scotty Beckett, Ann Todd, William Forrest, Edwin Maxwell, Emmett Vogan, Arthur Loft, Coulter Irwin, Jimmy Lloyd, Francine Ames, the Mitchell "Boychoir."

A lively, colorful ,heart-warming musical about one of the greatest entertainers show business has ever known, "The Jolson Story" can't miss being a strong box office attraction. Although top screen names are lacking, Jolson's fame, the long list of outstanding songs he introduced and the film's fine production values and endless exploitation angles will insure good grosses generally. The old-timers who recall Al's Winter Garden days, his introduction of the runway to bring him closer to his audiences and his sensational appearances in the early talking pictures will be prepared to enjoy the picture to the utmost, but even they will be surprised at the electrifying quality of his voice (Jolson sings all the numbers for Larry Parks, who plays the role) in such hits of the past quarter century as "Swanee," April Showers," "Mammy," "You Made Me Love You," "Toot, Toot Tootsie," "California, Here I Come," "Liza" and a dozen others including the hilarious production number, "The Spaniard That Blighted My Life." It goes without saying that many of these will again become top hit tunes. Photographed in vivid Technicolor and boasting fine production values, the Sidney Skolsky script combines fiction with fact, yet remains reasonably close to the highlights of Al's meteoric career. The first half, which shows his rise from a Yiddish cantor's son to top Broadway star, is packed with human interest, comedy and the personalities of the early 1900's including Oscar Hammerstein, Lew Dockstader, Gaby Deslys, etc. The later scenes, which are chiefly concerned with Jolson's courtship and marriage to Ruby Keeler (called Julie Benson in the film) are repetitious and lacking in romantic conflict and judicious cutting would speed up an over-long film. Except for faltering during these romantic sequences, Alfred E. Green's direction is excellent.

In Washington, D.C. at the turn of the century, Asa Yoelson (Scotty Beckett), 12-year-old son of a Yiddish cantor (Ludwig Donath) is bitten by the show business bug and runs away to join William Demarest in his burlesque act. After touring the country as Demarest's singing "stooge," he takes the name of Al Jolson (Larry Parks) and Lew Dockstader is so much impressed with the 18-year-old's voice that he urges him to join his famous minstrel show. While playing with Dockstader, Jolson tries to change the traditional minstrel rountines and he introduces "blues" notes from jazz rythms he has heard. After he is fired and returns home, Jolson is offered a part in a Broadway revue where, in blackface and singing "Mammy," he is a sensation and he rapidly rises to stardom. The Shuberts open the Winter Garden for him, Jolson introduces the runway, Sunday night concerts and other innovations and then come "talkies" and the offer from Hollywood Before leaving for the West Coast, Jolson meets a Ziegfeld dancing star, Evelyn Keyes, and, after he completes "The Jazz Singer," he marries her. However, Miss Keyes wants a home instead of a successful carreer for herself and she fails to persuade Jolson to keep his promise to retire. After a quarrel, he tries it but he is not happy in retirement. Attending a night club, Jolson is urged to sing and the applause again gets him started. His wife then walks out on him realizing that he can never get away from show business.

Larry Parks, who has ben featured in Columbia westerns and second-string pictures for the past five years, receives his greatest opportunity as Jolson and comes through with flying colors. While Parks doesn't closely resemble the great mammy singer, he mimics his style and mannerisms to perfection and the voice synchronization in the close-ups of Parks is the finest ever shown on the screen. Evelyn Keyes looks strikingly lovely and gives a pleasing performance as the Ziegfeld star Jolson weds but it is Ludwig Donath and Tamara Shayne as Cantor and Mrs. Yoelson and William Demarest as the old vaudevillian who gave Al his start who really stand out. Scotty Beckett, as the 12-year-old kid Jolson, gives another engaging portrayal and, here too, the dubbing in of a boy soprano's magnificent voice, has been exceptionally well done.

LEYENDECKER

'PERSONALITY KID' BOY-ANIMAL QUICKIE WILL PLEASE KIDDIES

Rates ● + as naborhood dualler only

Columbia
68 minutes
Anita Louise, Michael Duane, Ted Donaldson, Barbara Brown, Oscar O'Shea, Bobby Larson, Harlan Briggs, Regina Wallace, Paul Maxey, Edythe Elliott, Martin Garralaga.
Directed by George Sherman.

This quickie utilizes the always dependable boy-and-his-pets theme and is best suited as a supporting dualler in naborhood spots where the youngsters abound. Most adults will find this tame stuff. With only a few players and mostly outdoors locations, it was obviously turned out on a very low budget. The human interest touches evolving from a youngster's interest in animals and his attachment to a burro that eventually becomes a widely-photographed advertising figure are well done, but the story is repetitious and lacking in excitement. Anita Louise is in for decorative purposes principally. Ted Donaldson has the disarming charm of a natural kid actor and Michael Duane shows promise as his older brother — a discharged veteran — but the others are put in the background by "Tuffy," the little burro around which the film revolves.

Eleven-year-old Ted Donaldson wants nothing more of life than to be in the pet business but, when he acquires "Tuffy," a new-born burro, his mother forces him to give the animal to Bobby Larson, a playmate. When Ted's brother, Michael Duane is discharged from the Army, he returns home announcing that he plans to become a photographer and that his wedding to Anita Louise will have to be postponed until he is successful. When Bobby returns "Tuffy" to Duane's darkroom and the burro ruins all his photographic equipment, Ted is in disgrace. To make up for the accident, Ted secretly submits one of Duane's photos of "Tuffy" to a national photo magazine contest but he is forced to sell the burro to a truckman to secure the money for the airmail postage. Too late, Ted realizes that the truckman is a meat dealer so he steals "Tuffy" and becomes a fugitive afraid to return home. A phone call brings news that Duane's photo of "Tuffy" has won the contest and, after his marriage to Miss Louise, he takes Ted in as his business partner.

YORK

'STRANGE HOLIDAY' DATED PROPAGANDA FILM HAS CLAUDE RAINS

Rates ● ● as dualler on Rains' name value only

PRC Pictures
61 minutes
Claude Rains, Gloria Holden, Martin Kosleck, Milton Kibbee, Bobbie Stebbins, Paul Hilton, Barbara Bate, Wallie Maher, Priscilla Lyon.
Directed by Arch Oboler.

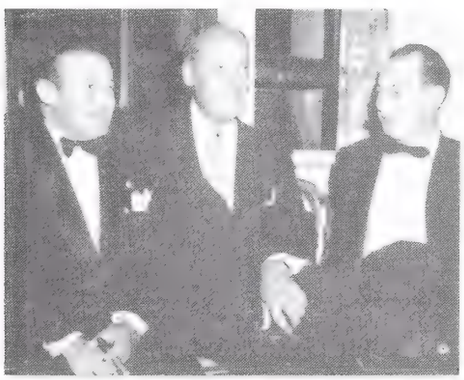
A feature-length propaganda film which achieves terrific opening suspense before descending into repetitious preachment "Strange Holiday" may be avoided by most entertainment-minded patrons. However, because of Claude Rains' widely-publicized current films, "Notorious" and "Caesar and Cleopatra," his name will give this marquee draw as a supporting dualler ,generally. Originally produced by Arch Oboler for General Motors more than five years ago and then bought and shelved by M-G-M when the radio writer was signed by that company, this screen attempt to awaken a post-war world belatedly reaches the public under the PRC banner. Oboler, whose airwaves dramas have received critical acclaim, employs the radio technique throughout and the result is weirdly effffective at first, but soon becomes boring due to lack of action. Suspenses mounts during the first ten minutes, as Rains returns from a holiday in the North Woods to find the streets deserted and the few frightened humans he meets loath to talk to him, but the rest is a succession of close-ups and banal dialogue. Rains uses his fine speaking voice to excellent effect, but he is unable to make Oboler's average American ring true. Except for Martin Kosleck, who contributes one of his oily Nazi portrayals, and Gloria Holden, who has a few dramatic moments as Rains' wife, the others have bit roles.

After a two weeks' vacation in the North Woods, Claude Rains returns to his mid-Western city to find the streets deserted and the few humans he encounters ask him "Don't you know?" Arriving home, Rains finds his wife and children gone but two men take him in hand and bring him to a jail. Demanding the right to speak to a lawyer, Rains is finally taken to Martin Kosleck who has him beaten up for his outbursts and then tells him that America has been taken over by the Nazis through insidious propaganda. Back in his cell, the bruised Rains thinks back on his former happy home life with his family and friends and how much democracy meant to them all. Rains finally awakens in his plane after being grounded on his way home from his trip. Realizing that it was all a terrible dream, he determines not to let it happen here.

LEYENDECKER



Herman Levy, left, MPTOA general counsel, who was an observer for his organization and Jesse Stern, chairman of the Conference of Independent Exhibitors Associations, held forth at the exhibitors' forum.



Seen chatting informally before the banquet which formally closed the convention are, left to right, Jack Kirsch, George Dembow, vice-president of National Screen Service and Edward Lachman, president, New Jersey Allied.



At the banquet, left to right, Leonard Goldberg, general chairman of the convention committee who did a mammoth job in splendid fashion; Harry Thomas, president of PRC, and Martin G. Smith, president of the Ohio unit and former ex-president of National Allied.



One of the busiest tables in the ballroom was the one pictured above where members of the trade press were kept on their toes recording the fulsome activity. At one session, Tuesday's, the proceedings kept going from 11 a.m. to 5 p.m. without even a let-up for lunch, to accommodate the huge agenda.

NEWS DIGEST

(Continued from Page 21)

enter "and based on the procedents there is every reason to expect that the Supreme Court will rule that the defendants must dispose of their theatre interests."

Choice of Divorcement or Auction

Faced with a choice of divorcement or auction selling, Myers felt that the vast majority of independent exhibitors undoubtedly would favor divorcement. Auction selling, which he termed "the court's own baby" as a remedy for the "combinations, conspiracies, restraints of trade and abuses" in the court's findings is completely misdirected and not only fails to foster competition among the defendants, but actually promotes cut-throat competition among the independent exhibitors "who are charged with no wrong-doing — all to the further enrichment of the defendants." Imposition of auction selling is not a judicial but a legislative act, said Myers.

The Allied counsel said that Allied will urge the Attorney General to endeavor to obtain a stay of the proceedings in the monopoly case, particularly on the auction selling provision, until the Supreme Court has decided on the case on appeal.

Against Intervention

He questioned the advisability of intervention in the suit, adding "the established method of correcting an erroneous decision is by an appeal to a higher court...where it can be considered by fresh minds which are unprejudiced by prior expressions of opinion."

The open forum at which both Allied and outside independents had their say heard Harry Brandt brand the original decree as having created a government-led monopoly to the benefit of the distributors and declared his belief that if independent exhibitors were to organize on a nationwide basis, they could end the monopoly. He said that his New York ITOA would consider joining Allied if it were to become the medium for the single national organization.

No Fundamental Differences

Speaking as an MPTOA observer, Herman Levy, general counsel, declared that there were no fundamental differences between MPTOA policies and those of Allied, but rather in the approach. He felt that divorcement was not the cure for independent exhibitor ills and added that if Allied could find another method to aid the independent MPTOA might cooperate in the substitute program.

John Wolfberg of Denver reported that he would organize a unit to be affiliated with Allied upon his return to Colorado.

CIEA Meet Oct. 1

Jesse Stern, chairman of the Conference of Independent Exhibitors' Association, advocated that body as the vehicle for a national front. The CIEA meeting on the decree to be held Oct. 1-2 in Washington will be attended by several outside organizations, including Brandt's.

Among the other speakers at the forum were Cole, Rembusch, Max Cohen of Brooklyn, Samuelson, Berger and Yamins, who wound up the proceedings with a plea for support of divorcement.

Johnston Asks Unity

The climactic banquet which officially closed the convention heard MPA president Eric Johnston open his speech in a jocular tone, in which he said he refused to believe the exhibitors are "the sad-sack sheep you'd like to pretend you are." However, he soon turned this into the time-honored plea for unity between exhibitors and distributors and carefully avoided any discussion of trade practices and problems. The MPA head discouraged court proceedings and added "there's no durability to agreement by decree" asking that together the opposing factions "work out our problems on a lasting basis without constant resort to courts."

The balance of his talk was concerned with clean advertising, the elevation of the theatre in the community, the importance of the foreign market, educational films and a plea for a free screen.

* * *

ITOA CONSIDERS ALLIED TIE, MPTOA NIXES

Allied's program of expansion will be conducted judiciously and without haste, president Jack Kirsch disclosed in Boston at a post-convention joint meeting at Allied's board and representatives of other exhibitor associations. Representatives included Fred Wehrenberg, MPTOA president; Herman Levy, MPTOA general counsel; an ITOA of New York committee headed by Leon Rosenblatt; and two Michigan cooperatives represented by David Newman and Barney Kilbride.

Wehrenberg declared that MPTOA would not affiliate with Allied, but the organization would cooperate with Allied on action for a new decree provided the two groups could reach an agreement on such action. The newly elected MPTOA head also recommended the establishment of a permanent forum for interchange of exhibitor and distributor complaints to be organized after the decree is entered and suggested Eric Johnston, MPA president, as moderator. Wehrenberg's plan was suggested by Johnston's speech at the Allied banquet where the latter asked for a settlement of disputes without constant resort to the courts." Johnston indicated his agreement to such a plan, but Kirsch reserved comment on the idea.

Majority Rules

The ITOA committee announced that it would give "strong consideration" to affiliation with Allied and will submit such a proposal to its membership at a meeting October 10. Conditions for affiliation were discussed at length with Kirsch emphasizing that Allied worked on a basis of majority rule and differences that might arise would be settled on this basis. Harry Brandt, president of ITOA, also attended the convention and was one of the speakers at the forum held the day before.

* * *

STRIKE CLOSES TWO STUDIOS, PRODUCTION SLOWED

Hollywood studios were in the grip of another strike last week, with two major studios forced to close and others curtailed by strike activity. Violence flared at Warner Bros., scene of bloody riots several months ago, and at M-G-M Studios when IATSE and

(Continued on Page 33)

NEWS DIGEST

Bi-Weekly Review of the Trade's Events



Jack Kirsch, president of National Allied, who presided over the sessions of the organization's greatest convention held Sept. 16-18 at the Copley-Plaza Hotel in Boston where more than 800 independent exhibitors and observers turned out for the momentous confab.



A. F. Myers, left, board chairman and general counsel of Allied, and Nathan Yamins, right, board chairman of the New England unit and convention chairman, address the convention.



At left, Col. H. A. Cole, president of Texas Allied, talks about clearance before the assemblage, and, at right, Harry Brandt, president of ITOA of New York, voices his belief at the forum that the independent exhibitors need a single national organization.

ALLIED'S GREATEST CONVENTION

A great convention. This was the unanimous opinion of all who witnessed Allied States Association's national confab in Boston Sept. 16-18. Few, if any, previous exhibitor gatherings matched the 1946 convention in attendance, in interest, or action.

From the first sound of convention chairman Nathan Yamins' gavel to the close of the post-convention meeting of the board of directors on the 19th, the air was surcharged with the determination of the 500-odd delegates to strike back against the oppressive trade practices and policies which they charge the major film companies with foisting on them.

Myers, Johnston Speak at Banquet

At the climactic banquet in the ballroom of the Copley Plaza Hotel an overflow crowd of close to 800 heard a bitingly satirical speech by Allied's Abram F. Myers in which he hypothetically transposed the positions of the exhibitors and the distributors and administered to the latter a dose of their own medicine in trade relations. They heard, also, Eric A. Johnston, head of the MPA, deride the complaints of exhibitors, saying they did not seem the "shorn lambs" they professed to be.

The range of subjects was wide and the discussions in the crowded meeting room intense on each one. One full session (from 11 a. m. to 5 p. m., lunch omitted) was devoted almost entirely to percentage pictures and the resultant evil, checking, local and blind. Another session was given over largely to a discussion of film terms, the product shortage and ways and means by which independent exhibitors can regain an equitable bargaining position in dealing for film. The closing general meeting on Wednesday was an open forum to which all exhibitors, regardless of affiliation, were invited for a study and review of the court's decision in the monopoly case.

Allied Landslide

The latter session was attended by representatives of several organizations not associated with Allied and it developed into a veritable landslide to the Allied banner. Harry Brandt, speaking for the ITOA of New York, asserted that he would recommend to his unit that it become affiliated with the national independent body. Herman Levy, counsel for the MPTOA, declared his organization's opposition to many of the practices which Allied is fighting, but differed only on approach. David Newman, representative of Cooperative Theatres of Michigan, stated that he would urge the members of his unit to join Allied.

Coming on the heels of the announcement that the West Virginia Theatre Managers Association had voted itself into the Allied camp by an overwhelming majority, these pledges of affiliation and cooperation made prospects of independent exhibitor unity brighter than at any time within the past twenty years.

Resolutions Adopted

This was not a "resoluting" convention, although four resolutions and a statement of policy were adopted at the closing session. The resolutions (1) condemned the withholding of product as a "deliberate attempt to curtail artificially an already restricted market, with the obvious intent to raise film prices"; (2) recommended to the board of directors that it prepare a uniform exhibition contract for the use of its members; (3) condemned the distributors for their favoritism to affiliated theatres and for onerous percentage demands; (4) recommended that action be taken to abolish the distributors' present checking methods and substitute an equitable and workable plan. This resolution was tabled by the board at its subsequent meeting on Sept. 19. The statement of policy pointed out that the efforts of the Government to give the independent exhibitor some freedom of control of his screen and some bargaining power had gone for naught as the result of the artificially restricted film supply and recommended that this situation be called to the attention of the Department of Justice.

Checking Methods Blasted

The proceedings at the first session got under way with an all-out offensive against checking methods employed by the distributors with local checking taking the brunt of the attack. As one exhibitor after another voiced his opinion — all unfavorable — against the local checking practice, Albert M. Cohen, attorney for the Eastern Pennsylvania unit, called for a test case that would determine whether distributors have a legal right to assign local checkers. He asked that an exhibitor offer to refuse to accept a local checker with the resultant discontinuance of service. Cohen also suggested that Allied, through assessments, stand the loss of the selected exhibitor while his theatre was closed.

Confidential Reports, Inc., came in for hot criticism for its checking methods, as did Metro-Goldwyn-Mayer's use of the Wilmark Detective Service in this respect.

William Blatt, Western Pennsylvania exhibitor, related his experience wherein he had been cut off from service by four distributors and two others had threatened to discontinue service because of his objections to the use of local checkers. Faced with closing his 21-theatre circuit, Blatt was forced to agree to the use of local checkers.

Urges Lawsuit

A lawsuit on the ground that checking companies were operating in restraint of trade by obtaining information on exhibitor grosses through collective action was proposed by Joseph Uvick of Michigan. Blasts against local checking and CR were heard from Pete Wood, Ohio, with particular emphasis on blind checking; from Leo Jones, Ohio, Tom Vargas, Morris Finkel, M. A. Rosenberg and Ray Allison, W. Pa.; Harry Lowenstein, Maury Miller and Ed Lachman, N. J., and Morris Pouzzner of New England.

President Jack Kirsch, who had started the checking snowball which rolled to alarming proportions with his tale of a case just before he left for the convention wherein one of his members told him that the exhibitor's gas station attendant was his theatre checker, promised that Allied would do its utmost to correct the situation. He added that his first order of business after the convention would be to see Jack Levin, president of Confidential Reports.

M-G-M Backs Down

The clearance problem was another prime topic in the first-day's discussions. Led by Col. H. A. Cole, president of Texas Allied, the talk veered around the court's opinion

(Continued on Page 21)

'THE BACHELOR'S DAUGHTERS' DELIGHTFUL COMEDY FOR MASSES

Rates ● ● + generally

United Artists (Andrew Stone)
88 minutes
Gail Russell, Claire Trevor, Ann Dvorak, Adolphe Menjou, Billie Burke, Jane Wyatt, Eugene List, Damian O'Flynn, John Whitney, Russell Hicks, Earl Hodgins, Richard Hageman, Bill Kennedy, Madge Crane, Igor Diega, Clayton Moore, Gladys Blake.
Directed by Andrew Stone.

Containing a story packed with romance and human interest enacted by six competent players, "The Bachelor's Daughters" is delightful entertainment for the masses. While Menjou, Billie Burke, Gail Russell, Claire Trevor and Ann Dvorak may not be top marquee names, they are popular generally and, if well exploited, the picture should do good business in all but the action houses. An additional selling name is Eugene List (the G.I. concert pianist who played at the Potsdam Conference) to attract music lovers. Because word-of-mouth will be very favorable, grosses will be best in subsequent runs. From the opening frames, which have the credits presented as they were in silent days followed by flashes of a silent movie featuring Billie Burke and Thomas Meighan, it a humorous, tongue-in-cheek treatment, except for the few dramatic sequences in the climax, and these are equally effective. Most of the laughs are supplied by Adolphe Menjou in his superb portrayal of a fussy, penny-pinching old bachelor (his best part in several seasons) who delivers many caustic and witty lines and by Billie Burke in one of her inimitable portrayals of a vague, fluttery matron who acts as "mother" to four ambitious young salesgirls anxious to snare rich husbands. Each of the girls: Claire Trever, characteristically hard-boiled; the picture is handled in novel and entertaining fashion. While the story is based on an implausible Cinderella premise, Andrew Stone, who takes triple credits as producer, director and author, has given Gail Russell, who has the most dramatic moments; Ann Dvorak, who puts over two songs in pleasing style, and Jane Wyatt, who is sweet and sympathetic, is attractive and does a fine acting job. While Eugene List is no great shakes as an actor, he remains in the background except for his brilliant playing of Chopin's "Moonlight Sonata" and Brahm's "Waltz in A Flat," which are neatly worked into the plot.

After talking to Billie Burke, forgotten star of silent films who has just been pensioned off by the department store where they all work, four salesgirls (Claire Trevor, Gail Russell, Ann Dvorak and Jane Wyatt) decide to pool their savings and take over a Long Island mansion which can be rented for $300 a month. By moving in and posing as a family with Miss Burke as "mother", they hope to meet prospective rich husbands and Miss Dvorak to get an audition from Russell Hicks, their producer-neighbor. Needing a father, they are forced to take in a tight-fisted floorwalker, Adolphe Menjou, after they agree to do his laundry, etc. Miss Dvorak auditions for Hicks, Miss Russell meets wealthy John Whitney, Miss Trevor also meets a rich playboy while Miss Wyatt marries Eugene List, a shipping clerk who turns out to be the son of the department store owner. They continue to avoid detection at the store until Miss Russell "borrows" a mink coat and clothes and Miss Trevor suspects she got them from a wealthy man. The jealous Miss Trevor causes a break-up between Miss Russell and Whitney but Menjou finally has a generous change-of-heart, reconciles the lovers, marries Miss Burke and even straightens out the matter of the stolen clothes. At Miss Dvorak's successful Broadway debut, Miss Trevor decides to join in a joyful "family" reunion.

LEYENDECKER

'THE DEVIL'S PLAYGROUND' HOPALONG CASSIDY IS BACK!

Rates ● ● ● in western houses; fair dualler in some naborhoods

United Artists (Lewis J. Rachmil)
62 minutes
William Boyd, Andy Clyde, Rand Brooks, Elaine Ridley, Robert Elliott, Joseph J. Greene, Francis McDonald, Earl Hodgins, George Eldredge, Ned Young, John George, Dewey Robinson, Everett Shields.
Directed by George Archainbaud.

Western fans should rejoice that Hopalong Cassidy is back in the saddle again, and in a first-rate cowboy film replete with riding, shoot — and heroics — with not a single song to slow its fast-paced 62 minutes. William Boyd, as Hoppy, and Andy Clyde, as his crusty old pal, California, resume their roles after a two-year absence (the last Cassidy film was released in June 1944). This should clean up in western or action houses and make a fair dualler in some naborhood spots. The Fifty-fifth in this popular series (now being produced by Boyd, himself, in association with Lewis J. Rachmil) has a believable, interest-holding plot, ample comedy relief, a dash of love interest and the usual fine production values including superb photography of the boulder country. Boyd looks no older and again gives a natural and convincing performance as the black-garbed cowboy who dispenses six-gun justice in the west while Andy Clyde is a likable old codger , as always. Rand Brooks does nicely as the young cowboy, Lucky, and Elaine Riley gives an appealing performance as the luckless heroine. Even the supporting players, particularly Joseph J. Greene, as a blustering sheriff, and Robert Elliott, as a double-dyed villain, are above-average for cowboy fare.

Hopalong Cassidy (William Boyd) and his two pals, Andy Clyde and Rand Brooks, ride into the "Devil's Playground," a rock formation in the High Sierras, in search of a lost calf but they find an unconscious girl, Elaine Riley, bleeding from a gunshot wound in the arm. Unable to make her talk, Hoppy returns to the "Devil's Playground where he meets Robert Elliott who tells him he is looking for his daughter, victim of a mental illness. Hoppy offers to lead Elliott to the girl but they find she has vanished and, later, Elliott's dwarf henchman who had tried to tell Hoppy something, is found stabbed in the back. Hoppy reports matters to the sheriff who scoffs at his story. However, when Elliott is revealed as a renegade judge who has no daughter, the sheriff aids Hoppy and they take to the hills and find the girl, who tells them that Elliott tried to kill her to obtain a map showing where some gold from a bank robbery is hidden. After outwitting the sheriff who belives Elliott's story about the girl's insanity, Hoppy and his pals find the hidden gold but are beseiged by Elliott and his henchmen. After the sheriff arrives to save the day, Hoppy and his pals ride back to the Bar 20 ranch.

YORK

'DON'T GAMBLE WITH STRANGERS' FAIR EXPLOITATION MELODRAMA

Rates ● ● + for action houses, if exploited; fair dualler elsewhere

Monogram
68 minutes
Kane Richmond, Bernadene Hayes, Peter Cookson, Gloria Warren, Charles Trowbridge, Addison Richards, Philip Van Zandt, Frank Dae Anthony Caruso, Mary Field, Bill Kennedy, Harold Goodwin, Edith Evanson, Leonard Mudie, Terry Lee Carlson.
Directed by William Beaudine.

Because it holds logic too lightly, "Don't Gamble With Strangers" is not up to the standard set by Jeffrey Bernerd's previous exploitation features (Allotment Wives," "Black Market Babies," etc). It also lacks name values, but its title and racketeering theme are strong selling points for action houses and transient spots, and it is a fair supporting dualler generally. Although the story supposedly warns audiences against gamblers, the picture points no moral because the female card sharp continues to ply her trade after only a brief prison term. As directed by William Beaudine, this has a goodly quota of excitement and holds interest up until the murder climax when the confused denouement leaves several loose ends. Romantic interest is weak, partly due to the colorless portrayal of Gloria Warren (one-time singing sensation of Warners' "Always in My Heart") who warbles one song, "You Belong to My Heart," in a thin voice. Kane Richmond is well cast and gives an excellent convincing performance as the handsome and ruthless gambler and Bernadene Hayes does a smooth acting job as his blonde partner-in-crime. Charles Trowbridge, Addison Richards and other familiar players add acting strength to supporting roles.

Adventuress Bernadene Hayes joins forces with Kane Richmond, a crooked gambler, to pose as brother and sister and "work" luxury ocean liners. Figuring the elderly Frank Dae an easy victim, they accept his invitation to visit his home where they meet his son, Peter Cookson, the assistant district attorney, and his fiancee, Gloria Warren. Posing as attorney for his brother, Bill Kennedy, imprisoned for bank embezzlement to cover gambling losses, Richmond learns that the bank money is hidden in his wife's home. Richmond befriends the wife and takes the hidden money for his own gambling rackets. In a gigantic double-cross following the hold-up of guests in Philip Van Zandt's gambling house, Richmond takes over the place from his old-time enemy. Cleaning up financially, Richmond neglects Miss Hayes, who has fallen in love with him, for Miss Warren, an heiress. Miss Hayes, in a fit of jealousy, exposes Richmond's real character and his gambling rackets to Cookson. When Richmond is found murdered, the police hold all concerned as suspects but it develops that Van Zandt fired the fatal shot. Cookson is then reunited with Miss Warren and, after a short prison term, Miss Hayes continues in the gambling racket.

DENLEY

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PHILIP DORN · CATHERINE McLEOD

WILLIAM CARTER

MME. MARIA OUSPENSKAYA

Felix Bressart • Fritz Feld • Elizabeth Patterson
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Directed by FRANK BORZAGE

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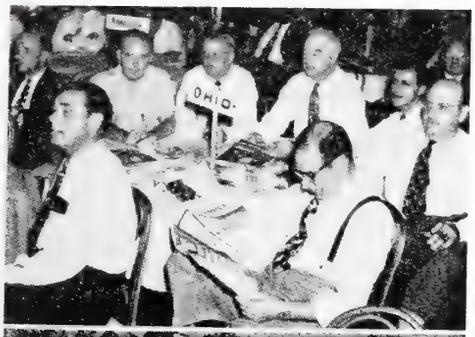
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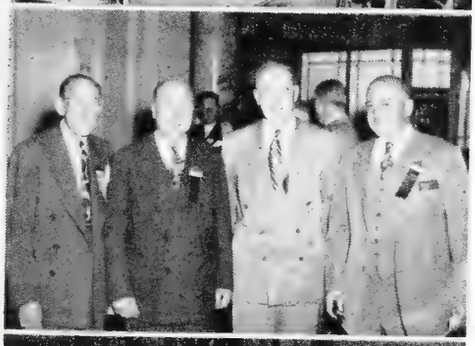
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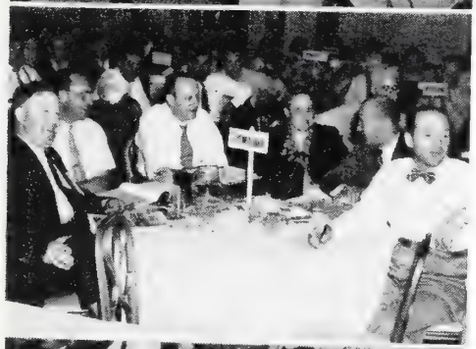
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This year's convention, in addition to having the greatest turnout since Allied's inception, saw some feverish activity and an agenda loaded down with industry problems. Delegates filled the main ballroom where the sessions were held, often to overflowing. Each Allied unit was amply represented and several non-Allied groups participated in the open forum held the third day of the convention which saw a landslide to the Allied banner. Above, portions of a number of delegations including Ohio, New England, Eastern Pennsylvania and New Jersey and, center, Leon J. Bamberger of RKO; Arthur K. Howard, of Boston; Leo Jones, Ohio and Walter E. Mitchell, president of Independent Exhibitors of New England, hosts to the convention.

NEWS DIGEST

(Continued from Page 15)

in the anti-trust case holding that the matter of film rentals was a principal factor in determining clearance. Cole cited an instance in Texas where Metro had introduced a system founded on population to determine the availability of a picture. With Dallas the key as the greatest income potential, other smaller cities would fall into progressively lower brackets, including first-runs. Cole threatened suit against Metro if the system were continued and the company subsequently advised him that it had been withdrawn, posing an example for other exhibitors to follow if the plan is instituted in other states.

Nathan Yamins, chairman of the national convention committee, noting that he was speaking only for himself, seemed to voice the general opinion that while Allied wants order and harmony in the industry and is hopeful that attempts to settle the suit between distributors, exhibitors and the Court would succeed, nevertheless Allied would not sacrifice its objectives and ideals on a single issue.

Welcomes New Unit

Kirsch welcomed the latest unit to join Allied, West Virginia Theatre Managers Association, pointing out that the organization, by a vote of 84 to two, evidenced their faith that Allied was the organization that truly represented the independent theatremen. MPTOA garnered the two other votes, while ATA received none.

A minute of silence was observed by the delegates in respectful memory of the late Al Steffes, one of Allied's founders.

Charging that the distributors, by gradually deviating from the old standard contract, have forced exhibitors into an inferior bargaining position, Nate Yamins struck the high note of the second session by calling upon Allied to formulate an equitable exhibition contract on behalf of the nation's independent exhibitors.

"No Room for Autocracy"

Yamins compared conditions under which exhibitors sign film contracts to Hitlerism. He said, "There is no room for autocracy in the motion picture industry." If the distributors refuse to cooperate in the drawing of an equitable contract, he urged the organization to have it enforced by legislation. Yamins' recommendation was subsequently incorporated in a resolution unanimously adopted by the convention.

Leo Yassenoff of Ohio roused the Tuesday session with a ringing denunciation of the distributors' tactics in forcing the independents into an inferior trading position. Yassenoff, a burly ex-football star, frankly declared that he feared reprisals, but "not enough to keep my mouth shut!" He said that his experiences in other businesses convinced him that in no other industry was any group in as weak a bargaining position as the independent exhibitors.

Fewer Pictures, Bigger Profits

Irving Dollinger, New Jersey exhibitor, compared the decrease in the number of pictures produced to the increase in the profits of the film companies and said that the latter had found the product shortage profitable to them. He declared that black marketeers in other fields had taken a leaf from the book of the film companies.

Cole, of Texas, expressed the opinion that the only long-range cure for the shrinking film market and the dominance of the majors lay in theatre divorcement.

It is an odd situation, declared Morris Pouzzner, New England, that the sellers in the motion picture industry make no effort to seek the good will of their customers, but, rather, expect the buyers to solicit their friendship. It is a commentary, Pouzzner said, on the controls which the distributors exercise over the industry.

Advocates Closing One Day

Sidney Samuelson, of E. Pennsylvania, advocated theatres closing one day per week to alleviate the product shortage to some degree and to impress upon the distributors the seriousness of the average exhibitor's situation.

The difficulties of the industry were laid at the door of the "policy-makers" of the film companies by Benny Berger of Minneapolis, whose unit is not affiliated with Allied. He forcefully told the gathering that legislative action or litigation is the only way "to break up the monopoly."

Recommendations that the independent exhibitors enter the production field were voiced by James Nash, Pittsburgh, and Abe Kramer, Ohio. Jack Kirsch informed the delegates that financing arrangements are available through banks and that Allied might sponsor four features as an experiment with eight more to follow if the plan proves successful.

Buying Combines Advocated

Uvick of Detroit spoke on the value of buying cooperatives or combines to the individual independent. He said that the film salesman capitalizes the average exhibitor's fear of competition to drive hard film bargains. The remedy, Uvick declared, is in cooperation between competitive exhibitors.

At this session, Kirsch also expressed his support of buying combines and derided Columbia's petition to the New York statutory court to declare them illegal.

RI Being Investigated

It was announced by Yamins that Allied had been informed that the Department of Justice was investigating Confidential Reports and that the checking organization might face suit for violations of the anti-trust laws. The announcement brought cheers from the delegates.

Other speakers during the meeting were Wilbur Snaper, N. J., Ernest Schwartz, Cleveland, and Percy Friedman, Philadelphia.

A resolutions committee was appointed by Kirsch, consisting of Samuelson, chairman, Cole, Uvick, Yassenoff and Truman Rembusch.

Decision "Humiliating Defeat" for Majors

A "humiliating defeat" was suffered by the major companies in the Government's monopoly suit, Allied general counsel A. F. Myers told the forum of independent exhibitors at the third day's session, and, aside from the auction selling provision, the court's decision was of great benefit to the independent theatreman.

Myers said that competitive bidding would be unnecessary if theatre divorcement was granted and placed his trust in the U. S. Supreme Court to order divestiture as the "logical" remedy to dissolve the monopoly. He voiced his belief that the Department of Justice would appeal to the highest court from any order the District Court may

(Continued on Page 22)

'ANGEL ON MY SHOULDER' AMUSING FANTASY BY 'MR. JORDAN' AUTHOR

Rates ● ● ● — in class spots; slightly less generally

United Artists (Charles R. Rogers)
101 minutes
Paul Muni, Anne Baxter, Claude Rains, Onslow Stevens, George Cleveland, Hardie Albright, James Flavin, Erskine Sanford, Marian Martin, Jonathan Hale, Addison Richards, Murray Alper, Joan Blair, Kurt Katch, Fritz Leiber, Ben Welden, Sarah Padden, George Meeker, Joel Friedkin, Lee Shumway, Chester Clute, Maurice Cass.
Directed by Archie Mayo.

Harry Segall, who wrote the original for "Here Comes Mr. Jordan," here comes up with a similar, original and entertaining if overlong, fantasy. With Paul Muni, Anne Baxter and Claude Rains to give superb performances and fair marquee draw, this should garner good grosses in first-runs and class spots, while the subsequents will do fairly well as the result of favorable word-of-mouth. Handled in a sero-comic vein so that it can't possibly offend church-going patrons, this shows the temporary escape from Hell of Mephistopheles and a recently-murdered gangster bent on avenging himself on the "pal" who bumped him off. The proceedings following their return to earth, with the Devil remaining invisible to all except the tough gangtser who enters the body of a famous criminal judge who is a candidate for governor are tinged with satire and extremely laugh-provoking. The many novel plot turns and amusing situations wherein the gangster in the judges' body unwittingly makes the latter more popular with his followers are splendidly handled by Director Archie Mayo. The sequences in The Lower Regions are weirdly effective — enough to discourage anyone from wanting to go there — and the musical score by Dimitri Tiomkin deserves special mention.

Upon his release from prison, Paul Muni, a gangster leader, is brutally shot down by Hardie Albright, the lieutenant he trusted. In Hades, Muni is reluctant to believe he cannot break out and The Devil (Claude Rains) sends for him to tell him that, if he will do his bidding, he will get him back to earth where he must enter the body of a criminal court judge (Paul Muni) who has been diverting souls from Hell. On their return to earth, Rains remains invisible to all except Muni who enters the body of the judge while the latter is sick in bed. When the judge awakens, Muni is determined to get even with Albright before doing anything for The Devil, but the latter finally persuades him to help play havoc with the judge's life. The judge's fiancee (Anne Baxter) is amazed at his rough talk and mannerisms but she attributes it to his recent breakdown. At a political rally, Muni is about to speak when hoodlums hired by the opposition candidate appear and he is forced to fight them. Instead of harming the judge's reputation, this makes him more popular and Rains again tries, unsuccessfully, to smear the judge. When Muni falls in love with Miss Baxter, she persuades him to marry her at once, but the preacher's sermon about the forces of evil makes him realize he has been led by the Devil and he cancels the wedding. Rains finally brings him face to face with Albright hoping that Muni will kill him and ruin his political carreer. But Albright accidentally falls to his death and Rains pleads with Muni to come back to Hades with him. However, Muni makes a deal with Rains never again to molest the judge and Miss Baxter before they head back for Hell where he now plans to blackmail Rains and get special privileges.

Paul Muni (who is permitted to forego middle-aged make-up and appear young and handsome enough to make his romantic scenes believable) gives one of his best screen performances and Claude Rains, who played the Heavenly visitor in "Jordan", is equally convincing as the scheming yet strangely likable, Mephistopheles. Ann Baxter is well cast as the judge's worried fiancee, Hardie Albright makes a vicious smiling killer and George Cleveland and Onslow Stevens do well in other important roles.

YORK

'BLONDIE KNOWS BEST' ABOVE AVERAGE FOR THE SERIES

Rates ● ● or better in family houses; good supporting dualler generally

Columbia
69 minutes
Penny Singleton, Arthur Lake, Larry Simms, Marjorie Kent, Jonathan Hale, Steven Geray, Jerome Cowan, Shemp Howard, Danny Mummert, Ludwig Donath, Arthur Loft, Jack Rice, Carol Hughes, Edwin Cooper, Kay Mallory, Gino Corrado, Alyn Lockwood
Directed by Abby Berlin.

"Blondie Knows Best" is above-average for Columbia's long-lived series. Packed to the hilt with slapstick antics and exaggerated domestic touches, it is sure-fire for naborhood spots and should make a good supporting dualler generally. Although Dagwood's dim-witted blundering, Blondie's efforts to straighten out his mistakes and Mr. Dithers' explosive outbursts are familiar to all, they are always good for additional laughs. Their current misadventures have Dagwood forced to impersonate his employer in order to put over a real estate deal. Such familiar situations as Dagwood's early morning dash through his front door only to collide with the postman or some innocent bystander are old stuff, but a truth search scientists experimenting with a truth serum and Shemp Howard's hilarous portrayal of a near-sighted process server add to the general fun. While Arthur Lake's broadly - caricatured family man stems straight from the comic strip, Penny Singleton's Blondie and Jonathan Hale's Mr. Dithers are closer to real-life figures. Jerom Cowan and Steven Geray also do good work.

When Dagwood Bumstead (Arthur Lake) accidently wrecks his new neighbor's garage, the latter sues for $428.65 and Blondie (Penny Singleton) urges her husband to ask his boss, Mr. Dithers (Jonathan Hale) for a bonus. But Hale is in trouble with a prospective client, Jerome Cowan, and he insists that Dagwood impersonate the boss in order to get the real estate contract signed. When Cowan suggests a night club, Dagwood is forced into the company of two girls, Blondie arrives with Hale to complicate matters and a near-sighted process server (Shemp Howard) pursues him with a summons. Cowan, enraged at the hoax, walks out on the deal and Dagwood is fired by Hale. After sleeping in the park, Dagwood decides to accept a mysterious $500 offer by two scientists, Steven Geray and Ludwig Donath, who want him for an experiment. This turns out to be truth serum, and, after Dagwood receives an injection, he tells his true identity to another prospective client who believes him to be Mr. Dithers. However, Dagwood convinces the new client that Dithers & Co. can do the best job for him and Hale gives him the bonus. It all ends up with the two scientists pursuing Howard as the ideal guinea pig for their new experiment.

DENLEY

'THE LAST CROOKED MILE' MINOR CRIME MELLER

Rates ● ● in action spots; fair dualler for lesser naborhoods

Republic
67 minutes
Donald Barry, Ann Savage, Tom Powers, Adele Mara, Sheldon Leonard, Nestor Paiva, John Miljan, Harry Shannon, Charles D. Brown, Ben Welden, Anthony Caruso, John Dehner.
Directed by Philip Ford.

Fast-moving and moderately suspenseful despite its formula crime plot, "The Last Crooked Mile" will get by in action spots or as a supporting dualler in minor naborhood houses only. While the title suggests a prison story, the action alternates between wise-cracking comedy and shooting affrays. Donald Barry, whose high-pitched voice is annoying to the ear, is less convincing as a wolfish private detective than he was as "Red" Barry, Republics daredevil cowboy star, and Adele Mara, in one of her vapid portrayals of a dimwitted blonde, is another weak spot in the cast. However, Ann Savage is excellent as a scheming torch singer and Tom Powers, Sheldon Leonard and Nestor Paiva give first-rate performances in supporting roles. Based on a radio play by Robert L. Richards, the story suffers from a staccato unfolding which fails to work up sympathy for its characters.

After a bank managed by Tom Powers is robbed of $300,000, the get-away car topples over a cliff killing the thieves but no trace of the money is found. Donald Barry, a private detective for the insurance company, goes to an amusement carnival where the death car is being exhibited by Nestor Paiva. Offering to buy the car, Barry learns that Sheldon Leonard, a gangster, has also put in a bid for it and, later, when the body of the car mechanic is found on the roller coaster Barry is riding, he suspects Leonard. Barry gets acquainted with Ann Savage, night club singer and girl friend of the dead bank robber and he pretends to make a play for her. When Barry finds the stolen money hidden under the running board of the death car, he phones Powers but is slugged while making the call and the money is taken. After Leonard is found murdered, Barry is arrested for the killing but Miss Savage appears and gives the police an alibi for him. Barry finally realizes that Powers was in on the robbery and is holding half the stolen money and, after she attempts a getaway, he traces the rest to Miss Savage.

DENLEY

EXPLOITATION PICTURE of the issue



In the scene above, Swede (played by Burt Lancaster, recruited from the stage) takes the rap for Kitty (Ava Gardner), seated, when she is caught with stolen jewelry. Swede's friend, detective Lubinsky (Sam Levene), knows he is not guilty, but cannot make the handsome ex-pug tell the truth. While Swede is serving the sentence for her crime, Kitty returns to her old racketeer boyfriend.

'THE KILLERS' . . Hemingway Yarn Made Into Taut, Tough Movie!

Here, Mr. Showman, is one of the year's prize 'sleepers", a tense, exciting melodrama that will get powerful word-of-mouth support in the subsequent runs. ay short story about two gunmen out to kill an exfactor poses the exhibitor's most serious problem, st The players are unknowns or little-knowns and this The Killers, however. It is from an Ernest Hemingwtheir boss. In flashback, the picture builds up the fighter, ex-petty racketeer who had double-crossed mulating initial interest. There is no lack of meat in tragic story untold by Hemingway, but with a fidelity that must have pleased the author. It is stark, strong stuff that the male trade will devour. To entice the feminine patrons, there is the theme of a deceitful moll who plays her two sweethearts against each other.

(Continued On Next Page)

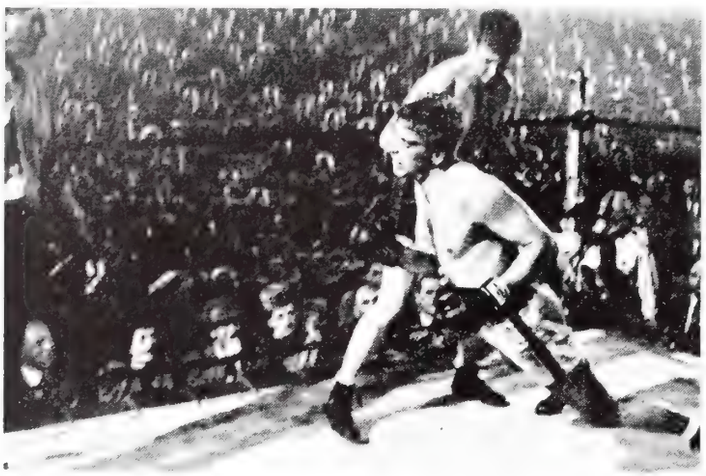
EXPLOITATION PICTURE

(Continded from Preceding Page)

'THE KILLERS'

CREDITS

A Universal Picture. Produced by Mark Hellinger. Directed by Robert Siodmak. Cast: Burt Lancaster, Ava Gardner, Edmond O'Brien, Albert Dekker, Sam Levene, Charles D. Brown, Donald McBride, Phil Brown, John Miljan, Queenie Smith, Garry Owen, Harry Hayden, Bill Walker, Vince Barnett. Screenplay by Anthony Veiller. From story by Ernest Hemingway. Director of Photography, Woody Bredell, A.S.C.



1. The story opens when a small, quiet New Jersey town is startled by the machine-gunning of Swede Lunn, an outsider who has been boarding there. The threads of the tale are picked up by an insurance company investigator who tracks down Swede's history. In his last prize fight, Swede breaks his hand, is given an unmerciful drubbing. He takes to crime and meets up with Kitty, for whom he takes a robbery rap (see preceding page).



2. While Swede is serving his sentence, Jim Colfax (Albert Dekker), brains of the gang, is released from jail and Kitty returns to his protecting arms. When Swede gets out, he has a run-in with Colfax over a gambling dispute.



3. Colfax plans a payroll robbery, which is cleverly executed. This scene is photographed entirely without dialogue.



4. Swede learns that the gang intends to double-cross him and learns from Kitty the location of their hideout. He holds up the mob and makes off with the stolen money. In Atlantic City he is joined by Kitty, who soon walks out on him, taking the money with her.



5. Colfax hires a couple professional killers to bump off Swede, which they do. When Dum-Dum, one of the mob, rifles Swede's room in search for the money, he is trapped by police, but escapes over the roof.



6. Colfax, the "brains," had gotten back Kitty and the loot after double-crossing his henchmen, but he dies at the hands of Dum-Dum.

STUDIO SIZE-UPS

Behind the Scenes of Film Production

COLUMBIA

The jinx continues on "The Guilt of Janet Ames," formerly known as "My Empty Heart." Director Charles Vidor had difficulty with Producer Van Upp. Then, she stepped off the picture and Helen Deutsch was assigned to her spot. Now, this producer is complaining that Vidor will not accept her supervision. The picture has been delayed by all this disagreement. Vidor, who is trying to get out of his directorial contract with Columbia, may feel that this is a method toward that end.

Frank Capra's suit against this outfit in connection with "Song To Remember" is moving along. The court has ordered Columbia to file an answer to Capra's suit which asks an accounting of the profits on the film. He is asking for 25 per cent of the net, claiming that he obtained and prepared the story for the studio before he went into service and that his contract called for one-fourth of the net return.

New Play Purchased

Columbia has bought the film rights to the forthcoming play being produced by Robert Montgomery and Elliott Nugent. The play, "Big Two," was nabbed by the studio for $250 000. It was originally assumed that Metro-Goldwyn-Mayer would buy the property since Montgomery is a Metro player, but that studio was not interested. Philip Dorn and Claire Trevor are going east to do the leading stage roles in the November opening.

Dick Powell, having wound up his stint in "Johnny O'Clock," will go into another Columbia picture next month. He will have the leading role in "Assigned To Treasury," which Sidney Buchman will produce. The film will deal with dope traffic in this country, but so important is its "public health aspect" that the usual restrictions against such film have been withdrawn.

Columbia's comedy division is upping its 1946-47 schedule to include 28 shorts instead of the 18 made last year. Harry Von Zell, Sterling Holloway, Joe de Rita and Arthur Bryan have been added to the talent roster of this division. Jules White and Hugh McCullum are the producers of the studio's short subject division.

'Petty Girl' To Columbia

Al Bloomingdale, who recently ended his association with RKO without having made a picture, is taking his property, "The Petty Girl," to Columbia for production. RKO sold the rights to Columbia and production is scheduled for late fall.

Barry Sullivan, still under contract to Monogram, has been signed by Columbia for an important role in "They Walk Alone," currently shooting with Glenn Ford and Janis Carter.

In addition to "They Walk Alone," Columbia has started four other features running its current production total to seven. New ones are: "Twin Sombreros" in Cinecolor (Randolph Scott-Barbara Britton), "Cigarette Girl" (Leslie Brooks-Jimmy Lloyd), "Inside Story" (Chester Morris-Constance Dowling) and "West of Dodge City" (Charles Starrett-Smiley Burnette). These last two are of the Boston Blackie and Durango Kid series, respectively.

EAGLE - LION

A major revision in the production-distribution plan of this company was noted last week in the announcement that only 14 pictures will be available for the current season's releasing schedule. Originally the company promised 22. The revision was made, according to studio spokesmen, to meet the new set-up on single feature selling. The fourteen to be made will have increased budgets and will be sold individually on a percentage basis. Bryan Foy will make seven of the list, Producing Artists will contribute two, Arthur Rank's British units will send five. Meanwhile, the company has arranged to shoot a series of lower budget pictures for release through PRC, which is also a Pathe Industries subsidiary.

E-L's producing-releasing pact with Producing Artists, Inc. will give Eagle-Lion an unnamed number (probably not more than six) of films for release during the next three years. The product, according to the announcement, will be in the $2,000,000 feature bracket.

Arthur Lyon, president of Producing Artists, is all set with his first picture on the deal. It will be "Prelude to Night," with Zachary Scott, Louis Hayward and Sidney Greenstreet already set for roles. William Dieterle will direct starting in November. Second on the schedule is "Imperial Venus" with no starting date named.

Herbert Marshall Signed

Herbert Marshall has been signed on a one-picture deal for a starring role in "Mr. Jow," which Aubrey Schenck will produce under Executive Producer Bryan Foy. Joan Leslie is rumored signed for the co-starring role, but a previous commitment for an English film may sour the deal.

The final results of the Parsonnet argument with Eagle-Lion has resulted in the company retaining the script and the agreement from Franchot Tone to do the leading role. Parsonnet tried to peddle the whole package, including Sylvia Sidney in the female lead, to the Cagney company before the Eagle-Lion deadline for contracts passed. But his set-up with Cagney fell through and Eagle-Lion executed its right to call in all contracts. The script is being re-written and production will commence shortly. Tone and Parsonnet retain a half-interest in the profits.

New starter on the lot is "The Devil On Wheels" (James Cardwell-Jan Ford).

METRO-GOLDWYN-MAYER

The new "streamlined" era is officially in effect at Metro-Goldwyn-Mayer after several weeks of conferences between Nicholas M. Schenck, president of Loew's Incorporated, and his studio heads. The era is to be keynoted toward the new program of selling pictures individually. Ways and means of trimming production costs were discussed, although studio spokesmen were adamant in their insistence that the MGM standards will not be lowered in any way.

As a bulwark against the future, MGM has over thirty feature pictures in backlog, either ready for release or in editing. With eight pictures in production at the moment the studio is set for any contingency.

Sidney Franklin 'Epic' To Start

One of MGM's most ambitious productions is beginning to take shape in the hands of Producer Sidney Franklin. Based on Carl Sandburg's "American Cavalcade," the film covers the Pilgrim's arrival, the Revolution, the Civil War and the modern period. Spencer Tracy has been assigned the leading role. This film will go into the "epic" class and probably not be ready for release for at least two years. Franklin's latest job, just completed, is "The Yearling."

New starter on the lot this week is "Green Dolphin Street" (Lana Turner-Van Heflin).

"The Yankee" (Van Johnson-Janet Leigh) is the new title for "Romance of Rosy Ridge." Another title change switches "Life's For the Loving" to "To Kiss and To Keep."

MGM's venture into record making which has been in the offing for almost a year now is at last ready to go. The idea was first conceived when MGM found it difficult to get other record companies to wax the music from their pictures, or music using their players, as they wanted them done. Accordingly, they purchased from the War Assets Administration a former G. E. plant in Bloomfield, New Jersey, for a reported $1,000,000. The records will be called M.G.M. records although many stars, outside of the MGM family, will record. Frank B. Walker has been appointed general manager of the company which will invade the classical as well as the popular field.

MONOGRAM

Scott R. Dunlap, who helped organize the Monogram Company not quite ten years ago, has been named executive assistant to Steve Broidy. He is stepping in to the new job to assist Broidy in all production matters and studio operation, a move necessitated by the increased duties Broidy has assumed since the death of Trem Carr. Glenn Cook has been upped to general production supervisor, to work directly under Broidy and Dunlap.

Although all the facilities of this studio are being utilized at the moment by the production of "It Happened On Fifth Avenue," plans are in work for nine more pictures to come in quick succession. With 60,000 feet of film shot on Switzerland's Matterhorn, Producer-Director Irving Allen is back at the studio ready to complete his "High Conquest." Jeffrey Bernerd has done his location shooting on "Black Gold" and will start his studio work shortly. Lindsley Parsons is now on location with the preliminary work for "Louisiana;" Jan Grippo is preparing "Brooklyn Buckaroos;" Walter Mirisch has "Cocaine" in work; James Burkett has a Charlie Chan film coming; Hal Chester is almost ready with a Joe Palooka film, while Jack Bernhard and Bernard Brandt are readying "Dangerous Alibi."

30 Players Under Contract

Monogram reports that its current contract list includes 30 players, an all-time high for this studio. Newest recruit is Cathy Carter. Others under contract are: Belita, Johnny Mack Brown,

STUDIO SIZE-UPS

Frankie Darro, Kay Francis, Elyse Knox, June Preisser, Phil Regan, Gilbert Roland, Gale Storm, Barry Sullivan and Dorothea Kent. In addition, there is the Bowery Boys' group, Sidney Toler who does the Chan series, and Jimmy Wakely and Lee 'Lasses White for the westerns.

Jeffrey Bernerd has added "Every Other Sunday," a recent story purchase, to his production list. Gale Storm will be starred.

PARAMOUNT

Seven features are in production here and Paramount plans to hit a mid-winter peak with plans set for a number of others to go within a short time. Among those in preparation are: "The Gauntlet" and "The Wonder of It All" for Producer Claude Binyon; "Alice-Sit-By-The Fire" for Charles Brackett; "Variety Girl" for Danny Dare; The Black Knight" and "Dragnet" for Robert Fellows; "Blaze of Noon" for Harry Tugend; "Eagles Have Flat Feet" for Richard Blumenthal; "The Innocent Mrs. Duff," "Abigail, Dear Heart" and "The Big Clock" for Richard Maibaum.

Another "road" picture is in the offing for the Crosby-Hope team. This new one will be called "The Road to Rio" and Danny Dare has been set as the producer. Tentative starting date will be November 15.

DeForest Kelley, who scored a high audience reaction at the sneak preview of "Fear In The Night," a Pine-Thomas film, has been handed the leading male role in "Variety Girl," Paramount's all-star musical production set to go in November. Mary Hatcher, star of "Oklahoma," has been handed the female lead. These two newcomers will weave the romantic thread tying musical numbers.

Wallis Schedules Twelve

Entering the third year of independent production here, Hal Wallis has six pictures completed and 12 in preparation for future production, three of which will go before the end of the year. "Desert Town" is now in production and "The Beggars Are Coming to Town" is the nex film scheduled for the Wallis plant. So far, only Kirk Douglas, who received excited approval from critics for his performance in "The Strange Love of Martha Ivers," has been signed to the cast.

The Pine-Thomas unit has launched one of its most expensive productions to date in "Adventure Island." This is the first for this company in Cinecolor. It is a remake of old Paramount hit, "Ebb Tide," in which Ray Milland and Frances Farmer were starred. Pine-Thomas borrowed Rory Calhoun and Rhonda Fleming from David O. Selznick for the leading roles and signed Paul Kelly and John Abbott to character parts. Most of the filming of the picture is being done on the old Cecil B. DeMille yacht now anchored off the island of Catalina.

In addition to "Adventure Island," the following films continue in production: "Dear Ruth" (Joan Caulfield-William Holden), "Desert Town" (Lizabeth Scott-John Hodiak), "Emperor Waltz" (Bing Crosby-Joan Fontaine). "Golden Earrings" (Ray Milland-Marlene Dietrich), "The Big Hair Cut" (Alan Ladd-Dorothy Lamour) and "Unconquered" (Gary Cooper-Paulette Goddard).

PRC

Disputing the denials over the past months of any relationship between PRC and Eagle-Lion, it was announced last week that Eagle-Lion will shoot from six to twelve pictures in the 200,000 to $750,000 class for PRC distribution. The films will be shot on the E-L lot during the periods when E-L has no more important product in work. Howard Welsch, former executive producer at Universal, will take over in same capacity on these pictures and will work directly with Harry Thomas, president of PRC. The films will go out on the market as PRC leaders.

On its own, PRC has nine pictures in editing, and five in preparation for early starts. Soon to go will be "Red Stallion," a Cinecolor special; the first in a new Philo Vance series; a new Michael Shayne story; "Wild Country," first in the new Eddie Dean series, and also the first of a new western series featuring Al La Rue and Al St. John.

REPUBLIC

No new productions started here for a month with all effort being concentrated on the wind up of "Apache Rose" (Roy Rogers-Dale Evans) and "The Hit Parade" (Eddie Albert-Constance Moore).

With over a third of the season's product already finished, the studio will probably coast for the next month. Next big one to come will be the second Frank Borzage production in which Catherine McLeod will again be starred.

RKO-RADIO

The studio closed a deal last week with Phil Ryan for the production of "Father Dunne's Newsboys Home." Originally Ryan planned to produce this picture independently but he accepted $50,000 from RKO (plus a percentage of the profits) and he will make the picture for this studio. Pat O'Brien will be starred and the studio has put a budget of $1,000,000 aside for the production.

Robert Mitchum, whose career has built rapidly in the past year, has been handed the top role in "Build My Gallows High", which Jacques Tourneur will direct for executive producer Warren Duff.

Sid Rogell has been assigned by Peter Rathvon to work with Frank Ross on the preparations for Mervyn LeRoy's production of the on-again-off-again "The Robe." This film is now supposed to be scheduled for a March 6 starting date. It is reported that the filming of the picture will require 11 stages. Of the 15 stages on the RKO lot, six are too small to be used in this production. So the making of the picture will undoubtedly spill over to the RKO-Pathe lot.

Laraine Day Pacted

Laraine Day, at last free of her unproductive contract with MGM, has signed a five-year deal with RKO calling for one picture a year. Having recently completed, "The Locket" (original title "What Nancy Wanted"), the next for this actress will be "Alice Adams" with Bill Williams as her leading man.

Robert Riskin starts his first independent production this week with James Stewart and Jane Wyman co-starred in "Magic Town." Miss Wyman was borrowed from Warner Brothers to take the role originally slated for Loretta Young. William Wellman will direct.

If the feeling of the players on this lot is any criterion, President Peter Rathvon has done a workmanlike job since taking over the duties of running the RKO studio. In the words of one young contract player, "He is really interested in what happens to us. He fights for better parts and better pictures. He treats us like his friends not his property." An attitude like this can only reflect in better product for RKO and Mr. Rathvon is to be commended for his adroit handling of personalities. What a pleasant —and productive—contrast to the dictatorial attitudes of some other Hollywood bigwigs.

20th CENTURY-FOX

There might be a chorus of "Where have I heard that one before!" from exhibitors, but Darryl F. Zanuck again is talking about making only A pictures again as the answer to the statutory court's order for single picture selling in the anti-trust case. The plan is supposed to call for the elimination of all B or "middle-class" product at least for the next two years and it is likely that some lesser contract players, directors and writers will be dropped by the studio.

Zanuck is said to feel that theatres will have to run pictures much longer, two or three times longer than they formerly played them—and no double bills. He views the future under the court's decision rather optimistically. Fewer pictures to be produced will enable the studios to concentrate on making better ones, he believes.

Overlooks Exhibitors' Problems

One wonders how a man of Mr. Zanuck's experience in the industry can so completely overlook the competitive factors in exhibition that make the need for more films than are now being produced imperative. The decision may be a windfall for the major studios, but it is a curse for the average exhibitor, about whom Zanuck seems to have little concern.

Zanuck has announced 17 pictures to go into production within the next four months. First to come will be "Forever Amber." William Perlberg will produce that one and "Chicken Every Sunday." "My Heart Tells Me," "Mother Wore Tights," "Captain From Castile," "The Ghost and Mrs. Muir," The Gay Illiterate," "Honeyfoglin Time," "The Snake Pit," "The Night The World Shook," and "Ballad of Furnace Creek" are among those slated for early production.

'Razor's Edge' Premiere in Nov.

All concentration currently, however, is on the premiere of "The Razor's Edge" which will have a premiere complete with fanfare in New York during November. This is the big one of the year for this studio and its big hope for Academy honors.

Two new starters on the lot. First is "Boomerang" with Louis de Rochemont producing and Elia Kazan directing. Dana Andrews

and Jane Wyatt are co-starred. Second is a Sol Wurtzel feature for 20th release called "Backlash," a murder mystery yarn. Incidentally, are these among the so-called "A" which 20th is producing

UNITED ARTISTS

In keeping with the trend at all majors, this studio has piled up a backlog of 22 pictures either ready for release or in final editing stages. The labor situation in the studio has heightened the trend in this direction, since all the studios feel that if they have enough product ready to go they will be able to withstand any shutdown resulting from strikes. Meanwhile United Artists is ready with: "Duel In The Sun." "Without Honor," "The Sin of Harold Diddlebock," "Monsieur Verdoux," "Strange Woman," "The Chase," "Strange Bedfellows," Dishonored Lady," "Scandal in Paris," among others.

Wanger and Roach Return

Walter Wanger and Hal Roach have returned to United Artists as the result of deals approved by the UA board last week. Wanger still has a three picture commitment with Universal-International. However, he will go into immediate work on his UA plans. He has made a deal with Roach for the use of half of the Roach lot for his production. Roach will deliver six feature (short) comedies annually. He has three completed, "Curley", "Here Comes Trouble" and "Fabulous Joe".

Another acquisition in the UA fold is Sam Bischoff, former Columbia producer whose contract for 4 features was approved by the board last week. Three will star George Raft and the fourth will be Jay Dratler's novel, "The Pitfall". Mary Pickford and Lester Cowan have merged their properties and formed a new production company to produce 15 features, seven of them within the next two years. The new outfit, as yet unnamed, will be capitalized at between $2.500,000 and $3,000,000. Budgets on the pictures, Cowan stated, would run between $1,500,000 and $2,000,000.

Although there has been no announcement of any releasing arrangement, observers believe that Miss Pickford's long association with UA will naturally lead her into this company.

The unit's production will be done at the Samuel Goldwyn Studios, of which Miss Pickford owns over 50 percent.

Loew-Lewin Split

The Loew-Lewin producing unit has completed production on "The Affairs of Bel Ami" and has dissolved as a corporation. David Loew will devote his full time to his Enterprise duties while Lewin will make a picture with George Sanders, "Strong as Death."

The Cagney unit is going back into production at last on "The Stray Lamb," with Cagney, Sylvia Sidney and Eddie Bracken in top roles.

Seymour Nebenzal, having finished "The Chase," is busily preparing a schedule of pictures for the next 18 months. Next to come will be "Heaven Only Knows" with Al Rogell directing. The start is scheduled for October. Screenplays on "The Tempest" and "Mayerling" also are completed.

David O. Selznick had to delay his starting of "Little Women", but the picture should be in production by press time. Rhonda Fleming, a Selznick contract player now on loan out to Pine-Thomas, has been tested for the role of Meg and has the inside track since Selznick decided he preferred a lesser known actress for this role.

Jules Levey has started his Majestic Production of "New Orleans" with Arturo de Cordova and Dorothy Patrick (borrowed from MGM) heading a cast of old time music makers. Howard Hawks has started his first for UA, "Red River", with John Wayne heading the cast. Third new starter is "Hoppie's Holiday," another in the perennial Hopalong series.

UNIVERSAL - INTERNATIONAL

The readjustment at this studio is about complete for the moment and now all thinking is being tuned to the new policy of big pictures. Even the prop men and grips walk around the set mumbling the new philosophy about "important pictures." Some of it should rub off.

Meanwhile ten pictures are in the cutting room at the moment: Walter Wanger's "Smash-Up," Mark Hellinger's "Swell Guy," "Magnificent Doll" (Ginger Rogers-David Niven); "Temptation" (Merle Oberon-Charles Korvin) formerly called "Belladonna;" "The Vigilantes Return," "Gunman's Code," "Pirates of Monterey," "The Mysterious Mr. M," and "The Song of Scheherezade." This last was originally titled "Scharzad" undoubtedly to simplify the pronunciation. Can it be that U-I feels its customers are intelligent enough to pronounce "Scheherezade" where Universal's were not?

Import British Director

Jack Skirball and Bruce Manning have returned from England with English director, Carol Reed, in tow. He will direct "Portrait in Black," the Joan Crawford starrer, as his first stint.

Robert Hutton (borrowed from Warner Brothers) and Ella Raines have been added to the cast of "Time Out of Mind" which will star English Actress Phyllis Calvert. Robert Siodmak directs. Jane Murfin will produce.

Sam Wood has purchased "Purgatory Street" which he will produce for U-I release with William Cameron Menzies directing.

Wesley Ruggles is back from England with a print of "London Town," the film he made over there for U-I release. This is the first Technicolor musical ever made in England and the reputed cost is $3,000,000. Finishing touches, including the musical scoring, will be done on the home lot.

Louise Albritton has been signed to an important role in "The Egg and I" which stars Claudette Colbert and Fred MacMurray.

Chas. MacArthur To Write 'Senator'

Charles MacArthur has been signed by Nunnally Johnson to write the screen play for "The Senator Was Indiscreet" which will be the next Johnson production. Johnson scored soundly with "The Dark Mirror," the Olivia de Haviland starrer.

At the moment, only two are in production "Slave Girl" (this one is back to its original title after a fling as "Flame of Tripoli") and "Ill Be Yours," the Durbin picture.

WARNER BROS.

Humphrey Bogart has nabbed himself one of the highest price contracts in the business. He has just signed a new termer for 15 years with two pictures the first year, and one a year thereafter. It is reported that the fee per picture will be $200,000 with the right to approve director and screenplay tossed in as added bait. His first under the new termer will be "Dark Passage" in which his wife, Lauren Bacall, will co-star. Delmar Daves will direct for Producer Jerry Wald.

It is reported that Dennis Morgan, too, has just been handed a new contract which will give him a weekly salary of close to $9,000. It is hard to believe that this actor, who has never done anything outstanding, is worth that much to any studio. But the box-office returns must show it or the studio wouldn't be paying.

Bernhard Quits U. S. Pictures

Surprise news of the week was Joseph Bernhard's announcement that he and Milton Sperling were breaking their association in United States Pictures. Bernhard sold out his interest to Sperling without making public his reasons for the split. He will conclude his duties with the distribution job on "Cloak and Dagger" and "Pursued," which is still in production.

John Emery was handed the leading role in "Woman In White" which Zachary Scott turned down. Scott has taken a suspension for his refusal to accept the part.

Important new starter is "Night Unto Night," the Philip Wylie novel, with Ronald Reagan and Viveca Lindfors heading the cast.

MISCELLANEOUS INDEPENDENTS

Today (September 30 is the starting date for "The Other Love," Enterprise's third production. Production start was delayed until the company's new sound stage was completed. Barbara Stanwyck, David Niven and Joan Lorring (just signed after she left Warner Brothers) are cast with Lee Bowman to be borrowed from Columbia, if commitments permit, for the fourth important role. David Lewis will produce with Andre de Toth directing.

A novel by Fannie Hurst, "She Walks In Beauty" is the latest story property to be stacked into the Enterprise larder. No price was quoted in the deal, but it is reported that it was an expensive acquisition.

Another story property just acquired is "Wherever the Grass Grows," which ran in the Saturday Evening Post. Harry Sherman bought this one and he will star Joel McCrea again.

Screen Guild Rolling

With three films in the exchanges for selling, Screen Guild Productions has established itself as an active producing and releasing unit. "Flight to Nowhere," "'Neath Canadian Skies" and "Death Valley" are the three now being sold. "North of the Border," "Rolling Home" and "Scared to Death" are in editing. "My Dog Shep" is being cut. "Queen of the Amazons" and "Renegade Girl" are currently before the cameras. Three more films are scheduled for October shooting and six remain to be shot before the end of the year.

Another producing unit has been added to the seven already functioning under Screen Guild Productions. Newest to sign is Melrose Productions Inc. with a schedule of 12 pictures for a three-year period. With this addition, the company is set for at least 64 pictures during the next three years, all small budget and all aimed at the smaller theatre market.

PRODUCTION & RELEASE RECORD

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the issue in which the review appeared. There may be variations in the Running Time in states where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production.

COLUMBIA

1946-47 Features	Completed (16)	In Production (4)
Westerns	Completed (4)	In Production (3)
Serials	Completed (1)	In Production (0)
1945-46 Features	Completed (44)	In Production (0)
Westerns	Completed (15)	In Production (0)
Serials	Completed (4)	In Production (0)

NEW PRODUCTIONS

THEY WALK ALONE
Drama—Started September 6
Cast: Glenn Ford, Janis Carter, Edgar Buchanan.
Director: Richard Wallace Producer: Jules Schermer
Story: Mining Engineer is inveigled by scheming waitress as victim of her murder plot.

TWIN SOMBREROS (Cinecolor)
Western—Started September 9
Cast: Randolph Scott, Barbara Britton, Dorothy Hart, Bruce Cabot, Forrest Tucker, Charley Grapewin, John Miles, Grant Withers.
Director: George Waggner Producer: Harry Joe Brown
Story: Not available. See next issue.

CIGARETTE GIRL
Romance with Music—Started September 8
Cast: Leslie Brooks, Jimmy Lloyd, Joan Barton, Russ Morgan and His Orchestra.
Director: Gunther Fritsch Producer: William Bloom
Story: Not available. See next issue.

WEST OF DODGE CITY
Western—Started September 12
Cast: Charles Starrett, Smiley Burnette, Nancy Saunders.
Director: Ray Nazarro Producer: Colbert Clark
Story: Durango Kid routs out land exploiter who promises to build power plant in order to obtain land from the homesteaders after the Civil War.

INSIDE STORY
Mystery—Started September 10
Cast: Chester Morris, Constance Dowling, Stephen Geray.
Director: Robert Gordon Producer: Ted Richmond
Story: Not available. See next issue.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Alias Mr. Twilight	Duane-Marshall	9-16			
Guilt of Janet Ames	Russell-Douglas	7-22			
Details under title: My Empty Heart					
Last of The Redmen	Hall-Ankers	9-16			
COMPLETED — 1946-47 —					
Betty Co-ed	Porter-Mills	8-19			
Blondie's Big Moment	Singleton-Lake	8-19			
Boston Blackie and the Law	Morris-Marshall	8-19			
Blondie Knows Best (69)	Singleton-Lake	4-1	10-17	806	9-30
Crime Doctor's Manhunt, The	Baxter-Drew	5-27	10-24	816	
Dead Reckoning	Bogart-L. Scott	6-24			
Down To Earth (T)	Hayworth-Parks	4-15			
Jolson Story, The (T) (128)	Parks-Keyes	11-12			9-30
Johnny O'Clock	Powell-Keyes	7-8			
Landrush (53)	Starrett-Burnette	11-26	10-17	861	9-30
Lone Star Moonlight	Curtis-Barton	8-19			
Lone Wolf in Mexico, The	Mohr-Ryan	9-16			
Details under title: Lone Wolf's Invitation to Murder					
Mr. District Attorney	O'Keefe-Chapman	8-5			
Over The Santa Fe Trail	Curtis-Holt	9-2			
Return of Monte Cristo, The	Hayward-Britton	7-8			
Son of The Guardsman (Serial)	Kennedy-Shaw	7-22			
Secret of The Whistler	Dix-Brooks	7-22			
So Dark the Night (70)	Geray-Chetrel	12-10	10-10	805	9-16
Terror Trail	Starrett-Burnette	10-29			
Thrill of Brazil	Keyes-Wynn	4-29	9-30		
Details under title: Rio					
— 1945-46 —					
Bandit of Sherwood Forest (T) (87)	Wilde-Louise	4-2	2-21	7004	4-15
Blondie's Lucky Day (69)	Lake-Singleton	10-15	4-4	7020	7-8
Chick Carter, Detective (Serial)	Talbot-Blake	7-11		7180	
Cowboy Blues (65)	Curtis-Donnell	4-29	7-18	7223	
Dangerous Business (59)	Tucker-Merrick	3-18	6-20	7037	9-2
Details under title: Power of Attorney					
Desert Horseman, The (54)	Starrett-Burnette	9-3	7-11	7209	
Details under title: Phantom of the Desert					
Devil's Mask, The (66)	Louise-Bannon	2-18	5-23	7026	8-5
Frontier Gunlaw (59)	Starrett-Taylor		1-31	7204	
Gallant Journey	Ford-Blair	3-18	9-24	7002	
Galloping Thunder (54)	Starrett-Burnette	7-9	4-25	7207	
Gentleman Misbehaves, The (74)	Massen-Stanton	11-12	2-28	7034	6-10
Details under title: Lullaby of Broadway					
Gilda (110)	Hayworth-Ford	9-17	4-25	7001	4-1
Gunning for Vengeance (56)	Starrett-Adair	6-25	3-21	7206	
Details under title: Burning the Trail					
Heading West	Starrett-Houck	10-1	8-17	7210	
Details under title: Massacre Mesa					
Hop Harrigan (Serial)	Bakewell-Holt	2-18	3-28	7160	
It's Great To Be Young	Brooks-Stanton	6-10	9-12	7038	
Jungle Raiders (Serial)	Richmond-Berg	8-6	9-14	7120	
Just Before Dawn (65)	Baxter-Barrie	11-26	3-1	7021	5-13
Kiss and Tell (90)	Temple-Abel	2-5	10-18	7101	
Man Who Dared (66)	Brooks-Macready	3-4	5-30	7040	
Details under title: One Life Too Many					
Mysterious Intruder, The (62)	Dix-Blake	12-24	4-11	7025	5-13
Details under title: Murder Is Unpredictable					
Night Editor (67)	Gargan-Carter	1-7	4-18	7023	5-27
Notorious Lone Wolf, The (64)	Mohr-Carter	11-12	2-14	7028	4-15
Details under title: Lone Wolf on Broadway					
Perilous Holiday (89)	O'Brien-Warrick	10-15	3-21	7008	7-8
Personality Kid, The (68)	Louise-Duane	5-13	8-10	7039	
Details under title: His Face Was Their Fortune					
Phantom Thief, The (65)	Morris-Donnell	1-21	5-2	7031	9-2
Details under title: Boston Blackie's Private Ghost					
Prison Ship (60)	Lowery-Foch	8-20	11-15	7036	
Renegades (T) (88)	Keyes-Parker	6-11	6-13	7003	6-10
Details under title: The Kansan					
Return of Rusty, The (64)	Donaldson-Dennis	4-1	6-27	7032	
Roaring Rangers (55)	Starrett-Burnette	6-11	2-14	7205	
Details under title: Powder River					
Shadowed	Louise-Dunne	6-24	9-26		
Details under title: The Gloved Hand					
Sing While You Dance (73)	Drew-Stanton	4-29	7-25	7033	
Singing On The Trail	Curtis-Donnell	5-27	9-12	7224	
Talk About A Lady (71)	Falkenburg-Tucker	12-24	3-28	7016	
That Texas Jamboree (67)	Curtis-Donnell	12-24	5-16	7222	
Throw a Saddle on a Star (67)	Curtis-Roberts	12-10	3-21	7221	
Details under title: Smoky River Serenade)					
Two-Fisted Stranger (51)	Starrett-Burnette	3-20	5-30	7208	
Unknown, The (70)	Morley-Bannon	4-1	7-4	7027	9-16
Details under title: The Coffin					
Walls Came Tumbling Down, The (82)	Bowman-Chapman	12-24	6-7	7011	9-16
Who's Guilty? (Serial)	Kent-Ward	10-15	12-13	7140	

EAGLE-LION

1946-47 Features	Completed (1)	In Production (1)

NEW PRODUCTIONS

THE DEVIL ON WHEELS
Drama—Started September 1
Cast: James Cardwell, Jan Ford, Damian O'Flynn, Noreen Nash, Darryl Hickman.
Director: Crane Wilbur Producer: Jerry Briskin
Story: Father of teen-agers is a reckless driver. Brother returned from War protests but everyone calls him "softy." Tragedy strikes and the lesson is learned.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED					
It's A Joke, Son	Delmar-Merkel	8-6			

METRO-GOLDWYN-MAYER

1946-47 Features	Completed (22)	In Production (8)
1945-46 Features	Completed (32)	In Production (0)

NEW PRODUCTIONS

THE ROMANCE OF ROSY RIDGE
Romantic Drama—Started August 26
Cast: Van Johnson, Thomas Mitchell, Dean Stockwell, Janet Leigh, Guy Kibbee, Jim Davis.
Director: Roy Rowland Producer: Jack Cummings
Story: Wandering minstrel settles in Tennessee mountains after Civil War. His living problems are not dissimilar from current post-war problems.

GREEN DOLPHIN STREET

Drama—Started September 16

Cast: Lana Turner, Van Heflin, Richard Hart, Donna Reed, Frank Morgan, Reginald Owen, Edmund Gwenn, Gladys Cooper.

Director: Victor Saville — Producer: Carey Wilson

Story: Two sisters in love with the same man. When he proposes by letter, the letter is intercepted by the wrong girl.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Unfinished Dance, The	O'Brien-Charisse	7-22			
Details under title: Ballerina					
It Happened In Brooklyn	Sinatra-Grayson	8-6			
To Kiss and To Keep	Kelly-McDonald	8-6			
Details under title: Life's for The Loving					
Merton of The Movies	Skelton-O'Brien	9-2			
Summer Holiday	Rooney-DeHaven	7-6			
This Time For Keeps (T)	Williams-Melchior	8-6			
Yankee, The	Johnson-Leigh	9-16			
Details under title: Romance of Rosy Ridge					
—— 1946-47 ——					
Arnelo Affair, The	Hodiak-Gifford	8-6			
Beginning Or The End	Barrymore-Donlevy	5-27			
Cockeyed Miracle, The (81)	Morgan-Totter	1-7			7-22
Details under title: But Not Goodbye					
Fiesta (T)	Williams-Carroll	12-24			
Gallant Bess (Cinecolor) (58)	Thompson-Tobias	10-27			9-30
Details under title: Star from Heaven					
High Barbaree	Johnson-Allyson	5-27			
Holiday In Mexico (T) (127)	Pidgeon-Massey	9-17			8-5
Little Mr. Jim (92)	Jenkins-Gifford	10-29			6-10
Lady In The Lake	Montgomery-Totter	5-27			
Mighty McGurk, The	Beery-MacMahon	5-13			
My Brother Who Talks To Horses	Lawford-Jenkins	4-1			
No Leave, No Love (117)	Johnson-Kirkwood	10-1			9-2
Woman of My Own, A	Larson-Hart	4-1			
Secret Heart, The	Colbert-Pidgeon	6-10			
Sea of Grass	Tracy-Hepburn	7-8			
Show-Off, The (84)	Skelton-Maxwell	3-4			8-19
Tenth Avenue Angel	O'Brien-Murphy	4-1			
Till The Clouds Roll By (T)	Garland-Walker	12-24			
Two Smart People (93)	Ball-Hodiak	10-1			6-10
Uncle Andy Hardy	Rooney-Granville	5-13			
Undercurrent	Taylor-Hepburn	3-4			
Details under title: You Were There					
Yearling, The (T)	Peck-Jarman	8-20			
REPRINTS					
Boom Town	Gable-Tracy				
Captains Courageous (116)	Tracy-Bartholomew				9-2
Great Waltz	Rainer-Gravet				
Rage in Heaven (82)	Bergman-Montgomery				9-2
COMPLETED —— 1945-46 ——					
BLOCK NO. FIFTEEN					
Letter for Evie, A (89)	Hunt-Carroll	6-11	1-46	614	12-10
Harvey Girls, The (T) (101)	Garland-Hodiak	1-22	1-46	611	1-7
Portrait of Maria (76)	Del Rio-Armendariz	Foreign	1-46	612	1-7
Sailor Takes a Wife (91)	Walker-Allyson	4-2	1-46	615	1-7
Up Goes Maisie (89)	Sothern-Murphy	8-20	1-46	613	1-7
BLOCK NO. SIXTEEN					
Bad Bascomb (112)	Beery-O'Brien		4-46	619	2-18
Hoodlum Saint (91)	Powell-Williams	7-9	4-46	618	2-18
Last Chance, The (105)	Foreign		4-46	621	12-10
Postman Always Rings Twice, The (113)	Turner-Garfield	6-25	4-46	620	3-18
Two Sisters From Boston (112)	Allyson-Lawford	7-9	4-46	622	3-18
BLOCK NO. SEVENTEEN					
Boys' Ranch (88)	Craig-Jenkins	8-6	7-46	625	5-13
Courage of Lassie (T) (93)	E. Taylor-Lassie	9-18	8-46	626	5-13
Details under title: Hold High the Torch					
Faithful In My Fashion (81)	Reed-Drake	1-7	8-46	627	6-24
Three Wise Fools (90)	O'Brien-Barrymore	11-26	8-46	628	6-24
SPECIALS					
Adventure (129)					
Details under title: This Strange Adventure	Gable-Garson	6-11	3-46	616	12-24
Easy To Wed (T) (117)	Ball-Johnson	2-19	7-46	624	4-15
Green Years, The (127)	Coburn-Drake	9-3	7-46	623	3-18
Weekend at the Waldorf (130)	Turner-Johnson	11-27	10-45	605	7-23
Ziegfeld Follies (T) (110)	Astaire-Ball	5-1	3-46	617	1-21

MONOGRAM

1946-47 Features		**Completed (8)**	**In Production (1)**
Westerns		**Completed (2)**	**In Production (0)**
1945-46 Features	(34)	**Completed (33)**	**In Production (3)**
Westerns	(12)	**Completed (14)**	**In Production (1)**

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
It Happened On Fifth Avenue	Harding-Moore	8-19			
COMPLETED —— 1946-47 ——					
Bringing Up Father	Yule-McManus	6-24	10-26		
Dangerous Money	Toler-Young	6-24	10-5	603	
Details under title: Hot Money					
Decoy	Gillie-Norris	5-13	9-14	601	
Draw When You're Ready	Brown-Hatton	9-2			
Gentleman Joe Palooka	Errol-Kirkwood	6-10	9-28	607	
Ginger	Albertson-Reed	9-2			
Mr. Hex	Gorcey-Robbins	9-2	11-9		
Trigger Finger	Brown-Hatton	6-24	9-21		
Suspense (101)	Belita-Moore	10-29	6-15	699	4-15
Details under title: Glamour Girl					
Wife Wanted	Francis-Shayne	6-24	10-12		

—— 1945-46 ——

Beauty and the Bandit	Roland-Ames	8-5	10-19	531	
Details under title: Cisco Kid No. 3					
Allotment Wives (80)	Francis-Kelly	6-25	12-24	505	12-10
Behind the Mask (67)	Richmond-Reed	10-29	5-11	526	
Details under title: The Shadow's Shadow					
Below The Deadline (65)	Douglas-Ames	4-29	8-3	520	
Details under title: Jumpin' Joe					
Black Market Babies (71)	Richmond-Hayes	3-18	6-1	508	
Border Bandits (57)	Brown-Hatton	8-20	1-12	565	
Bowery Bombshell	Gorcey-Hall	4-15	7-20	511	
Details under title: Hot Money					
Dark Alibi (65)	Toler-Lorring	12-24	5-25	519	
Don't Gamble With Strangers (68)	Richmond-Hayes	3-18	6-22	608	9-30
Details under title: Charlie Chan at Alcatraz					
Face of Marble, The (72)	Carradine-Drake	10-15	2-2	528	
Fear (68)	Cookson-William	7-23	3-2	507	
Details under title: Suspense					
Freddie Steps Out (75)	Stewart-Preisser	3-18	6-29	515	7-8
Details under title: High School Scandals					
Gentlemen from Texas, The (60)	Brown-Hatton	3-18	6-8	562	
Details under title: The Fighting Texans					
Gay Cavalier, The (65)	Roland-Ames	12-24	3-30	529	
Haunted Mine, The (52)	Brown-Hatton	10-29	3-2	66	
High School Hero	Stewart-Preisser	6-10	9-7	517	
In Fast Company (63)	Gorcey-Hall	2-18	6-22	510	8-19
Details under title: In High Gear					
Joe Palooka, Champ (70)	Kirkwood-Knox	12-24	5-28	502	4-29
Junior Prom (69)	Stewart-Preisser	11-26	5-10	514	5-13
Details under title: High School Kids					
Live Wires (65)	Gorcey-Drake	10-1	1-12	509	
Details under title: Stepping Around					
Lonesome Trail (55)	Wakely-White	9-17	12-8	561	
Details under title: On The Cherokee Trail					
Missing Lady, The (60)	Richmond-Reed	4-29	8-17	525	
Details under title: Jade Lady					
Moon Over Montana	Wakely-Holt	12-10	2-16	572	
Rainbow Over The Rockies	Wakely-Stirling	8-19			
Red Dragon, The (64)	Toler-Fong	9-17	2-9	513	4-15
Details under title: Charlie Chan in Mexico					
Shadows On The Range (57)	Brown-Hatton	5-13	8-3	567	
Details under title: Roaring Range					
Song of The Sierras	Wakely-Carlin	8-19	11-23		
Shadows Over Chinatown (64)	Toler-Young	4-1	7-27	518	
Details under title: Corpus Delicti					
South of Monterey (63)	Roland-Riordan	4-15	7-13	530	
Details under title: Romance of the Rancho					
Shadow Returns, The (61)	Richmond-Reed	10-29	2-16	527	
Silver Range, The	Brown-Hatton	7-22	11-2		
Details under title: The Silver Trail					
Spook Busters (68)	Gorcey-Hall	5-27	8-24	512	
Details under title: The Shadow					
Strange Mr. Gregory, The (63)	Lowe-Rogers	6-25	1-2	516	3-18
Details under title: Gregory					
Sunbonnet Sue (90)	Regan-Storm	5-14	1-10	501	10-1
Strange Voyage (61)	Albert-Taylor		7-6	521	8-19
Sweetheart of Sigma Chi	Reagan-Knox	7-22	11-16		
Swing Parade of 1946 (75)	Storm-Reagan	8-6	3-16	503	9-2
Trail to Mexico	Wakely-White	4-29	6-29	574	
Trap, The	Toler-Chandler	8-19			
Under Arizona Skies	Brown-Hatton	2-4	4-27	561	
Details under title: Code of The Drifter					
West of The Alamo	Wakely-White	2-4	4-20	573	

PARAMOUNT

1946-47 Features	**Completed (21)**	**In Production (7)**
1945-46 Features	**Completed (25)**	**In Production (0)**

NEW PRODUCTIONS

ADVENTURE ISLAND (Cinecolor)

Adventure Drama—Started September 16

Cast: Rory Calhoun, Rhonda Fleming, Paul Kelly, John Abbott.

Director: Peter Stewart — Producer: Pine-Thomas

Story: A remake of [illegible]

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Big Haircut, The	Ladd-Lamour	9-16			
Dear Ruth	Caulfield-Holden	9-2			
Desert Town (T)	Scott-Hodiak	9-2			
Emperor Waltz, The (T)	Crosby-Fontaine	6-24			
Golden Earrings	Milland-Dietrich	8-19			
Unconquered (T)	Cooper-Goddard	8-19			
—— 1946-47 ——					
COMPLETED					
BLOCK NO. ONE					
Big Town	Reed-Brooke	12-24			
Blue Skies (T)	Crosby-Astaire	8-6			
Cross My Heart	Hutton-Tufts	1-8			
Details under title: Too Good To Be True					
Perfect Marriage, The	Young-Niven	1-21			
Two Years Before the Mast (98)	Ladd-Donlevy	5-1			9-2
NOT DESIGNATED					
Calcutta	Ladd-Russell	7-9			
California (T)	Stanwyck-Milland	12-10			
Danger Street	Lowery-Withers				
Easy Come, Easy Go	Tufts-Fitzgerald	10-29			
Details under title: Third Avenue					
Fear In The Night	Kelly-York	4-29			
I Cover Big Town	Reed-Brooke	6-10			
Imperfect Lady, The	Wright-Milland	10-1			
Details under title: Take This Woman					
Jungle Flight	Lowery-Savage	6-24			
Ladies' Man	Bracken-Welles	11-26			
My Favorite Brunette	Hope-Lamour	7-22			
Perils of Pauline (T)	Hutton-Lund	3-18			
Seven Were Saved	Denning-Craig	4-1			
Suddenly It's Spring	MacMurray-Goddard	3-18			
Trouble With Women, The	Milland-Wright	6-11			

Welcome Stranger	Crosby-Caufield	3-18
Where There's Life	Hope-Hasso	4-15

REISSUES

Jungle Princess, The	Lamour-Milland	
Plainsman, The	Cooper-Arthur	

COMPLETED —— 1945-46 ——

BLOCK NO. THREE

Masquerade in Mexico (96)	Lamour-Cordova	1-8	2-22	4512	12-10
Miss Susie Slagle's (87)	Tufts-Lake	9-18	3-8	4513	12-10
Tokyo Rose (66)	Barr-Massen		2-8	4511	12-10

BLOCK NO. FOUR

Blue Dahlia, The (99)	Ladd-Lake	4-2	4-19	4518	2-18
They Made Me A Killer (65)	Lowery-Britton	7-9	5-3	4517	2-18
Virginian, The (T) (90)	McCrea-Britton	11-13	4-5	4516	2-18
Well-Groomed Bride, The (75)	Milland-deHavilland	2-19	5-17	4519	2-18

BLOCK NO. FIVE

Bride Wore Boots, The (82)	Stanwyck-Cummings	8-6	5-31	4521	4-1
Hot Cargo (57)	Rogers-Reed		6-28	4523	3-18
Our Hearts Were Growing Up (122)	Donlevy-Russell	3-5	6-14	4522	4-1
To Each His Own (122)	deHavilland-Lund	7-9	7-5	4524	3-18

BLOCK NO. SIX

O. S. S. (107)	Ladd-Fitzgerald	2-18	7-26	4526	5-13
Searching Wind, The (108)	Young-Sidney	1-21	8-9	4527	5-13
Strange Love of Martha Ivers (116)	Stanwyck-Heflin	10-15	9-13	4528	5-13
Details under title: Love Lies Bleeding					
Swamp Fire (70)	Weissmuller-Grey	11-12	9-6	4529	5-13

SPECIALS

Monsieur Beaucaire (T) (93)	Hope-Caulfield	9-17	8-30	4532	5-27
Road to Utopia, The (90)	Crosby-Hope-Lamour	12-13	3-22	4531	12-10

PRC

1946-47 Features	(23)	Completed (5)	In Production (1)
Westerns	(14)	Completed (4)	In Production (0)
1945-46 Features		Completed (19)	In Production (0)
Westerns		Completed (16)	In Production (0)

NEW PRODUCTIONS

LIGHTHOUSE
Drama—Started September 12
Cast: John Litel, Don Castle, June Lang, Marion Martin.
Director: Frank Wisbar Producer: Frank Gilbert
Story: Boy runs a lighthouse. Girl marries older man to spite him. Ultimately she realizes that she loves the man she married.

THE RETURN OF RIN-TIN-TIN (Vitacolor)
Details September 16
Story: War orphan lives with Priest near dog breeder. Child's fear complex is broken by friendship with dog.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED —— 1946-47 ——					
Born To Speed					
Details under Eagle-Lion heading	Sands-Wall	8-19			
Brute Man, The	Hatton-Adams	11-26	10-1		
Details under Universal Release Chart					
Driftin' River	Dean-Ates	7-22	10-1		
Her Sister's Secret (85)	Coleman-Reed	10-29	9-23		
Return of Rin-Tin-Tin, The (V)	Rin-Tin-Tin-Woods	9-16			
Stars Over Texas	Dean-Ates	9-16	11-18		
Tumbleweed Trail	Dean-Ates	9-2			
Wild West	Dean-Ates	5-27	11-1		
Details under title: Melody Round-Up					
—— 1945-46 ——					
Accomplice (68)	Arlen-Borg		9-29		
Ambush Trail (58)	Steele-Saylor		2-17		
Avalanche (68)	Cabot-Borg	3-4	6-20		5-21
Blonde For A Day (67)	Beaumont-Walker	5-3	8-22		8-19
Details under title: Blondes On the Loose					
Caravan Trail, The (Cinecolor) (65)	Dean-Carlin	10-1	4-20		4-29
Club Havana (62)	Lindsay-Neal	5-28	10-23		11-26
Colorado Serenade (68)	Dean-Ates		6-30		
Danny Boy (66)	Henry Johnson	8-6	1-8		
Detour (69)	Savage-Neal	6-25	11-30		12-24
Devil Bat's Daughter	Duncan-James	1-21	4-15		
Don Ricardo Returns	Colby-Isabelita	8-19	10-21		
Down Missouri Way	O'Driscoll-Wright	4-29	8-15		
Details under title: Missouri Hayride					
Enchanted Forest, The (Cinecolor) (80)	Lowe-Joyce	1-22	12-8		10-1
Flying Serpent, The (60)	Lewis-Kramer	9-3	2-20		2-18
Gas House Kids	Halop-Lowery	8-19	10-14		
Gentlemen with Guns	Crabbe-St. John	1-21	3-27		
Ghost of Hidden Valley	Crabbe-St. John	4-29	6-3		
How Do You Do? (83)	Gordon-Windsor	8-6	12-24		11-26
I Ring Doorbells (67)	Shayne-Gwynne	10-2	2-25		9-16
Lady Chaser	Lowery-Savage	9-2	10-21		
Details under title: Lady Killer					
Larceny in Her Heart (68)	Beaumont-Walker	3-18	7-10		6-10
Details under title: Crime in The Night					
Lightning Raiders (61)	Crabbe-St. John	10-15	1-7		
Mask of Diijon (73)	Von Stroheim-Bates	11-26	4-9		8-19
Murder Is My Business (65)	Beaumont-Walker	12-26	4-10		5-13
Navajo Kid (59)	Steele-Saylor	10-15	11-21		
Overland Riders (54)	Crabbe-St. John	6-24	8-21		
Details under title: Buster Crabbe No. 8					
Prairie Badmen	Crabbe-St. John	4-29	7-17		
Details under title: Dangerous Men					
Prairie Rustlers (55)	Crabbe-St. John	9-17	11-7		
Details under title: Buster Crabbe No. 1					
Queen of Burlesque (67)	Ankers-Young	4-1	7-24		8-5
Romance of the West (60)	Dean-Barton	8-6	3-20		
Secrets of A Sorority Girl	Ware-Vallin		8-1		9-16
Six Gun Man (60)	Steele-Carlin	10-29	2-1		
Details under title: Six-Gun For Hire					
Strange Holiday (57)	Rains-Holden		9-2		9-30
Strangler of The Swamp (60)	LaPlanche-Edwards	9-3	1-1		
Terrors On Horseback (54)	Crabbe - St. John	1-21	8-14		
Thunder Town (57)	Steele-Saylor	12-10	4-10		
Details under title: Man Without a Gun					
Wife of Monte Cristo, The (81)	Loder-Aubert	8-6	4-23		4-1

REPUBLIC

1946-47 Features		Completed (10)	In Production (1)
Westerns		Completed (5)	In Production (1)
Serials		Completed (0)	In Production (0)
1945-46 Features	(40)	Completed (38)	In Production (0)
Westerns	(16)	Completed (23)	In Production (0)
Serials	(4)	Completed (4)	In Production (0)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Apache Rose	Rogers-Evans		9-2		
Hit Parade, The	Albert-Moore		9-16		
COMPLETED —— 1946-47 ——					
Affairs of Geraldine	Withers-Withers		1-21		
Details under title: Lonely Hearts Club					
Calendar Girl	Frazee-Marshall		7-8		
Heidorado	Rogers-Evans		7-22		
Magnificent Rogue, The	Roberts-Douglas		7-8	10-15	
Angel and the Outlaw	Wayne-Russell		4-29		
Fabulous Suzanne, The	Britton-Vallee		3-18		
I've Always Loved You (T) (117)	McLeod-Dorn		8-20		9-30
Details under title: Concerto					
Last Frontier Uprising (Magnacolor)	Hale-Booth		10-22		
Oregon Trail Scouts	Lane-Wentworth		9-2		
Pilgrim Lady, The	Mara-Douglas		3-18		
Details under title: The Inner Circle					
Sioux City Sue	Autry-Roberts		6-24		
Spoilers of The North	Kelly-Booth		8-19		
That Brennan Girl	Dunn-Freeman		5-13		
That's My Girl (Trucolor)	Barry-Roberts		8-6		
Trail To San Antone	Autry-Stewart		8-19		
—— 1945-46 ——					
Alias Billy The Kid (56)	Carson-Stewart	12-24	4-17	555	
California Gold Rush (56)	Elliott-Fleming	4-30	2-4	565	
Cat Man of Paris, The (65)	Osmond-Aubert	10-1	4-20	514	
Conquest of Cheyenne	Elliott-Fleming	10-29	7-22	568	
Crime of the Century (56)	Bachelor-Browne	10-29	2-28	511	6-24
Crimson Ghost, The (Serial)	Stirling-Quigley	4-15	10-26	584	
Earl Carroll's Sketchbook (90)	Moore-Marshall	3-18	8-13	530	9-2
El Paso Kid	Carson-Harmon		5-22	556	
Daughter of Don Q (Serial)	Booth-Allen	1-21	7-27	583	
Days of Buffalo Bill (56)	Carson-Stewart	10-1	2-8	554	
French Key, The (67)	Dekker-Ankers	10-29	5-18	519	7-8
Gay Blades (67)	Ashley-Rogers	12-10	1-25	509	4-29
G. I. War Brides (69)	Ellison-Lee	4-29	8-12	528	9-30
Guy Could Change, A (65)	Lane-Frazee	6-25	1-27	508	2-4
Glass Alibi, The (68)	Wrixon-Fowley	12-24	4-27	516	5-27
Home in Oklahoma	Rogers-Evans	6-24	11-8		
Home On the Range (55)	Hale-Booth	11-26	4-18	5501	4-29
Details under title: West of God's Country					
In Old Sacramento (89)	Moore-Elliott	12-10	5-31	517	5-13
Invisible Informer (57)	Stirling-Henry	2-18	8-19	529	
Inner Circle, The	Douglas-Roberts	2-18	8-7	526	
King of the Forest Rangers (Serial)	Thompson-Talbot	10-15	4-27	582	
Last Crooked Mile, The (67)	Barry-Savage	12-10	8-9	527	
Madonna's Secret, The (79)	Lederer-Patrick	10-1	2-16	510	3-18
Man from Rainbow Valley (M) (57)	Hale-Booth	2-18	6-14	5502	7-22
Murder in the Music Hall (84)	Ralston-Marshall	10-29	4-10	512	3-4
My Pal Trigger (79)	Rogers-Evans	3-4	7-12	5541	7-22
Mysterious Mr. Valentine	Stirling-Henry	6-10	9-3	531	
Night Train to Memphis (67)	Acuff-Mara	11-12	7-12	523	8-19
One Exciting Week (69)	Pearce-Harris	12-24	6-8	521	7-8
Out California Way (M)	Hale-Booth	4-29	9-6		
Passkey to Danger (58)	Bachelor-Mara		5-11	518	8-19
Phantom Rider, The (Serial)	Kent Stewart	8-6	1-26	581	
Plainsman and The Lady	Elliott-Ralston	4-29			
Rainbow Over Texas (65)	Rogers-Evans	4-1	5-9	448	6-10
Red River Renegades	Carson-Stewart	4-1	7-25	557	
Rendezvous With Annie (89)	Albert-Marlowe	3-18	7-19	525	9-2
Rio Grande Raiders	Carson-Stewart		9-9	558	
Roll On, Texas Moon (68)	Rogers-Evans	5-13	9-12	542	
Details under title: Shine On Texas Moon					
Rough Riders of Cheyenne (56)	Carson-Stewart	5-14	11-1	552	
Santa Fe Uprising	Lane-Wentworth		3-18		
Scotland Yard Investigator (68)	VonSt'heim-Bachelor	2-19	9-30	501	
Sheriff of Redwood Valley (56)	Elliott-Fleming	7-23	3-29	566	
Song of Arizona (68)	Rogers-Evans	12-24	3-9	447	4-15
Song of Mexico (57)	Mara-Barrier		12-28	506	5-27
Spectre of the Rose (90)	Kurov-Essen	11-26	7-5	524	6-10
Strange Impersonation, A (68)	Marshall-Gargan	8-6	3-16	513	4-1
Sun Valley Cyclone (55)	Elliott-Fleming	9-17	5-10	567	
Traffic In Crime (56)	Richmond-Mara	4-1	6-28	522	
Undercover Woman (56)	Bachelor-Livingston	11-26	4-15	511	9-2
Details under title: Passkey to Danger					
Under Nevada Skies (69)	Rogers-Evans	4-15	8-26	541	9-16
Valley of the Zombie, The (56)	Booth-Livingston	9-17	5-24	520	7-8
Vigilantes of Boom Town	Lane-Blake	5-27			
Wagon Wheels Westward (56)	Elliott-Fleming	4-16	12-21	564	
Winter Wonderland	Roberts-Drake	5-13			
Details under title: Snow Cinderella					
Woman Who Came Back, The (68)	Kelly-Loder	4-30	12-13	507	1-21
Details under title: The Web					

RKO-RADIO

1946-47 Features	Completed (28)	In Production (6)
1945-46 Features	Completed (39)	In Production (0)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Bachelor and The Bobby Soxer, The	Grant-Loy	8-6			
Banjo	Moffett-White	9-16			

Katie For Congress	Young-Cotten	5-27						
They Won't Believe Me	Young-Hayward	8-19						
Time To Kill, A	Fonda-Bel Geddes	9-16						
Trail Street	Scott-Jeffreys	8-19						

COMPLETED — 1946-47 —

BLOCK NO. ONE

Great Day (69)	Robson-Portman	Foreign						7-22
Lady Luck (97)	Young-Hale	10-29						7-22
Sister Kenny (116)	Russell-Knox	11-12						7-22
Step By Step (62)	Tierney-Jeffreys	1-21						7-22
Sunset Pass (60)	Warren-Leslie	12-10						7-22

BLOCK NO. TWO

Child of Divorce	Moffett-Toomey	3-4						
Criminal Court (62)	Conway-O'Driscoll	3-18						9-2
Genius At Work (61)	Carney-Brown	9-3						8-19
Sinbad The Sailor (T)	Fairbanks-O'Hara	3-4						
Woman on The Beach	Bennett-Ryan	2-4						
Details under title: Desirable Woman								

NOT DESIGNATED

Beat the Band	Langford-Krupa	6-24						
Best Years of Our Lives, The	Loy-March	4-29						
Code of The West	Warren-Alden	7-22						
Deadlier Than The Male	Trevor-Tierney	5-27						
Devil Thumbs A Ride, The	Tierney-Leslie	7-8						
Dick Tracy vs. Cueball	Conway-Jeffreys	4-1						
Falcon's Adventure, The	Conway-Meredith	4-29						
Honeymoon	Temple-Madison	4-1						
Fascinating Nuisance	Williams-Hale	2-4						
Details under title: Master Minds								
It's A Wonderful Life	Stewart-Reed	4-29						
Locket, The	Day-Aherne	4-1						
Nocturne	Raft-Barl	5-13						
Mr. Fix	O'Brien-Slezak	6-24						
Details under title: Riffraff								
San Quentin	Tierney-Carr	8-19						
Secret Life of Walter Mitty (T)	Kaye-Mayo	4-29						
Song of the South	Disney Cartoon Feature							
Vacation in Reno	Haley-Jeffreys	2-4						

SPECIALS

Notorious (101)	Bergman-Grant	10-29						8-5

COMPLETED — 1945-46 —

BLOCK NO. THREE

Cornered (102)	Powell-Cheirel	7-9				612		12-24
Hotel Reserve (79)	Mason-Mannheim	Foreign				615		12-24
Dick Tracy (61)	Conway-Jeffreys	6-11				613		12-24
Sing Your Way Home (72)	Haley-Jeffries	12-11				614		12-24
Spiral Staircase, The (83)	McGuire-Brent	9-3				611		1-7
Details under title: Some Must Watch								

BLOCK NO. FOUR

Deadline at Dawn (83)	Hayward-Williams	5-28				617		3-4
From This Day Forward	Fontaine-Stevens	9-3				616		3-4
Details under title: All Brides are Beautiful								
Game of Death (70)	Loder-Long	2-19				619		12-10
Details under title: The Most Dangerous								
Riverboat Rhythm (64)	Errol-Newton	7-9				620		3-4
Tarzan and the Leopard Woman (72)	Weismuller-Joyce	8-10				618		2-18

BLOCK NO. FIVE

Badman's Territory (98)	Scott-Richards	10-1				622		4-29
Ding Dong Williams (62)	Vernon-McGuire	5-14				623		4-29
Partners in Time (76)	Goff-Lauck					625		4-29
Truth About Murder, The (63)	Granville-Conway	7-23				624		4-29
Details under title: The Lie Detector								
Without Reservations (107)	Colbert-Wayne	10-29				621		5-13
Details under title: Thanks God, I'll Take It From Here)								

BLOCK NO. SIX

Bamboo Blonde (68)	Langford-Wade	9-17				630		6-24
Bedlam (79)	Karloff-Lee	8-6				628		5-13
Details under title: A Tale of Bedlam								
Crack-Up (93)	O'Brien-Trevor	1-21				627		6-24
Falcon's Alibi, The (62)	Conway-Corday	8-20				629		5-13
Till the End of Time (105)	McGuire-Madison	10-29				626		6-24
Details under title: The Dream of Home								

SPECIALS

Along Came Jones (90)	Cooper-Young	11-27				681		6-25
Bells of St. Mary's, The (125)	Crosby-Bergman	3-5				661		11-26
Heartbeat (102)	Rogers-Aumont	8-20				662		4-29
Kid From Brooklyn, The (T) (114)	Kaye-Mayo	6-25				652		4-1
Make Mine Music (75)	Disney Cartoon Feature					692		4-29
Stranger, The (95)	Robinson-Young	10-29				683		5-27
Tomorrow Is Forever (105)	Colbert-Welles	4-2				682		1-21
Wonder Man (T) (98)	Kaye-Mayo	7-24				651		4-30

REISSUE

Pinocchio (T)	Disney Cartoon Feature					691		

20th CENTURY-FOX

1946-47 Features Completed (19) In Production (5)
1945-46 Features Completed (35) In Production (0)

NEW PRODUCTIONS

BOOMERANG
Drama—Started September 15
Cast: Dana Andrews, Jane Wyatt, Lee J. Cobb, Cara Williams.
Director: Elia Kazan Producer: Louis de Rochemont
Story: Man convicted of murder of priest is saved by the prosecutor who unearths his innocence.

BACKLASH
Adventure Drama—Started September 8
Cast: Richard Travis, Jean Rogers, Larry Blake.
Director: Eugene Forde Producer: Sol Wurtzel
Story: Not available See next issue.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev
IN PRODUCTION					
Boy, Son of Battle (T)	Garner-McCallister	7-22			
Details under title: The High Window					
Homestretch (T)	Wilde-O'Hara	7-22			
I Wonder Who's Kissing Her Now (T)	Haver-Stevens	8-6			
— 1946-47 —					
Black Beauty (74)	Freeman-Denning	12-10	Sept	636	8-19
Bowery, The	Raft-Beery	Reissue	Oct	642	
Brasher Doubloon, The	Montgomery-Guild	7-22			
Carnival In Costa Rica (T)	Haymes-Holm	4-29			
Claudia and David (78)	McGuire-Young	3-18	Sept	637	8-5
Dangerous Millions	Taylor-Drake	7-8			
Enchanted Voyage, The (T)	Payne-Haver	5-14			
Details under title: Wake Up and Dream					
Late George Apley, The	Colman-Cummins	7-8			
Home Sweet Homicide (70)	Bari-Scott	3-18	Oct	640	8-5
If I'm Lucky (79)	Blaine-James	4-29	Sept	638	9-2
Details under title: That's for Me					
Margie (T)	Craine-Young	2-18	Nov	646	
My Darling Clementine (T)	Fonda-Darnell	4-29	Nov	645	
Razor's Edge, The	Power-Tierney	4-15			
Shocking Miss Pilgrim, The (T)	Grable-Haymes	12-10			
Strange Journey (65)	Kelly-Massen	5-27	Oct	643	9-16
Details under title: Flight To Paradise					
Sun Valley Serenade (—)	Henie-Payne	Reissue	Sept	641	
13 Rue Madeleine	Cagney-Annabella	6-10			
Three Little Girls in Blue (T) (90)	Haver-Montgomery	11-26	Oct	639	9-16
Wanted for Murder	Portman-Grey	Foreign	Nov	644	
COMPLETED — 1945-46 —					
NOT DESIGNATED					
Anna and The King of Siam (128)	Dunne-Harrison	12-10	Aug	634	6-10
Behind Green Lights (64)	Landis-Gargan	10-1	Feb	620	2-4
Details under title: Precinct 33					
Bell for Adano, A (103)	Hodiak-Tierney	11-13	Aug	601	7-9
Centennial Summer (T) (102)	Crain-Wilde	9-17	Aug	633	6-10
Cluny Brown (100)	Jones-Boyer	12-24	June	628	5-27
Colonel Effingham's Raid (70)	Bennett-Eythe	12-25	Feb	610	10-15
Dark Corner, The (99)	Ball-Stevens	12-10	May	625	4-15
Deadline For Murder (65)	Kelly-Ryan	3-18	Aug	635	6-24
Do You Love Me? (91)	O'Hara-Haymes	4-30	May	626	4-29
Doll Face (80)	Miranda-O'Keefe	8-20	Jan	617	12-24
Dragonwyck (103)	Tierney-Price	3-5	Apr	623	3-18
Fallen Angel (97)	Faye-Andrews	5-14	Dec	612	10-29
Jesse James (106)	Power-Fonda	Reissue	Feb	618	
Junior Miss (94)	Garner-Joslyn	2-19	Aug	603	6-25
It Shouldn't Happen To A Dog (70)	Landis-Joslyn	2-4	July	632	5-27
Johnny Comes Flying Home (65)	Stewart-Crane	11-26	Apr	624	4-1
Leave Her To Heaven (T) (110)	Tierney-Wilde	5-28	Jan	614	12-24
Rendezvous 24 (70)	Gargan-Palmer	1-21	May	627	5-13
Return of Frank James (92)	Fonda-Tierney	Reissue	Feb	619	
Shock (70)	Price-Barl	10-15	Feb	615	1-21
Somewhere In the Night	Hodiak-Guild	12-10	June	629	5-13
Smoky (T) (87)	MacMurray-Baxter	7-23	July	631	6-24
Strange Triangle (65)	Hasso-Shepperd	1-7	June	630	5-27
Sentimental Journey (94)	Payne-O'Hara	10-1	Mar	621	2-18
Walk In the Sun (117)	Andrews-Conte	8-11	Mar	616	12-24
Details under UA Release Chart					
Yank In London, A (106)	Neagle-Harrison	Foreign	Mar	622	3-4

UNITED ARTISTS

1945-46 Features Completed (43) In Production (5)

KEY TO PRODUCERS

Small (Sml); Rogers (Rgs); Vanguard (Van); Crosby (Cby); Bill Boyd (BB); Pressburger (Psb); Ripley-Monter (RM); Bogeaus (Bog); Stromberg (Smg); Levey (Lev); Cowan (Cow); Stone (Stn); Selznick (Szk); Nebenzahl (Neb); Lesser (Les); Loew-Lewin (LL); Eagle-Lion (GFD); Cagney (Cgy); Bronston (Brn); California (Cal); Chaplin (Chn).

NEW PRODUCTIONS

NEW ORLEANS
Musical—Started September 16
Cast: Arturo de Cordova, Dorothy Patrick, Marjorie Lord, Richard Hageman, Irene Rich, Louis Armstrong, Billie Holiday, Kid Ory, Barney Bigard, Bud Scott, Red Callender, Charles Beall, Zutty Singleton, Mead Lux Lewis, Lucky Thompson, Papa Mutt Carey, John Alexander, Jack Lambert, Bert Conway.
Director: Arthur Lubin Producer: Jules Levey
Story: The history of jazz.

RED RIVER
Drama—Started September 16
Cast: John Wayne, Margaret O'Sheridan, Walter Brennan.
Producer-Director: Howard Hawks

HOPPY'S HOLIDAY
Western—Started September 17
Cast: Bill Boyd, Andy Clyde, Rand Brooks, Mary Ware.
Director: George Archainbaud Producer: Louis Rachmil
Story: Hopalong's vacation is interrupted by murder.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Carnegie Hall	Hunt-Prince			LeB-M	
Miracle Can Happen, A	All-Star	8-5		Bog-Mer	
Vendetta	d:George-Brooke	8-19		Sts	
COMPLETED — 1945-46 —					
Abie's Irish Rose	Dru-Chekhov	4-29		Cby	
Abilene Town (89)	Scott-Dvorak	8-6	1-11	Lev	1-21
Details under title: Abilene					
Adventures of Don Coyote (C)	Martin-Rafferty	8-19		R-C	
Angel On My Shoulder (102)	Muni-Baxter	1-21	9-20	Rgs	
Details under title: Me and Mr Satan					
Bachelor's Daughters, The (89)	Russell-List	1-1	9-6	Stn	9-30
Blithe Spirit (T) (94)	Cummings-Harrison	Foreign	12-14	GFD	10-1
Breakfast in Hollywood (93)	Breneman-Granville	8-20	2-22	Gldn	1-21
Caesar and Cleopatra (T) (126)	Olivier-Leigh	Foreign	8-16	GFD	9-2
Captain Kidd (89)	Laughton-Britton	2-5	10-19	Bog	8-20

Chase, The	Cummings-Mofgan	6-24			Neb	
Curley	Rafferty-Olsen	5-27			Roach	
Dangerous Venture	Boyd-Alexander	8-5			Rachmil	
Dishonored Lady	Lamarr-O'Keefe	4-5-27			Smg	
Devil's Playground, The (62)	Boyd-Clyde	5-27			B.B.	9-30
Diary of A Chambermaid (87)	Goddard-Hatfield	7-23	2-15		Bog-Mer	2-14
Duel In the Sun (T)	Jones-Cotten	3-19			Szk	
Fabulous Joe, The	Abel-Grahame	8-6			Roach	
Fabulous Dorseys, The	Dorsey-Blair	8-5			R-S	
Getting Gertie's Garter (72)	O'Keefe-McDonald	6-25	11-30		Sml	12-10
Fanny by Gaslight	Mason-Calvert	Foreign			GFD	
Fool's Gold	Boyd-Clyde	6-24			B.B.	
Henry V (T) (134)	Olivier-Newton	Foreign			GFD	4-29
Here Comes Trouble (Cinecolor)	Tracy-Lloyd	6-24			Roach	
Johnny In the Clouds (88)	Montgomery-Mills	Foreign	3-15		GFD	12-10
Little Iodine (57)	Marlowe-Cramer	4-29	10-11		R.C.	5-15
Mr. Ace	Raft-Sidney	3-4	8-2		Bog	
Details under title: Mr. Ace and the Queen						
Monsieur Verdoux	Chaplin-Raye	6-24			Chn	
Details under title: Comedy of Murders						
Night In Casablanca, A (89)	Marx Brothers	10-15	5-10		LL	5-13
No Trespassing	Robinson-McCallister	5-13			Lsr	
Outlaw, The (114)	Russell-Huston		2-8		Hug	4-1
Paris—Underground (97)	Bennett-Fields	1-22	9-14		Bnt	10-29
Private Affairs of Bel Ami	Sanders-Lansbury	5-13			Low	
Rebecca (130)	Fontaine-Olivier	Reissue	4-26		Szk	
Scandal In Paris, A (100)	Sander-Hasso	10-29	2-19		Pch	8-5
Without Honor	Peck-Bennett	4-29			Bog	
Details under title: The Short, Happy						
Sin of Harold Diddlebock, The	Lloyd-Walburn	10-1			Stg	
Spellbound (113)	Bergman-Peck	7-24	12-28		Szk	11-12
Details under title: House of Dr. Edwardes						
Strange Bedfellows	Bracken-Lane	7-8				
Strange Woman, The	Lamarr-Sanders	12-24	10-25		Smg	
Susie Steps Out	Bruce-Caldwell	5-27			R.C.	
Details under title: Miss Television						
2000 Women	Robson-Calvert	Foreign			GFD	
Young Widow (98)	Russell-Hayward	3-5	3-1		Smg	3-4
Whispering Walls	Boyd-Tate	9-2			R.I.	
Whistle Stop (85)	Raft-Gardner	7-23	1-25		Neb	1-21

UNIVERSAL-INTERNATIONAL

1946-47 Features		Completed (14)	In Production (2)
Serials		Completed (1)	In Production (0)
1945-46 Features	(48)	Completed (48)	In Production (6)
Westerns	(7)	Completed (7)	In Production (0)
Serials	(4)	Completed (4)	In Production (0)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
I'll Be Yours	Durbin-Drake	9-2			
Flame of Tripoli (T)	DeCarlo-Brent	8-5			
—— 1946-47 ——					
Dark Mirror, The	deHavilland-Ayres	4-1		Jnsn	
London Town (T)	Field-Kendall	Foreign			
Magnificent Doll	Rogers-Niven	6-24			
Michigan Kid, The (C)	Hall-Johnson	4-29			
Murder Mansion	Goodwin-Grey	10-1			
Mysterious Mr. M. (Serial)	Martin-Blake	6-10	7-23	2581	
Notorious Gentleman	Harrison-Palmer	Foreign			
Pirates of Monterey (T)	Montez-Cameron	5-13			
Smash-Up	[illegible]-Bowman	6-10			
Details under title: Love Takes a Holiday					
Song of Scherezade (T)	DeCarlo-Donlevy	1-21			
Details under title: Scherezade					
Stairway to Heaven (T)	Massey-Niven	Foreign			
Swell Guy	Tufts-Blyth	6-24			
Temptation	Oberon-Brent	4-29			
Details under title: Bella Donna					
They Were Sisters (108)	Mason-Calvert	Foreign			9-16
Vigilantes Return, The (Cinecolor)	Hall-Lindsay	7-22			

PRESTIGE PICTURES

Brief Encounter	Johnson-Howard	Foreign				
This Happy Breed	Newton-Johnson	Foreign			GFD	
I Know Where I'm Going	Hiller-Livesy	Foreign				
Johnny Frenchman	Rosay-Roc	Foreign				
Love Story	Lockwood-Granger	Foreign				
Captive Heart, The	Redgrave-Johns	Foreign				
COMPLETED	**—— 1945-46 ——**					
Blondie Alibi (62)	Neal-O'Driscoll	1-21	4-12	527		4-15
Details under title: Design for Death						
Black Angel, The (81)	Duryea-Vincent	4-29	8-2	543		8-19
Details under title: Lesson In Love						
Brute Man, The	Hatton-Adams	11-26	8-23			
Cat Creeps, The (57)	Collier-Brady	1-21	5-17	532		6-10
Canyon Passage (T) (90)	Andrews-Hayward	9-3	7-26	541		8-5
Danger Woman (65)	Joyce-Porter	4-15	7-12	53[illegible]		8-5
Details under title: Claudia's Wife						
Cuban Pete	Arnaz-Smith	4-29	7-26	542		
Dark Horse	Terry-Savage	4-1	7-19	540		
Dead of the Night (79)	Redgrave-Withers	Foreign	8-23	54[illegible]		7-22
Dressed To Kill (72)	Rathbone-Bruce	2-4	6-7	534		6-24
Details under title: Prelude to Murder						
Gunmen's Code	Grant-Adams	8-5	8-30	1107		
Her Adventurous Night (65)	O'Keefe-Walker	4-29	7-5	538		7-22
Details under title: He Meant No Harm						
Inside Job (65)	Foster-Rutherford	3-18	6-28	537		7-8
Details under title: Kelly Is My Name						
Killers, The (102)	Lancaster-Gardner	5-13	8-30	5[illegible]8		8-19
Lawless Breed, The	Grant-Adams	7-22	8-16	1106		
Little Miss Big	Holden-Simmons	3-4	8-30	[illegible]4		
Lover Come Back (90)	Brent-Hall	3-18	6-21	536		6-24
Lost City of the Jungle (Serial)	Adams-Haydn	2-18	4-23	1881		
Madonna of the Seven Moons (88)	Calvert-Granger	Foreign	4-5	526		6-10
Night In Paradise (T) (84)	Oberon-Bey	1-8	5-3	52[illegible]		4-29
Rustlers' Roundup	Grant-Adams	7-8	8-9	1105		
Run-Around, The (88)	Cameron-Raines	4-1	5-14	535		6-24
She Wolf of London, The (61)	Haden-Harvey	12-24	5-17	531		4-29
Details under title: Alibi In Ermine						
She Wrote the Book (75)	Davis-Oakie	2-4	5-31	533		5-27
Slightly Scandalous (62)	Ryan-Brady	5-13	8-2	544		9-2
So Goes My Love (88)	Loy-Ameche	11-22	4-19	528		4-15
Details under title: Genius In the Family						
Strange Conquest (63)	Wyatt-Cookson	2-4	5-10	530		5-13
Time of Their Lives, The	Abbott-Costello	3-18	8-16	546		
White Tie and Tails	Duryea-Raines	7-8	9-30	550		
Wild Beauty	Porter-Collier	6-10	8-9	545		

WARNER BROTHERS

1946-47 Features	Completed (16)	In Production (4)
1945-46 Features	Completed (22)	In Production (0)

NEW PRODUCTIONS

NIGHT UNTO NIGHT
Drama—Started September 19
Cast: Viveca Lindfors, Ronald Reagan, Bruce Bennett, Rosemary De Camp, Broderick Crawford, Osa Massen.
Director: Don Siegel Producer: Owen Crump
Story: From the novel by Philip Wylie about a group of people, each with his own secret problem, thrown together.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Love and Learn	Carson-Vickers	9-16			
Possessed	Crawford-Heflin	6-24			
Details under title: The Secret					
Pursued	Wright-Mitchum	8-19			
COMPLETED	**—— 1946-47 ——**				
Beast With Five Fingers, The	Alda-King	12-10			
Big Sleep, The (114)	Bogart-Bacall	10-31	8-31	601	8-19
Cheyenne	Morgan-Wyman	4-1			
Cloak and Dagger (106)	Cooper-Palmer	4-1	9-28	603	9-16
Cry Wolf	Flynn-Stanwyck	5-27			
Deception	Davis-Henreid	5-13	10-28		
Escape Me Never	Flynn-Lupino	11-26			
Life With Father (T)	Dunne-Powell	4-15			
Never Say Goodbye	Flynn-Parker	8-6			
Nobody Lives Forever (100)	Garfield-Fitzgerald	9-18	10-12	604	9-30
Nora Prentiss	Sheridan-Smith	1-21			
Details under title: The Sentence					
Shadow of A Woman (78)	King-Prince	2-19	9-14	602	9-2
Stallion Road	Reagan-Smith	4-15			
That Way with Women	Greenstreet-Vickers	2-18			
Details under title: A Very Rich Man					
Time, The Place and The Girl, The (T)	Morgan-Paige	4-2			
Two Mrs. Carrolls, The	Bogart-Stanwyck	5-14			
COMPLETED	**—— 1945-46 ——**				
Burma Victory (63)	Documentary	2-16		512	
Cinderella Jones (88)	Leslie-Aldo	12-13	3-9	512	2-18
Devotion (107)	deHavilland-Lupino	11-16	4-20	517	4-15
Her Kind of Man (78)	Scott-Paige	8-20	5-11	518	4-29
Janie Gets Married (89)	Leslie-Hutton	4-16	6-22	520	6-10
My Reputation (94)	Stanwyck-Brent	11-29	1-26	510	1-21
Night and Day (T) (128)	Grant-Smith	6-25	8-3	523	7-22
Of Human Bondage (107)	Henreid-Parker	7-24	7-20	522	7-8
One More Tomorrow (87)	Sheridan-Moran	11-1	6-1	519	5-27
Saratoga Trunk (135)	Cooper-Bergman	3-8	3-30	514	12-10
Stolen Life, A (107)	Davis-Ford	2-19	7-6	521	5-27
Three Strangers (93)	Fitzgerald-Greenstreet	1-22	2-16	511	2-4
Two Guys From Milwaukee (90)	Morgan-Leslie	12-24	8-17	524	8-5
REISSUES					
City for Conquest	Cagney-Sheridan		4-13	515	
No Time for Comedy	Russell-Stewart		4-13	516	

MISC. INDEPENDENTS

NEW PRODUCTIONS

WHO KILLED DOC ROBIN? (Cinecolor)
Comedy Mystery—Started September 12
Cast: Larry Olsen, Eilene Jannsen, Dale Belding, Ardda Lynwood.
Director: Bernard Carr Producer: Robert McGown (Roach)
Story: Doctor working on secret formula is almost murdered. Children find culprit.

RENEGADE GIRL
Adventure—Started September 12
Cast: Alan Curtis, Ann Savage, Jack Holt, Russell Wade, Claudia Drake, Edward S. Brophy.
Producer-Director: William Berke (Screen Guild)
Story: Female bandit leads gang in post-war Civil War days.

QUEEN OF THE AMAZON
Jungle Story—Started September 9
Cast: Patricia Morison, Robert Lowery, J. Edward Bromberg, John Miljan, Cay Forrester, Mira Moustafa.
Producer-Director: Edward Finney (Screen Guild)
Story: American girl leads Safari to find lost fiancee. She finds him in love with the Amazon Queen and she decides she loves the Safari leader.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Arch of Triumph	Bergman-Boyer	7-22		Enterprise	
COMPLETED	**—— 1946-47 ——**				
My Dog Shep	Neil-Chapman	9-2		SG-A	
Neath Canadian Skies	Hayden-Cooper			SG-A	
Ramrod	McCrea-Lake	6-20		Enterprise	
Rolling Home	Parker-Hayden	7-8		SG-A	
Details under title: One More Chance					



Joseph Bernhard, who, with Milton Sperling, formed United States Pictures last year, is leaving the organization. Bernhard's interest will be taken over by Sperling, but, in the meantime, the retiring president will continue to look after distribution for "Cloak and Dagger," the first film produced by the new outfit.



Poring over plans for Paramount's "34th and Greatest Year" drive are Harry Randel, N. Y. branch manager; Hugh Owen, Eastern and Southern division head; Charles M. Reagan, vice-president in charge of distribution; Hugh Braly, national drive co-captain; Oscar Morgan, short subjects sales manager, and Myron Sattler, N. Y. branch sales manager.



Scott R. Dunlap, one of the founders of Monogram Pictures, was named executive assistant at the studio to Steve Broidy, president of Monogram. He will be in charge of operations at the Hollywood plant.



S. Barrett McCormick, director of advertising at RKO Radio, leaves New York with Mrs. McCormick bound for a Hawaiian vacation.

NEWS DIGEST

(Continued from Preceding Page)

independent union employes attempted to crash the picket lines manned by Conference of Studio Union workers. Private and city police tangled with the strikers and several were arrested.

The strike call came late Wednesday night when Herbert K. Sorrell, CSU president, addressed a mass meeting of 10,000 in reply to the studios' refusal to permit CSU carpenters and painters to work at the jobs which they had abandoned in the jurisdictional dispute in light of the studios' refusal to continue contract negotiations. Sorrell termed the studios' action a "lockout" when the CSU men were discharged and forced off the sets constructed by IATSE workers. About 1500 employes were involved.

WB, M-G-M Production Halted

The violence came a few hours after pickets were placed at all gates into major studios. Shortly after the picket line outbreaks, Warners obtained a temporary order from Superior Judge Allen W. Ashburn restraining pickets from violence, coercion or name calling. Production was halted completely at WB and Metro studios by mid-afternoon Thursday and severely hampered at the other studios picketed. James Skelton, chairman of the Strikers' Strategy Committee, told a strike rally that the first day's picketing was so successful he expected the studios to capitulate within a few days.

The picketing started peacefully until an attempt was made to crash through at M-G-M with automobiles loaded with non-striking union men. At Warners 200 pickets engaged in a scuffle with police and some minor outbreaks were reported at Paramount. Picket lines paraded peacefully at 20th Century-Fox, RKO, Columbia and Universal studios.

IA Employes Ordered to Work

IATSE employes were ordered to cross the picket lines by their leaders. Richard Walsh, president of IA, accused the AFL committee handling the dispute of having stripped the stage union of its rightful duties because of pressure by William L. Hutcheson, president of the United Brotherhood of Carpenters and Joiners. In a letter to AFL head William Green, Walsh charged that a ruling handed down by the three-man committee on Aug. 16 represented an illegal reversal of a decision rendered by the same group last December. Asserting that the revised ruling was "an intolerable encroachment" on the jurisdiction of his union, Walsh served notice that IA would not be bound by it.

DECREE, SELLING BLASTED BY ATA, COLUMBIA

Auction selling as defined by the Court decision in the New York anti-trust suit continued to receive lashings from exhibitor groups as its unpopularity with this branch of the industry grows progressively greater. The decision itself, as well as suggested provisions to be embodied in a decree coming from the Big Five defendants and the Government, were challenged by Columbia, one of the Little Three defendants in the suit, in its 18-page memorandum on findings and decree submitted to the Department of Justice and the Court by Columbia counsel Frohlich, Schwartz, Moross and Rose. Memoranda from the other Little Three defendants, Universal and United Artists, were delayed in preparation and were expected to be filed late last week.

Columbia's memorandum charged that the Court went beyond its function to enjoin the defendants from violating the Sherman Act by designating methods by which pictures shall be sold (competitive bidding on the auction block) instead of merely enjoining block booking and by the Court's policing proposals. The company also charged that the decree creates a compulsory license and is at variance with the Copyright Act. Also that it attempts to force the Little Three into an arbitration system despite the court's admission that it has no power to compel arbitration.

Bar Booking Combines

In asking for additional findings, Columbia asked the court to permit its selling a year's product in advance, with a 20% cancellation privilege (instead of the 25% suggested by the D of J), that it be given at least until 1947 to abrogate its master and franchise agreements and until July 1, 1947, to prepare itself for readjusting its selling policies. The company would also bar all defendants from selling to booking combines, either independent or affiliated.

Meanwhile, the American Theatres Association filed a petition to intervene in the suit and charged that auction selling would aid the monopoly as found by the court and force many exhibitors out of business. Filed by Thurman Arnold on behalf of the ATA and by Paul Williams, on behalf of the S. Calif. Theatre Owners Assn., the petition pointed out that auction selling "will drastically affect their access to the films necessary to operate their theatres and the values of their property" as well as harming their established competitive positions. It also noted that the Government did not ask relief in the form of auction bidding, urging only divestiture and injunctive relief, nor did the defendants propose such a system.

Further evidences of the unpopularity of competitive bidding was shown in the MPTOA poll of exhibitors wherein the auction selling provision was snowed under by a 249-19 vote and a large majority favored divorcement by 167-98 vote. The poll, which was supposed to have closed last week, was extended until Oct. 4 since replies were still coming in in sufficient numbers to warrant the extension. Up to the beginning of last week, returns were reported from 836 theatres in 43 states, the organization declared.

FEAR DOPE CYCLE FROM CODE CHANGE

The Motion Picture Association's recent amendment of the Production Code to permit narcotics subjects in motion pictures seems to have started a flurry that may cause MPA prexy Eric Johnston to submit the controversial amendment to the board for reconsideration.

Signs that the ruling would set off a cycle of dope films followed immediately upon the MPA announcement of the amendment. Monogram purchased an original story, "Cocaine", assigned producer, stars and screen writer and set the picture for release on the new season's schedule. Columbia announced production of "Assigned to Treasury",

(Continued On Next Page)



At the West Virginia Theatre Managers Convention in Charleston, where the membership voted to join National Allied by an 84-2 count, are l. to r., standing, Bill Ainsworth, Allied director; E. R. Custer, president of the organization; S. H. Fabian, ATA president; Sidney Samuelson, Allied, and Stanley S. Jacques, RKO Cincinnati manager. Seated, Leon Bamberger, RKO sales promotion chief; Col. H. A. Cole, Allied, and Robert Coyne, ATA.

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NEWS DIGEST

(Continued from Preceding Page)

a narcotics traffic play to star Dick Powell and Golden Productions registered the title "Marijuana". Several other studios and independent producers were reported searching out scripts dealing with the subject and a cycle reared its ugly head.

Legion of Decency Protests

The National Legion of Decency replied to these signs with a statement protesting the MPA action in amending the Production Code to admit themes dealing with narcotics and drug addiction, noting, "The screen possesses such great power and influence, especially on impressionable persons, the subject of drugs in itself arouses such avid, even morbid curiosity, that drug pictures inevitably will bring in their wake very serious moral and physical evils." Commenting on the original request which prodded the MPA to permit dope themes, which was submitted by Federal Narcotics Commissioner H. J. Anslinger in order to permit the making of a picture extolling the work of his department, the Legion warned that such a film "may very well disclose procedures and operations to such an extent as to forewarn and forearm criminals fostering the drug habit."

Commissioner Anslinger also was alarmed by the possible results of the MPA action. He issued a sharp warning to the industry against the production of pictures depicting methods of administering drugs or encouraging their use. He expressed fear that "half-baked producers" might make films for "dump houses where marijuana, cocaine and other drugs are peddled and gave an instance where a film depicting a marijuana party encouraged a group of young people who had seen it to go in search of the drug for a party of their own.

The Legion asked that the MPA rescind the amendment and reinstate the original provision.

* * *

UA IN NEW DISTRIBUTION DEALS

The outlook for United Artists' product for the new season continued to brighten last week with the announcement of four important releasing deals. Mary Pickford and Lester Cowan, with 30 story properties between them, disclosed they have merged their interests in the formation of a new producing company, with capital close to $3,000,000, and plans calling for 15 pictures, seven to be completed within the next two years. UA, in which Miss Pickford holds a one-third stock interest, will release. Each picture will be budgeted at between $1,500,000 and $2,000,000, said Cowan, who is head of production of the new outfit, and three to four films will be released each season.

Distribution deals also approved by the UA board during the last fortnight include: a long term deal with Walter Wanger, subject to delivery of three more to Universal, his present releasing outlet; a long-term deal with Hal Roach for six feature comedies a year, in addition to the completed "Fabulous Joe" and "Curley", already set for UA release; and a long term contract with Sam Bischoff, former Columbia producer, who will make three films starring George Raft for release through UA and "The Pitfall", from a new novel by Jay Dratler. The Wanger-Roach deals, in addition, call for a pact whereby the former will share the loan of the Roach lot.

* * *

EAGLE-LION TO DROP LOW-BUDGET FILMS

Eagle-Lion product will be exclusively in the higher-budget class, it was stated by Bryan Foy and A. W. Schwalberg, vice-presidents, and the company will compete with the majors in both production and sales, it was declared prior to Schwalberg's departure for New York. E-L's production-release schedule for the next six months will include seven major productions from the studio, two from Producing Artists, under a new pact, and several from J. Arthur Rank, all to be sold on a single picture basis.

Eagle-Lion will form a separate sales force to handle distribution, using PRC exchanges' physical facilities. Key men will be chosen from Schwalberg's former International staff.

* * *

JOHNSTON DEFENDS MPA "OUTLAW" ACTION

"The Motion Picture Association subscribes to the Code of Business Ethics of the International Advertising Association based on 'truth, honesty and integrity in advertising' and wrote this into the first section of its Advertising Code," declared Eric Johnston, MPA president, in reply to the statement of Howard Hughes' representative that "no other trade association exercises such dominant power over the products and sales and advertising policies of its members."

Johnston pointed out, "Our insistence upon truth in the advertising of 'The Outlaw' won the approbation of two Federal judges" and added that Judge John Bright ruled that the MPA decisions on Hughes' advertising "certainly were not arbitrary or discriminatory."

The MPA prexy also referred to a recent survey made by "Tide", an advertising trade publication, which he said showed 79% of the ad men polled to be of the opinion that "The Outlaw" advertising was in bad taste, while only 8% felt it was in good taste.

In New York, Editor and Publisher described the MPA as "using advertising censorship as a club against independent operators." The net effect of the MPA's action in revoking its "seal of approval" on "The Outlaw", said the editorial, amounts to "restraint of trade."

* * *

WOLCOTT "OUSTER" REPORT BLASTED

A report in a regional trade paper that Leo Wolcott, former president of Allied Independent Theatre Owners of Iowa and Nebraska, had been "ousted" from office at the organization's Des Moines Convention elicited a fiery retort from the present head of the exhibitor group, Howard E. Brookings, in which he called the report "ill-advised, back-handed implication."

Brookings, lauding Wolcott's battle for the independent exhibitor, emphasized that the ex-president had "definitely and firmly refused to accept another term" as AITO prexy in order to devote more time to his own business and that the organization had expressly created the new office of Chairman of the Board of Directors for Wolcott "in order that our organization would not be deprived completely of his valuable services."

"QUOTES"

What the Newspaper Critics Say About New Films

'IF I'M LUCKY'

(20TH CENTURY-FOX)

"Good deal of musical talent buried in a limp political story with humdrum song interludes...Leaden comedy and uninspired tunes...Even the passionate enthusiasts of Harry James and Perry Como would do well to wait until the next Fox musical."—GUERNSEY, N. Y. HERALD TRIBUNE.

"One of the silliest (plots) we've ever struck...Nor are the songs any better than mediocre ditties...The whole show is rather grim."—CROWTHER, N. Y. TIMES.

"Once one, first screaming and kicking like a refractory child, accepts the premise of 'If I'm Lucky' — which is about all its producers did, accept the premise and let it make its own way from then on — one is entitled to look about for suitable rewards. Phil Silvers...is the biggest one."—AGER, PM.

"Offers wonderful opportunities for satire...However, everything is played strictly straight...Also dispenses with actors for its leading roles, using musicians instead...making one realize how important real actors and actresses have been to the motion picture industry ..Hollywood insists that no one ever set out deliberately to make a bad picture, but this one raises some doubts."—COOK, N. Y. WORLD-TELEGRAM.

"In spite of glittering names and popular personalities, the picture is nothing for 20th Century-Fox to brag about...Looks as though it were made up of bits and pieces of other Fox musicals ...Even Phil Silvers, who rarely misses in a film, has to strain for laughs that are not forthcoming."—CAMERON, N. Y. NEWS.

"Has the stuff of satire...But when you encounter it in the form of straight romance, wooden drama, and musical comedy spirit, the mixture is extremely irritating...Best that can be said is that no Technicolor was wasted on it."—WINSTEN, N. Y. POST.

'A SCANDAL IN PARIS'

(UNITED ARTISTS)

"Story of a dashing criminal reformed into a police chief by true love has been told with almost no finesse...Dialogue and situations are so trivial as to make him (George Sanders) appear always the unhappy actor rather than the convincing hero... Merely a strip of cinema shoddy."—GUERNSEY, N. Y. HERALD TRIBUNE.

"Makers seem to have had all the ingredients that go into a movie comedy except a sense of humor...Pompous success story...Costumes are lavish and obviously expensive, but they make their wearers seem more overheated than picturesque... They and their audiences are likely to be equally uncomfortable." —COOK, N. Y. WORLD-TELEGRAM.

"While admiring irony and hoping for it, is too hard pressed by the varying styles of the rest of the actors and its own uncertainties and groundling worries to achieve it except in a few sputtering passages...Tries hard, but lacking the style essential to the material, its striving simmers down to prolonged laboriousness."—AGER, PM.

'HOME SWEET HOMICIDE'

(20TH CENTURY-FOX)

"What must have seemed to its author and to the people at Twentieth Century-Fox a pip of a comedy idea falls far shy of building to a picture of any rich or original sort...Forced exhibit of precocity in the young is just a catch-penny grown-up contortion of the acumen of kids...Bleakly unoriginal and unsuspenseful."—CROWTHER, N. Y. TIMES.

"Curious homicidal kid quiz. Domestic didoes alternate with shootings and arson ..If you are a sucker for cute sayings and murder mysteries, this will strike your fancy...Designed for a specialized audience, of which your reporter cannot count himself a member."—BARNES, N. Y. HERALD TRIBUNE.

"Talk is unnatural, but it is peppered with pretty good gags... Heavily dependent on those bright sayings with its long stretches where not much else is happening...For mystery story fans, the Roxy is offering a superior entertainment. The rest of us had better think twice about where to spend our time." — COOK, N. Y. WORLD-TELEGRAM.

"Hilarious and entertaining." MORTIMER, N. Y. MIRROR.

'CRACK-UP'

(RKO RADIO)

"One can hardly term 'Crack-Up' a 'sleeper', since it boasts such recognized marquee names at Pat O'Brien, Claire Trevor and Herbert Marshall. Yet, it is certainly a surprise picture; a taut and baffling thriller, deftly directed...Strange and suspense-filled succession of events."—THIRER, N. Y. POST.

"Crack-Up not only happens to be the title, but also a very apt critique...Irving Reis elected to direct in waltz tempo. This gives one time to think about the curious motivation, and when you start thinking about such a picture as 'Crack-Up,' you are overwhelmed by its inadequacies."—PRYOR, N. Y. TIMES.

"Cast, sets and a lot of other details shriek small time economy, but the finished picture adds up to big time entertainment for mystery audiences...A lot of small details to create an air of reality not often found in B pictures...No gem, but a pretty good piece of exciting entertainment."—COOK, N. Y. WORLD-TELEGRAM.

'EARL CARROLL SKETCHBOOK'

(REPUBLIC)

"Song and dance numbers that wouldn't have gotten by in vaudeville's balmiest days turn up constantly in this dismal little film. They are held together by an equally wearisome plot." PECK, PM.

"Same old misunderstanding...same old backstage surroundings pegs the accustomed succession of song and dance routines ...Whole exhibition is of an utterly average sort."—CROWTHER, N. Y. TIMES.

"Most of 'Earl Carroll Sketchbook' moves along drearily at a couple of notches below average as a backstage story... Dance routines lack originality and are far too long...Decidedly amateurish proceedings."—PIHODNA, N. Y. HERALD TRIBUNE.

"Raised quite a few notches above total loss by the presence of a young dancer named Johnny Coy...Aside from the three occasions when Mr. Coy takes over, 'Earl Carroll Sketchbook' is like a lot of other mediocre musicals...Songs are superior to most movie music."—COOK, N. Y. WORLD-TELEGRAM.

"Johnny Coy steps away with the whole picture...So-so filmusical, occasionally injected with a really funny gag...For most part uninspired."—THIRER, N. Y. POST.

'THE LAST CROOKED MILE'

(REPUBLIC)

"Heavy and hackneyed whodunnit...About as depressed in picture-making as anything could be. It's the end of the road for movie-goers. Proceed at your own risk."—CROWTHER, N. Y. TIMES.

"Well organized for periodic bursts of violence...Mystery and and suspense elements are also well sustained. Top quality of an 'A' thriller in dialogue and original situations is never reached, but there is a distinct advance beyond the expected cliches of a 'B' film."—WINSTEN, N. Y. POST.

"The Last Crooked Mile has gotten into a Broadway Theatre but it does not quite make the minimum standards. Its theatre is the Rialto where we have been taught to expect horrors —but not this kind...The idea of suspense in this picture consists of turning out the lights. The effect seems merely to make the audience get restless."—COOK, N. Y. WORLD-TELEGRAM.

There is only ONE Independent Exhibitors' trade paper

Film BULLETIN

. . . and 85 percent of the theatres in the U. S. are INDEPENDENTS!

Film BULLETIN

America's Independent Motion Picture Journal

OCTOBER 14, 1946

LET THE SUPREME COURT DECIDE!

". . . Before our industry is plunged deeper into months, months that might stretch into years of uncertain judicial direction, and before it is required, for a temporary period, to revolutionize its entire system of operation — before this farce becomes a fiasco— would it not be possible for the Statutory Court to find some way to hold in abeyance the entrance of any decree, pending an appeal to the U. S. Supreme Court on the fundamental issue of theatre divestiture?"

From Editorial by Mo Wax, Page Seven

Reviews of the New Films

'UNDERCURRENT' POWERFUL PSYCHOLOGICAL DRAMA WILL CLICK BIG

'MY DARLING CLEMENTINE' JOHN FORD'S FIRST-RATE WESTERN

'THE DARK MIRROR' UNUSUAL ENGROSSING PSYCHOLOGICAL MYSTERY

'MR. ACE' SLOW-PACED, TALKATIVE RAFT VEHICLE WILL DISAPPOINT

'HER SISTER'S SECRET' DRAMA IS PRC'S BEST BOXOFFICE BET TO DATE

'BRIEF ENCOUNTER' SPLENDID BRITISH DRAMA LACKS MARQUEE VALUES

And Others, Pages 9, 10, 11, 12, 29

A truly great

"The Bes
of Our

notion picture...

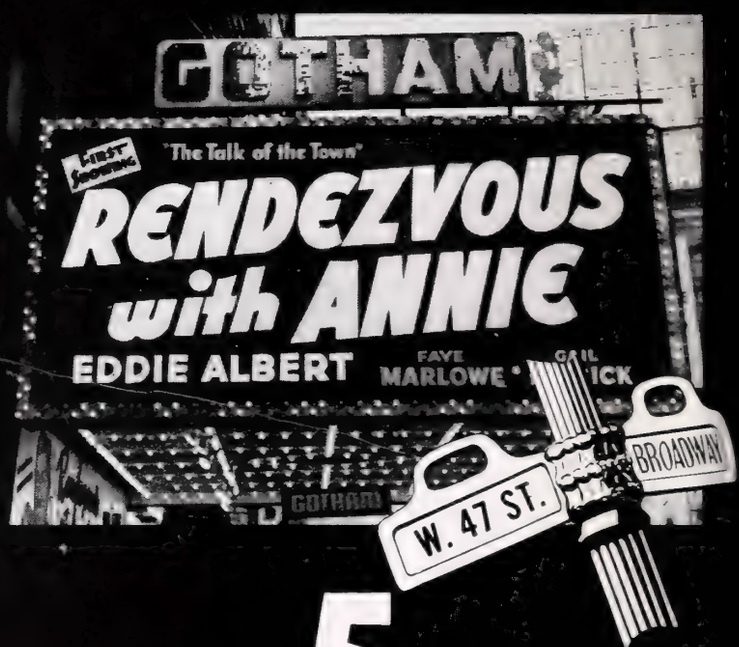
t Years

Lives"











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... and PHILADELPHIA too!

at the ALDINE • "I've Always Loved You"
at the STANTON • "In Old Sacramento"
at the EARLE • "Rendezvous With Annie"
at the STUDIO • "Specter Of The Rose"

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I'VE ALWAYS LOVED YOU

IN ROMANTIC TECHNICOLOR

with the girl who hit the headlines in her first major role!



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William CARTER
Mme. MARIA OUSPENSKAYA
FELIX BRESSART • FRITZ FELD • ELIZABETH PATTERSON
VANESSA BROWN • LEWIS HOWARD
Directed by FRANK BORZAGE
Screen Play by BORDEN CHASE • Adapted from his American Magazine Story "CONCERTO"

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APOLLO	CHICAGO
CRITERION	NEW YORK CITY
MALCO	MEMPHIS
SAENGER	NEW ORLEANS
UPTOWN	SALT LAKE CITY
ALDINE	PHILADELPHIA
BROADWAY	PORTLAND, ORE.
CAPITOL	CINCINNATI
STATE	CLEVELAND
AMBASSADOR	ST. LOUIS
PALACE	DALLAS
METROPOLITAN	HOUSTON
PARAMOUNTS HOLLYWOOD AND DOWNTOWN	HOLLYWOOD AND LOS ANGELES
INDIANA	INDIANAPOLIS
RIALTO	LOUISVILLE
MAYFAIR	BALTIMORE
FULTON	PITTSBURGH
UPTOWN	TORONTO
WARNER	OKLAHOMA CITY
FOX	ATLANTA
WARNER	MILWAUKEE
UNITED ARTISTS	DETROIT
20TH CENTURY	BUFFALO
DENVER	DENVER
STATE	MINNEAPOLIS
PARAMOUNT	ST. PAUL
LOEW'S STATE AND ORPHEUM	BOSTON
WARFIELD	SAN FRANCISCO

EDITORIAL

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Let The Supreme Court Decide!

With no desire to be disrespectful to the three eminent judges of the Statutory Court, we must say that the decision they handed down in the Government's anti-trust suit against the film companies has resulted only in creating a state of overwhelming confusion in our industry.

The decision itself was confusing and contradictory, for, after having supported virtually all of the Government's allegations, it condoned operation of theatre circuits by the defandants—the very core of the Government's case.

But the muddle caused by the imponderables in the Court's opinion were as nothing compared to the bewilderment resulting from its suggestions for a decree. The idea of competitive bidding as a substitute for theatre divorcement can benefit only the defendants and a few isolated exhibitors outside their fold. If forced upon the industry, auction bidding which ultimately will affect no group so harshly as the average independent exhibitors. In brief, the Court propounded a remedy that will more likely kill than cure the patients it was supposed to help.

Anyone (apparently including lawyers) who has tried to make his way through the labyrinth of legal verbosity contained in the decree proposals and counter-proposals submitted last week by the Department of Justice and the Big Five (see News Digest, Page 17) must realize what a hopeless hotchpotch the Statutory Court's decision was. It is immediately obvious from a reading of the proposals by the five theatre-operating defendants that they will not willingly give one inch of ground on major issues. In typical fashion, the film lawyers have cluttered their draft of a decree with as many words as are necessary to hold the gates of the courts wide open for their clients. Some parts of their recommendations are gems of legal legerdemain that now-you-see, now-you-don't.

For its part, the Department of Justice appears equally resolute in its intent to break the power of the Big Five which is inherent in their circuits of first-run theatres. To partially offset the Court's rejection of theatre divorcement, the Government proposes that each of the five companies' affiliated theatres be barred from licensing the pictures of the other four theatre-operating defendants.

Plainly, the proposed decrees of the contending parties are irreconciliable and thus the three judges find themselves faced with the cute dilemma of accepting the formula of one side or the other, or writing their own set of rules to govern the operations of a complex industry about which they admittedly know very little.

Before our industry is plunged deeper into months, months that might stretch into years, of uncertain judicial direction, and before it is required, for a temporary period, to revolutionize its entire system of operation — before this farce becomes a fiasco — would it not be possible for the Statutory Court to find some way to hold in abeyance the entrance of any decree, pending an appeal to the United States Supreme Court on the fundamental issue of theatre divestiture?

Lawyers tell us there can be no appeal until the Court's final decision is entered, but it is difficult for us to accept the opinion that our jurisprudence lacks the elasticity to enable the judges of a special Federal court to clear the way for a clear-cut decision on this vital issue by the nation's ultimate court. This MUST be done before the motion picture industry is turned topsy-turvy.

MO WAX.

CIEA ASKS GOVERNMENT FIGHT FOR DIVESTITURE

The meeting of the Conference of Independent Exhibitors' Associations, composed of 22 exhibitor groups, including Allied, held in Washington on October 1 and 2, voted to urge the Government to carry its fight for theatre divorcement to the Supreme Court. In a letter addressed to Attorney General Tom C. Clark, the CIEA set forth the following recommendations:

1. **Divestiture.** The Conference re-affirmed its position that total theatre divorcement is the only effective remedy for the restraints and discriminations against which the independent exhibitors have so long complained and which the court has now found to exist. The Conference is convinced the industry cannot be opened up to competition in either the distribution or exhibition of films so long as the theatre-owning defendants continue to control upwards of 90% of the large first-run theatres. New producers and new distributors will not enter into competition with the defendants until they have assurance of fair access to the lucrative first-run revenue. Independent exhibitors cannot fairly compete for pictures and runs so long as the affiliated theatres have a backlog of parent company products and remain free to cross-license each other's theatres.

Therefore, the Conference respectfully urges that the Government promptly appeal to the Supreme Court from any order of the statutory court which does not provide for complete divestiture, and further that such appeal be made all-embracing so that such order may be open to revision by the Supreme Court in every particular.

2. **Competitive bidding.** Based on a thorough analysis the Conference is of the opinion that the plan for granting licenses to the highest bidder, as prescribed by the court, is wholly unworkable and if put in operation will serve only to increase the monopoly power of the defendants and to force price rises to the detriment of the public.

We say it is unworkable because it contemplates a comparison of competitive bids on a percentage basis and all the variations thereof which is demonstrably impracticable. We say that it will lead to results wholly inconsistent with the Sherman Act because, left in possession of their theatre monopoly and with the right to continue cross-licensing, the defendants will be able to outbid the independent exhibitors for films in every competitive situation.

Therefore, the Conference registers its opposition to the competitive bidding plan which the court has put forward as a substitute for theatre divorcement.

3. **Cross-licensing.** If the statutory court shall remain adamant in its position that competitive bidding is an adequate substitute for total divestiture, then the way is open for the Attorney General to propose safeguards and amendments to the court's plan against the possibility, however remote, that the plan may pass muster in the Supreme Court and some day become operative.

We believe that by Paragraph III—8 of the August 15 draft of final order, which would ban cross-licensing, the Attorney General has proposed a necessary safeguard to any system of competitive bidding. The Conference, therefore, respectfully urges the Attorney General to insist upon the ban on cross-licensing as an indispensable concomitant of the competitive bidding system. Without it the competitive market envisioned by the statutory court as a result of the bidding system can never be attained.

4. **Comparison of bids.** We will not burden this communication with a recital of the many reasons why bids cannot be accurately compared or licenses fairly granted if the bids are on a percentage and not a flat rental basis. Most of those reasons are obvious and we know that you are quite familiar with all of them.

While the court recognized the defendants' right to license films on a participating basis, it seems to us the court inevitably will have to reconsider that dictum or else abandon the competitive bidding plan. Any attempt at awarding films to the highest bidder by predetermining the distributor's share on a percentage engagement will pave the way for the defendants to continue the discriminatory practices in favor of the affiliated theatres which the court has condemned.

We see no injustice to the defendants in requiring that all competitive bidding under the order be on a clear-cut dollars and cents basis instead of a purely speculative basis. The competitive bidding system, after all, is only an alternative to what the court itself described as the "harsh remedy of complete divestiture,' and if the defendants prefer the court's plan to such harsher remedy they should be willing to yield the concessions necessary to make the plan workable.

The Conference, therefore, urges upon the Attorney General that he insist upon the inclusion of the order of a provision requiring that all bidding be on a flat rental basis. Using the August 15 draft as a pattern, and we propose the inclusion, as Paragraph II—8 (c), of the following:

(c) Each bid considered and each license granted shall be for a flat sum and not upon a percentage basis.

5. **Advantages of the flat rental method.** Inclusion of the foregoing provision will at once make unnecessary certain qualifying provisions which are pertinent only to percentage deals and which afford the opportunity for the practice of discrimination in the granting of licenses. Since no fiduciary relationship is created and the fixed rental is payable on the barrel-head, there will be no occasion to weigh the "responsibility" of the bidders and it no longer will be necessary to consider whether the bidder has a theatre "adequate to show the picture on such run."

While the court condemned and ordered the termination of the joint ownership of theatres between the defendants and other exhibitors, it failed to take note of the partnerships with independent exhibitors which result from the defendants' insistence upon percentage playing. Inclusion in the order of the suggested provision will strengthen and make effective the court's order against joint ownership by eliminating defendants' partnership in theatres which are attained without any investment in such theatres.

In addition, it will eliminate a number of monopolistic and vexatious practices which the defendants have imposed upon the independent exhibitors as adjuncts of the percentage system, such as the checking of theatres and the auditing of exhibitors' books and records.

6. **A workable procedure.** The Conference offers the following suggestions calculated to make the competitive bidding system, if it is retained, more workable. We realize that these suggestions come too late for inclusion in the draft which is due to be submitted on October 7, but we believe they will be useful in replying to any proposals relating to that system which the defendants may submit.

(a) **Receipt and opening of bids.** The Conference submits to you for your consideration, possibly as a substitute for Paragraph II—8 (b) of the August 15 draft, the following:

After the distributor has offered a picture or pictures in accordance with sub-paragraph (a) of this section, each exhibitor within each competitive area who desires to bid for the run offered shall submit to the distributor a sealed bid within 10 days after the date of such offer. The bids shall be opened on the eleventh day after such offer (unless on a Sunday or holiday) and made available to the inspection of all bidders on that day. The license shall thereupon be granted to the highest bidder.

No suggestions are offered in reference to Paragraph II—8 (c) and II—8 (d) of the August 15 draft, except that if the suggestions of this letter are adopted they would then become sub-paragraphs (e) and (f).

(b) **National release date.** With a view to overcoming territorial discriminations in releasing pictures and otherwise to add definiteness and certainty to the system, the Conference suggests for your consideration the inclusion of the substance of the following paragraphs:

The distributors shall announce a national release date for each picture they intend to license.

The offer to license each such picture on first-run in every competitive area shall be made not later than ten days after its national release date.

This procedure shall follow at ten day intervals as to each succeeding run until all runs in the competitive area have been licensed; provided, that no offer shall be made to a succeeding run until a license on the immediately preceding run has been granted.

7. **Cancellations.** Using Paragraph II—7 of the August 15 draft for purposes of identification, it is suggested that the unqualified right of rejection be made 25% of the group-licensed pictures and that the right be exercised "within 14 days after the first-run opening day in the exchange center in the area involved."

With respect to trade showings it is suggested that provision be made so that the showings of different distributors in the same exchange center will not conflict in point of time.

8. **Proposed acquisitions.** The Conference notes with satisfaction Paragraph III—6 of the August 15 draft, which would enjoin the defendants from expending their theatre holdings "in any manner whatever." If incorporated in the order this provision will, as we understand it, make Paragraph III—5 unnecessary.

However, if Paragraph III—5 is retained, we suggest that it be amended so as to provide for notice of acquisition plans, not only to the Attorney General, but also to all affected exhibitors, granting them the right to be heard. Inasmuch as considerable time would be required in which to gather the necessary data for such a hearing, we suggest that "reasonable notice" be defined to be not less than 60 days.

Respectfully submitted.

(Signed) L. O. LUKAN
R. H. POOLE
ABRAM F. MYERS

M G M . . . 1 Not Set

'UNDERCURRENT' POWERFUL PSYCHOLOGICAL DRAMA WILL CLICK BIG

Rates ● ● ● generally

M-G-M

111 minutes

Katherine Hepburn, Robert Taylor, Robert Mitchum, Edmund Gwenn, Marjorie Main, Clinton Sundberg, Jayne Meadows, Dan Tobin, Charles Trowbridge, Kathryn Card, Leigh Whipper, James Westerfield, Betty Blythe, Billy McLain, Sarah Edwards.

Directed by Vincente Minnelli.

Gripping and suspenseful, despite its length, "Undercurrent" is a powerful psychological drama which will exert terrific appeal especially to women. Much of its boxoffice power must be credited to Robert Taylor, making his first post-war appearance, but Katherine Hepburn's draw is also a strong factor and the combination will insure strong grosses generally. However, it's adult fare and not recommended for impressionable youngsters. Some of the story elements, including the influence of the unseen central figure, are similar to the Hepburn-Tracy 1942 hit, "Keeper of the Flame," and this film also neatly blends mystery and steadily-mounting terror. After a slow beginning, the story turns gradually from romantic comedy to intensely dramatic situations which lead up to a violent and thrilling climax, after which the anti-climactic finale seems like an abrupt way to provide a happy ending. By subtle suggestions and the reluctance of characters to talk about the long-missing brother, Director Vincente Minnelli has build up audience interest in him to a high pitch and revealing Taylor's villainous side makes a clever plot twist. The picture has the customary M-G-M production polish and the Herbert Stothart score sets the mood for drama.

Katherine Hepburn, daughter of a small town scientist, is swept off her feet by Robert Taylor, a handsome young industrialist who marries her and brings her to Washington. There she meets his wealthy friends and gradually learns from them that Taylor had a brother who disappeared mysteriously and of whom her husband is loath to speak. Although Taylor tells her that his brother was a scoundrel who had stolen company funds before his disappearance, Miss Hepburn discovers that he also possessed many gentle, likable traits. The reluctance of Taylor's servants and associates to discuss the brother lead Miss Hepburn to delve into the mystery in order to free her husband of her suspicion of murder. She accidentally meets Robert Mitchum, without knowing he is Taylor's brother, and, later, the latter visits Taylor and accuses him of murdering an obscure scientist and using his invention to gain fame and fortune. Realizing that Miss Hepburn would leave him if she learned the truth from Mitchum, Taylor decides to kill her. Riding Mitchum's high-spirited horse, Taylor first tries to push his wife off a bridal path over a cliff and, when that fails, he attempts to smash her over the head with a rock before the horse stomps out his life. When Mitchum calls on the temporarily-crippled Miss Hepburn, she realizes he possesses all the fine qualities Taylor lacked.

The mustached Robert Taylor looks more mature and he gives a well-sustained portrayal of a difficult role which is in direct contrast to his former heroic parts. Katherine Hepburn, who does an excellent acting job throughout, employs most of her familiar mannerisms but to good effect as a dowdy small town girl who marries a Washington socialite. Robert Mitchum makes his three brief appearances stand out and Leigh Whipper is good as a frightened darkie servant. Edmund Gwenn and Marjorie Main enliven the introductory scenes.

LEYENDECKER

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20th CENTURY - FOX . . . 1 November Release

'MY DARLING CLEMENTINE' JOHN FORD'S FIRST-RATE WESTERN

Rates ● ● ● generally

20th Century-Fox

97 minutes

Henry Fonda, Linda Darnell, Victor Mature, Walter Brennan, Tim Holt, Cathy Downs, Ward Bond, Alan Mowbray, Jane Darwell, Roy Roberts, John Ireland, Russell Simpson, J. Farrell MacDonald, Francis Ford, Ben Hall, Grant Withers, Don Garner, Fred Libby, Mickey Simpson, Louis Mercier, Mae Marsh.

Directed by John Ford.

"My Darling Clementine" is one of the best pictures of its kind. Here is a super-western brilliantly directed by John Ford, who neatly balances tense action and tender love interest. With Henry Fonda and Victor Mature, both making their first screen appearance since being discharged from the Armed forces, and Linda Darnell heading a strong cast, it should appeal to the ladies as well as action-loving males and will do good business generally. In its superb casting (even the minor roles are played by fine character actors) the outstanding black-and-white photography which creates dramatic effects with light and shadow and the suspenseful and ominously-silent climax, this compares favorably with one of the greatest westerns of all time — Ford's 1929 production, "Stagecoach." Only in the slow-moving central stretches which introduce too many characters, colorful though they are, and in the tepid romantic fade-out does the film temporarily bog down. It's a semi-historical tale of vengeance in which Wyatt Earp and his three brothers are pitted against a gang of ruthless cattle-rustlers and, in less capable hands, it might have been just a routine western. Ford and his expert actors and technicians have made it striking entertainment. Alfred Newman's musical score, which doesn't pound away at the title tune, is excellent, but in the grim climax not a note of music breaks the tension. But why that title?

Wyatt Earp (Henry Fonda) and his three brothers are headed for California with a herd of cattle when, in Tombstone, Ariz., the youngest is killed by outlaws and the cattle rustled while the others are seeing the town. Fonda, who had made an impression in Tombstone by settling a bar-room shooting brawl, accepts the post of town marshal. After a set-to with Victor Mature, an embittered consumptive doctor from back East, the latter becomes his friend. The arrival of Clementine (Cathy Downs), a well-bred Boston girl in love with Mature, makes the latter's dancehall sweetheart, Linda Darnell, jealous so Mature tells the former to return East. However, Fonda persuades her to stay and, later when Miss Darnell furnishes the clue to the killers of Fonda's brother, she is shot by John Ireland, one of the outlaws. Mature is persuaded to operate in order to save her life. He then joins Fonda in a show-down with Walter Brennan, the outlaw and his sons. After the outlaws are disposed of and Mature is killed in the affray, Miss Downs decides to remain as school teacher in the now law-abiding Tombstone and Fonda promises to return for her.

Henry Fonda again gives one of his familiar simple, likable performances as the strong, silent Earp but Victor Mature has changed from merely being a "hunk of man" to become a mature actor who gives a vigorous portrayal as the embittered, consumptive gambler. The luscious Linda Darnell contributes one of her sultry portrayals as a jealous Mexican dancehall girl but Cathy Downs is merely sweet and sympathetic in the lesser role of Clementine. Walter Brennan gives another strong performance, J. Farrell MacDonald has a stand-out bit and Alan Mowbray, Jane Darwell, John Ireland, Tim Holt, Ward Bond and Francis Ford make their scenes count.

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'THE DARK MIRROR' UNUSUAL AND EUGROSSING PSYCHOLOGICAL MYSTERY

Rates ● ● ● — generally

Universal-International
85 minutes
Olivia de Havilland, Lew Ayres, Thomas Mitchell, Richard Long, Garry Owen, Lela Bliss, Lester Allen, Marta Mitrovitch, Ida Moore, Amelita Ward.
Directed by Robert Siodmak.

An unusual psychological murder-mystery, "The Dark Mirror" pits one twin against the other to confuse police — and the audience as well. Although the identical twins' contrasting natures are not always clearly defined, Olivia de Havilland gives a splendid emotional portrayal of a most difficult dual role and her draw, added to that of Lew Ayres, in his first screen appearance since 1942, will insure above-average grosses, especially in first-runs. As the initial Leo Spitz-William Goetz production for Universal-International, this also has the advantage of taut direction by Robert Siodmak, who builds suspense slowly but surely, and the trick photography, which frequently has the twins in close proximity, to place it in the out-of-the-ordinary class. The story of a murder which defies solution because both the suspect and her identical twin sister furnish fool-proof alibis for each other is incredible but strangely fascination and especially suspenseful during the later scenes when one of the sisters is revealed as insane enough to murder the other. At this point, the spectator notices subtly differences in the girls' characters but, in the early scenes, only the use of initialed clasps or necklaces which spell out the first names give a clue to their identities. The romantic element is introduced gradually but it never becomes uppermost mainly because Lew Ayres, who looks older and rather drawn and haggard, lacks warmth in his familiar role of a phsysician — this time a specialist in psychology. Thomas Mitchell, who is convincing as a baffled detective, has the only other important role.

When a prominent physician is found stabbed to death in his apartment, suspicion centers on Olivia de Havilland, who runs a magazine stand in the doctor's office building and who had an engagement with him the night of the slaying. Thomas Mitchell, the detective on the case, checks on all of her alibis but comes to an impasse when he learns that the girl has an identical twin sister (also Olivia de Havilland) and it is impossible to declare one of them guilty and the other innocent. Mitchell seeks the advice of Lew Ayres, specialist in psychology, who agrees to help solve the mystery by giving each girl various tests. Both indicate a romantic interest in Ayres, one of them rather agressively, while the other girl is led to believe she is having hallucinations. As a result of his tests, Ayres comes to the conclusion that one of the sisters is suffering from a dangerous form of criminal insanity. He calls up the gentler sister but the other answers and agrees to come to his apartment to discuss her sister. As he replaces the phone, the gentler girl walks in and he realizes his error but, with Mitchell, he sets a trap. Led to believe that the gentler girl had killed herself, and that her scheme to drive her sister out of her mind had succeeded, the insane girl betrays her true identity to Ayres. The gentler girl then realizes that her sister is a hopeless paranoic and she refuses to shield her any longer.

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'THE INVISIBLE INFORMER' MINOR HORROR YARN LACKS NAMES

Rates ● ● — as supporting dualler in minor action and nabor hood houses

Republic
57 minutes
Linda Sterling, William Henry, Adele Mara, Gerald Mohr, Tom London, Peggy Stewart, Cy Kendall, Claire DuBrey, Tristram Coffin, Donia Bussey, Charles Lane, Francis McDonald.
Directed by Philip Ford.

This is another of Republic's minor action programmers. Lacking in name value and running less than an hour, "The Invisible Informer" is suited only to dual billing in the lesser action and naborhood houses. Although the story is laid in the Louisiana Bayou country, replete with swamps and lurking figures, it is peopled with stock characters, most of them members of a decadent family so often portrayed in murder mysteries of this type. The picture has a few eerie moments, a bang-up fistic encounter between hero and villain and plenty of murders — enough to satisfy the devotees of mystery fare. The romantic interest is negligible mainly because the two young private investigators toss off wisecracks and quarrel incessantly until they go into a clinch just before the final fade-out. William Henry and Linda Sterling make an attractive couple, but their performances are unconvincing and the best acting job is turned in by Gerald Mohr, as the handsome, sinister head of the decadent family. Claire DuBrey also contributes a good performance. However, Donia Bussey acts like a high school student made up to resemble a quavering-voiced old grandmother. The title, incidentally, has no relation to the story.

Linda Sterling and William Henry, detective and romantic partners, are sent by their insurance firm to Louisiana to investigate a claim made by an aristocratic family after the theft of a heavily insured emerald necklace. They have a lovers' quarrel and decide to work separately. Linda becomes friendly with Gerald Mohr, one of the wealthy sons, and learns from him that his brother had committed suicide. Henry, meanwhile, meets Adele Mara, who had had romances with both brothers, and she agrees to help Henry on the case. Mohr, afraid that Adele will expose him, strangles her one night, and shortly thereafter Linda discovers that the other brother is really alive, having pretended suicide in a plot with Mohr to collect the insurance money. When Linda reveals her knowledge to Mohr, he is about to strangle her when Henry comes to the rescue.

'WILD BEAUTY' BOY-HORSE PROGRAMMER FOR KIDDIES

Rates ● ● — for minor naborhood duals only

Universal
61 minutes
Robert "Buzzy" Henry, Lois Collier, Don Porter, Jacqueline DeWit, George Cleveland, Robert Wilcox, Dick Curtis, Eva Puig, Pierce Lyden, Isabel Withers, Roy Brent.
Directed by Wallace W. Fox.

Made-to-order for the kiddies, who will enjoy its boy-and-wild colt plot and the outdoors action, "Wild Beauty" is tame stuff for the majority of adult patrons. One of Universal's low-budget programmers, this is lacking in name values and will serve only as a supporting dualler in sub-run family houses. N. G. elsewhere. Producer-Director Wallace W. Fox probably started out with the laudable idea of presenting the problems of our Indian population on Arizona reservations, but, except for a long-winded spiel about their poverty and lack of education, the picture is typical juvenile action fare. Excellent scenic shots of wild horses on the run and an appealing performance by Robert "Buzzy" Henry, as a 12-year-old Indian orphan, cannot make up for the routine romantic plot which continually slows up what action the picture has. Lois Collier gives an artificial portrayal as a school teacher who wears pretty frocks and long blonde curls and Don Porter is stiff and amateurish as a frontier doctor. Jacqueline DeWit struggles hard to get a few chuckles and only George Cleveland gives a human, likable adult performance.

Lois Collier, arrogant Easterner, comes to the Indian reservation in Arizona to teach school. Disliking her primitive surroundings, she vents her spleen on one of her pupils, Robert "Buzzy" Henry, an Indian orphan and protege of Don Porter, who has charge of the local hospital. When Miss Collier compels Henry's guardian, George Cleveland, to withdraw the boy's privilege of riding his pinto, the youngster runs away into the desert to join Wild Beauty, a colt whose life he and the doctor saved. Porter rescues the kid and orders Miss Collier to leave but Henry intercedes for her and she remains. Two years later, Miss Collier has come to like the reservation — and the doctor who is about to propose to her when her former suitor, Robert Wilcox, arrives. Wilcox, who is a shoe manufacturer, sees a chance to exploit the herd of wild horses of which Wild Beauty has become "king," and he plots with a rancher to capture them and slaughter them for their hides. The herd is barricaded in a box canyon but Wild Beauty smashes the fences and the rancher is crushed to death in the stampede. Henry is shot while attempting to rescue Wild Beauty but, after Porter thrashes Wilcox, the latter leaves and the boy is reunited with his beloved wild horse.

YORK

BOX OFFICE RATING: ● Poor ● ● Average ● ● ● Good ● ● ● ● Excellent

'MR. ACE' SLOW-PACED RAFT VEHICLE WILL DISAPPOINT

Rates ● ● + on name value

United Artists (Bogeaus)
84 minutes
George Raft, Sylvia Sidney, Stanley Ridges, Jerome Cowan, Sid Silvers, Sara Haden, Roman Bohnen, Alan Edwards, Dewey Robinson, Mary Field, Ernest Hilliard.
Directed by Edwin L. Marin.

This slow-paced, talkative film on a pseudo-political theme will prove disappointing to most George Raft fans. There is little action and the overly-dressy sets give the entire picture a phony gloss that seem to make its weaknesses only more apparent. It does not merit class A playing time, but should attract slightly better than fair returns in the average house. Raft's following in action spots assures good grosses in those situations. The situation wherein a political boss sacrifices his powerful organization to back an independent reform ticket is scarcely believable, and one gets the distinct impression that author Fred Finkelhoffe had in mind a couple of successful Broadway plays when he wrote "Mr. Ace." Raft's role of the political boss is tailor-made, but it lacks the punch his fans expect. Sylvia Sidney wears a series of stunning gowns and makes her congresswoman an engrossing character.

When Congresswoman Sylvia Sidney, an ambitious, politically-minded woman, throws her hat into the state gubernatorial ring, her estranged multi-millionaire husband (Alan Edwards) tries, without success, to persuade her to divorce him. Mr. Ace (George Raft), the power behind the Iriquois Club, an organization of influential politicians, decides that there will never be a woman governor in the state and, when Miss Sidney makes overtures to him to team up with her politically, he refuses. Although Miss Sidney uses her womanly wiles on Raft, he still maintains that "beautiful women and politics do not mix." Her old friend and professor, Roman Bohnen, tells Raft that Miss Sidney is a spoiled daughter of wealth who must learn the meaning of defeat. However, after she bribes Stanley Ridges, Raft's rival in the Iriquois Club, to cue a rift in its membership, she is nominated for governor. Edwards then arrives with the news that he is going to sue her for divorce and name Raft, who is willing to testify that he spent the night with her, as co-respondent. Miss Sidney then announces she is withdrawing from the election to go to Reno to divorce Edwards. When Raft learns from Bohnen that Miss Sidney is sincere in her political beliefs, he secretly forms an independent political party with her as nominee. Only after she is elected does Miss Sidney learn that Raft secretly supported her and swung the election in her favor. She then confesses her love for him and offers to withdraw her charges of fraud against him but he refuses and promises to see her again when he comes out of jail.

Roman Bohnen does outstanding work as the honest, gruff political scientist and Jerome Cowan, as a harassed press agent; Stanley Ridges, as a double-crossing politician, and Sara Haden, as a loyal secretary, are all well cast. Only Sid Silvers, as Mr. Ace's henchman, is lost in the shuffle and fails to inject the expected humorous touches.

YORK

'BRIEF ENCOUNTER' SPLENDID BRITISH DRAMA LACKS MARQUEE VALUES

Rates ● ● ● in class houses; much less generally

Prestige-Universal
85 minutes
Celia Johnson, Trevor Howard, Stanley Holloway, Joyce Carey, Cyril Raymond, Everly Gregg, Valentine Dyall, Margaret Barton, Dennis Harkin.
Directed by David Lean.

"Brief Encounter" is a tender, touching and realistically-told drama of middle-aged love, a rare gem of a film which will be appreciated by discriminating patrons in art theatres but hold scant interest for mass audiences. Except for Author Noel Coward's fame, this British-made film has no selling names and its quiet intensity may prove boring to the younger movie-goers and the action fans. However, it will appeal to mature women, and critical praise and favorable word-of-mouth may eventually attract many adult patrons. Adapted by the author from "Still Life," one of his short plays in the "Tonight at 8:30" group, this is a simple and straightforward telling of the unfortunate love affair that develops from the chance meeting of two happily married people. Both find pleasure in each other's company and realize they have much in common, but when their growing love threatens to lead them into an illicit affair, they bow to the inevitable and part forever. Told in flashback, as the wife hears the Rachmaninoff Piano Concerto as an accompaniment to her memories, the film is deeply moving and so completely absorbing that the spectator feels as if he or she has gone through an emotional experience. While the main theme is tragic, the picture has ample comedy relief, deftly brought in through incidental characters and every-day incidents. Celia Johnson, who played in Coward's "In Which We Serve," is splendid as the happily-married matron even if the realistic photography is not flattering to her in close-ups. Trevor Howard is likable and does a fine acting job. Joyce Carey contributes a superb bit as a regal teashop proprietress, and Margaret Barton is outstanding as a talkative dowager. This is an artistic triumph which can take its place with "Henry V," "The Seventh Veil," "In Which We Serve," "Colonel Blimp" and other outstanding British films of the past decade.

Celia Johnson, a British matron contented with her prosaic life with her husband and two children, has a chance meeting with Trevor Howard, a married doctor, on one of her Thursday shopping trips to town. They continue to meet on succeeding Thursdays and, after going to films and having drinks together, they both begin to realize that they have fallen in love with one another. Because each is devoted to their respective families, they know their love is hopeless, but they continue to meet until they are almost swept into an illicit affair at the apartment of Howard's friend. When the latter unexpectedly returns, Miss Johnson dashes out the back door and, later, she and Howard decide they must part forever. Howard accepts a post in South Africa and, as they are about to make their last farewells in a railroad station teashop, a talkative friend of Miss Johnson's bursts in. Howard is merely able to press Miss Johnson's arm and leave forever and, although Miss Johnson contemplates suicide, she finally returns to her devoted husband.

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'G. I. WAR BRIDES' ENGROSSING HUMAN INTEREST YARN

Rates ● ● + as dualler generally

Republic
69 minutes
Anna Lee, James Ellison, Stephanie Bachelor, William Henry, Doris Lloyd, Harry Davenport, Mary McLeod, Robert Armstrong, Carol Savage, Joseph Sawyer, Helen Gerald, Pat O'Moore, Pax Walker, Russell Hicks, Maxine Jennings, Francis Pierlot, Lois Austin, Pierre Watkin, Mary Newton, Eugene Lay, Virginia Carroll.
Directed by George Blair.

This timely human interest tale with exploitable angles is first-rate program fare. While strong name values are lacking, the subect will carry a strong appeal to women patrons and the picture should make a good supporting dualler generally. The story unfolds, via flashback, during immigration authorities' investigation of an illegal entry into the U.S. and the stock shots on shipboard and the well-chosen cast, including several familiar British actresses, give it an air of authenticity throughout. While the stowaway heroine's efforts to escape detection engenders considerable suspense, the film also gives ample footage to romance and comedy. Many of the laughs stem from the lone bridegroom of a WAC among a cargo of war brides and Pat O'Moore is very amusing in this role. Anna Lee, who gives a splendid performance as the British heroine, and Doris Lloyd, who does a stand-out acting job as the woman who helps her get into America, are especially well cast and Stephanie Bachelor is excellent as a widowed passenger. James Ellison and William Henry are adequate as the two men in Miss Lee's life and Harry Davenport contributes a rich character bit.

Anna Lee, British girl in love with William Henry, an American flyer, stows away on the brideship, S.S. Argentina, to join him in the U. S. She adopts the name and passport of Carol Savage, a bride who no longer loves her husband and has changed her mind about sailing. With the aid of Doris Lloyd, another war bride and sister of Miss Savage, she manages to get past the immigration officers and lands on American soil. Although Robert Armstrong, a news correspondent, has stumbled on her secret, Miss Lee arrives in Los Angeles where James Ellison is awaiting his wife, Miss Savage. Ellison agrees to carry off the deception temporarily while they notify Henry. The latter proves to be no longer in love with Miss Lee but is willing to go through with the marriage. Due to the hotel shortage, Ellison takes them to live with his grandfather in Los Angeles where his young sister soon ferrets out the truth. Meanwhile, immigration officials have summoned Miss Lloyd and learned the truth and Miss Lee is informed that, unless she marries an American, she faces deportation. After she gets on a train for the East, Ellison realizes he loves her and runs after her to tell her that his wife, Miss Savage, is getting a divorce.

LEYENDECKER

'HER SISTER'S SECRET' PRC'S BEST BOXOFFICE BET TO DATE

Rates ● ● ● if exploited, in all except deluxe houses

PRC Pictures

83 minutes

Nancy Coleman, Philip Reed, Margaret Lindsay, Felix Bressart, Regis Toomey, Fritz Feld, Henry Stephenson, Winston Severn, George Meeker, Helen Heigh, Rudolph Anders, Charles King, Bess Flowers, Frances Willams.

Directed by Edgar E. Ulmer.

This drama of frustrated mother love has been given a first-rate independent production and will hold strong appeal for the feminine trade — which means good boxoffice. "To Each His Own," which also dealt with an unmarried mother and the offspring she let another woman raise, was a box office smash and "Her Sister's Secret" can be exploited in like fashion. As PRC's most ambitious production and best boxoffice bet to date, this has excellent production values and fair name values. An adaptation of Gina Kaus' novel, "Dark Angel," the film is melodramatically effective and has several intensely moving scenes which are guaranteed to bring out the handkerchiefs. However, some of the dialogue dates back to the "ten, twenty, thirty" days and neither Director Edgar G. Ulmer or the capable performances can make it sound believable. Nancy Coleman handles her dramatic role without ever resorting to obvious theatrics which is more than can be said for Margaret Lindsay. Philip Reed does a fine job as the personable soldier-hero and Regis Toomey also contributes a quietly-convincing portrayal. Such dependables as Henry Stephenson, Felix Bressart and Fritz Feld add acting strength far above the usual PRC release. The Mardi Gras crowd scenes are colorful and the Hans Somer musical score deserves special mention.

At a New Orleans Mardi Gras, Nancy Coleman leaves her escort to dance with Philip Reed, a soldier on leave, and, they spend the night together. Although Reed suggests marriage, Miss Coleman tells him to wait until his next furlough when they will meet at Felix Bressart's cafe. Reed is shipped overseas and, when his special delivery letter to Miss Coleman goes astray, she is heartbroken. About to have a baby and believing that Reed has deserted her, Miss Coleman confesses all to her sister, Margaret Lindsay, childless wife of Regis Toomey, a naval officer in the Pacific. When the baby is born, Miss Lindsay wires Toomey it is his child and she insists Miss Coleman not attempt to see the boy for three years. After two years, Miss Coleman goes to New York and gets acquainted with the boy and his nurse in the park. Meanwhile, Reed, back from overseas duty and searching for Miss Coleman, is sent to see Miss Lindsay. The latter is surprised that her sister is in New York and, when Miss Coleman arrives demanding her child, she is accused of breaking her promise. But, when she learns that Reed has been searching for her, Miss Coleman realizes that the baby is devoted to his foster-parents. Learning that Toomey is aware of the truth but understands, she leaves the boy with him and his wife and goes away to marry Reed.

LEYENDECKER

'CRIME DOCTOR'S MAN HUNT' GOOD ENTRY IN MYSTERY SERIES

Rates ● ● as dualler in action spots and naborhoods

Columbia

61 minutes

Warner Baxter, Ellen Drew, William Frawley, Frank Sully, Claire Carleton, Bernard Nedell, Francis Pierlot, Olin Howlin, Jack Lee, Ivan Triesault, Paul E. Burns, Mary Newton, Myron Healy, Minerva Urecal, Leon Lenoir.

Directed by William Castle.

This well-developed murder mystery, with the currently-popular schizophrenic (split personality) angle to keep who-dun-it fans guessing, is above-average for the series. It should satisfy either in action spots or as a supporting dualler in naborhoods. While the picture is slow in getting under way, the usual shuddery doings start with Dr. Ordway's search of a deserted house and the denouement will come as a surprise to all but a few armchair detectives. There is no romantic interest to slow up matters and the comedy relief is slight. Warner Baxter gives his usual capable portrayal of the Crime Doctor and William Frawley injects a few laughs into the formula role of the skeptical, blundering police inspector. Although her disguise of blonde wig and dark glasses fails to fool the audience, Ellen Drew does a good acting job as the girl with the split personality — one sweet and sacrificing, the other cold and ruthless.

Shortly after talking to a returned veteran (Myron Healy) who has fits of amnesia during which he drifts into honky-tonks frequented by shady characters, Dr. Ordway (Warner Baxter) visits the same place late at night and sees two men carrying the corpse of the dead veteran. Because William Frawley, the police inspector, scoffs at his story, Baxter goes alone to visit Ellen Drew, from whom he reconstructs Healy's past life. Miss Drew, who had been engaged to Healy, tells Baxter that she believes her twin sister, missing for three years, to be an accomplice of the men seen carrying the body. With Miss Drew, Baxter goes to an abandoned mansion near the scene of the crime and, while she is supposedly phoning the police, her missing sister appears and threatens to kill Baxter.

DENLEY

'OVERLAND RIDERS' RUN-OF-MILL BUSTER CRABBE WESTERN

Rates ● ● for western houses

PRC Pictures

54 minutes

Buster Crabbe, Al St. John, Patti McCarty, Slim Whitaker, Bud Osborne, Jack O'Shea, Frank Ellis, Al Ferguson, George Chesebro, John L. Cason, Lane Bradford.

Directed by Sam Newfield.

This is a run-of-the-mill western, cheaply produced but containing a fair amount of shooting and fistic excitement, which will satisfy avid cowboy fans. Buster Crabbe, a handsome two-fisted hero, and Al St. John, a be-whiskered old codger, are both better than their "old hat" material and give the picture some name value.

Buster Crabbe rescues Al St. John and Patti McCarty from a stagecoach hold-up and takes two of the outlaws prisoner. After turning the outlaws over to the town sheriff, Crabbe rides out to the ranch owned by Slim Whitaker, Miss McCarty's father, and pays him money for his cattle. Whitaker plans to use the money to pay off a mortgage held by Jack O'Shea, who is actually the leader of the outlaw gang and had ordered the hold-up. After O'Shea has Whitaker killed and his money taken, St. John is arrested for the crime. Miss McCarty is about to sign her ranch over to O'Shea when Crabbe, who has learned that the railroad is going to run through her property, arrives to stop her. After Crabbe battles with O'Shea, the latter confesses murdering Miss McCarty's father and he is turned over to the sheriff.

'TRAFFIC IN CRIME' MINOR GANGSTER MELLER FOR ACTION FANS

Rates ● ● as dualler in action spots

Republic

56 minutes

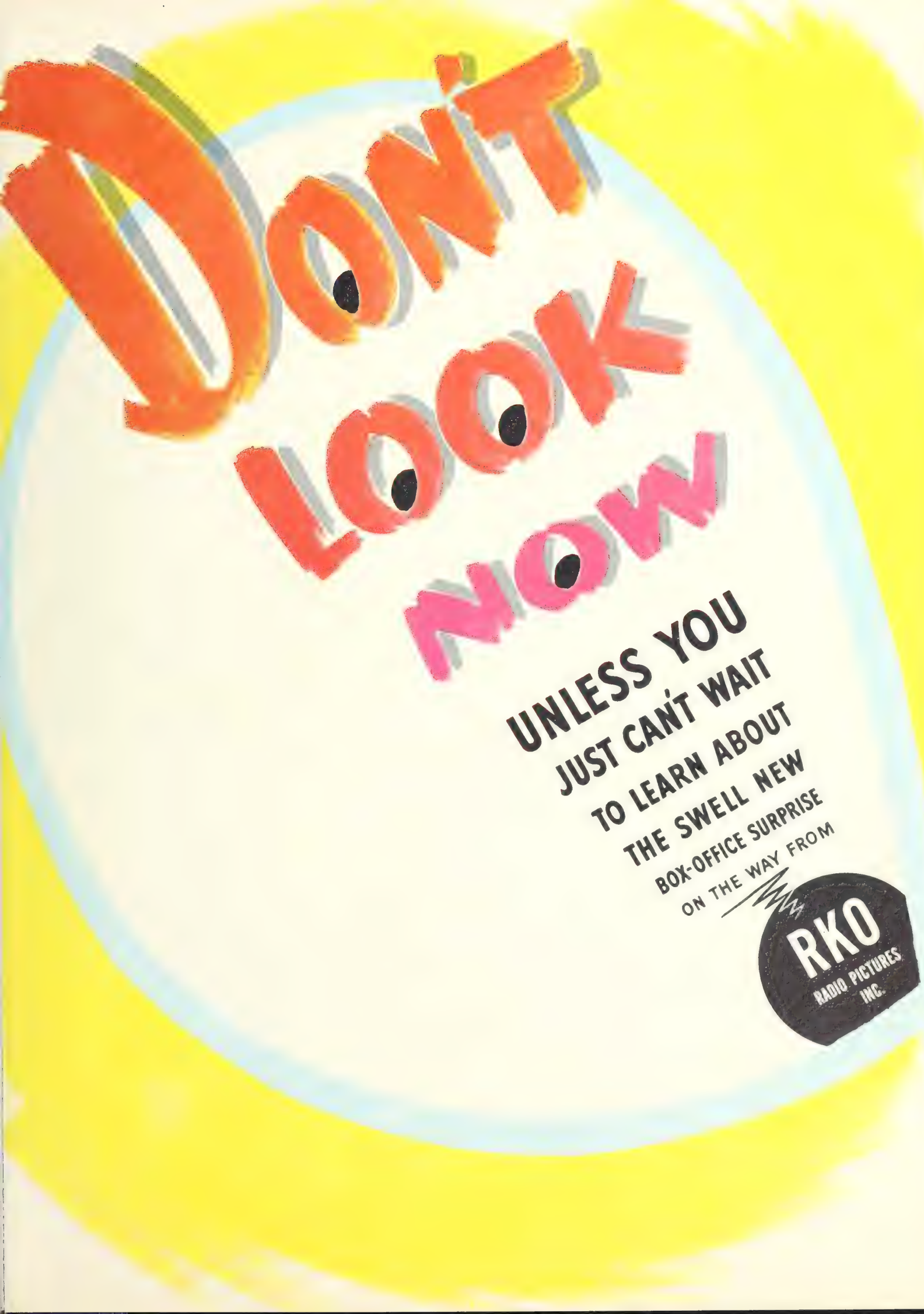
Kane Richmond, Adele Mara, Wilton Graff, Anne Nagel, Roy Barcroft, Arthur Loft, Dick Curtis, Wade Crosby, Harry Cheshire, Syd Saylor, Bob Wilke, Ernie Adams.

Directed by Les Selander.

A fast-moving gangster melodrama running less than an hour in length, "Traffic in Crime" is strictly for the action duals. Made on a low budget without cast names, the lurid title is the sole selling angle. The picture is loaded with racketeers and double-crossing gangsters and, not until near the climax, is the audience made aware that the central figure is working on the side of the law. The story has a goodly quota of suspense and shooting thrills and, before the fade-out, the small California community is rid of all its lawless men. The romantic interest is slight and seems to have been added as an after-thought. Kane Richmond, a familiar figure in Republic and Monogram B's, gives his usual suave, two-fisted portrayal and Wilton Graff, Roy Barcroft and Dick Curtis are appropriately cast as racketeers. Adele Mara, who gives an obvious portrayal of a blonde gun-moll, and Anne Nagel, as a crusading newspaper girl, suffer the most from the poor lighting and dark outdoors photography.

Posing as an itinerant fruit picker, Kane Richmond arrives in a small California community and becomes involved in a barroom brawl and, after being thrown in jail and robbed of his money by Roy Barcroft, a crooked detective, he is run out of town. However, Richmond returns and goes to Wilton Graff, the boss racketeer, who notices a resemblance to himself. He hires Richmond to impersonate him as part of his scheme to double-cross Dick Curtis, a rival racketeer. Richmond plays one against the other to create open strife and, at the same time, cause suspicion between Graff and Barcroft, his henchman in the police department. Enlisting the aid of Anne Nagel, daughter of the crusading newspaper publisher whom Graff has been dominating by force, Richmond causes all three racketeers to scheme against each other. When Graff's wife, Adele Mara, makes a play for Richmond, he encourages her in order to further his own game. After Miss Mara and all the racketeers are killed off, Richmond reveals that Arthur Loft, the town's police chief, had hired him to expose the racketeers.

DENLEY


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with

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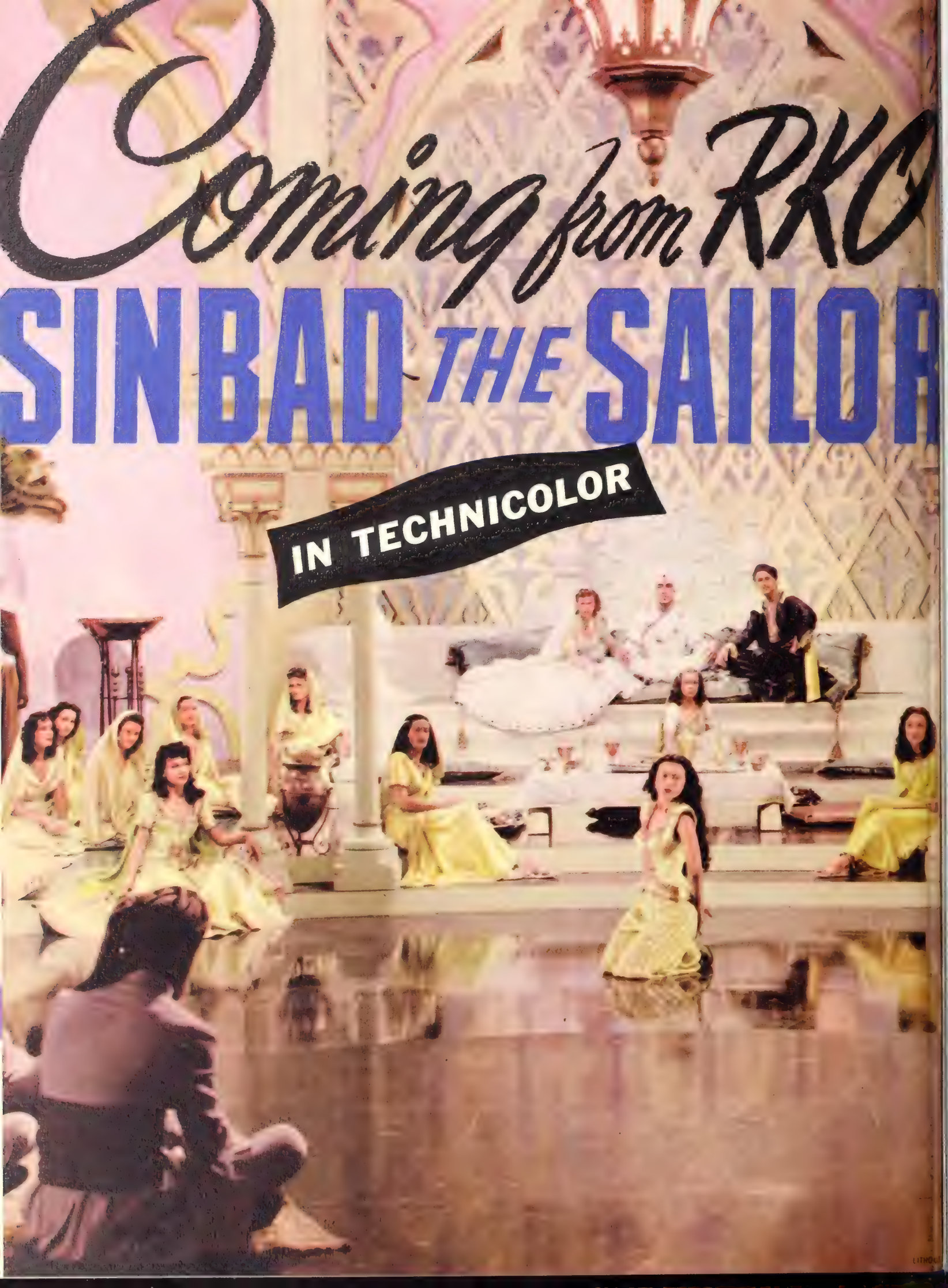


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NEWS DIGEST

Bi-Weekly Review of the Trade's Events



At right, Jesse Stern, CIEA chairman, who conducted the meeting in Washington where the 22 exhibitor organizations in the Conference evidenced their unanimity in their decree proposals which will be incorporated in a brief as amicus curiae in the anti-trust case, and, at left, Herman Levy, MPTOA general counsel, whose organization also met in Washington last week to discuss the decree and to enter a brief as amicus curiae.



At Paramount's meeting in New York to devise sales promotional methods to meet the demands of the new selling method are, left to right, Charles Reagan, Paramount vice-president in charge of distribution; Barney Balaban, president; Curtis Mitchell, national director of advertising and publicity, and George Brown, studio publicity director.



William F. Rodgers, M-G-M sales chief, recently announced that the company will limit the release of its "Reprints of Masterpieces" to four to five a year. Four pictures already set are: "Rage in Heaven," "Captains Courageous," "The Great Waltz" and "Boom Town." The fifth possibility is that hardy perennial "Gone With the Wind."

GOVT., DISTRIBS AT ODDS AS EACH FILES BRIEF

The Supreme Court was virtually assured of having the New York motion picture anti-trust case on its docket next year when the Government and the defendant distributor-exhibitors who both presented their proposals and findings of fact for a decree to the Federal Statutory Court last week were as far apart as the poles in their demands. While the Government amended its earlier proposals, offered last August, to make the auction selling method advocated by the Court more acceptable to independent exhibitors, and was adamant in its position that total divestiture was the only method that offered "fully adequate relief," the Distributors' proposals veered way over to the other side of the scale, even asking authorization to expand their theatre holdings.

Maintaining that the competitive bidding plan could only be effective if it was used in conjunction with a ban on cross-licensing and that auction selling should be limited to exhibitors desiring an exclusive run, the Department of Justice added the condition that distributors would have to license "some run on reasonable terms." Following its presentation of decree proposals on Oct. 7, Department officials indicated that they would file a supplementary document advocating handling auction selling on a flat rental basis as proposed by The Conference of Independent Exhibitor Associations in a letter to the Attorney General.

In addition to the above proposals, the principal changes in the Government's decree brief included:

¶ Consent decree standards for determining unreasonable clearance are to be discarded and existing clearance in favor of affiliated theatres to be banned.

¶ Prohibiting licensing of more than six months' releases at one time and prohibiting licensing for exhibition more than 30 days after availability.

¶ Prohibiting future theatre expansion of the Big Five defendants' unconditionally as well as their acquisition of independent theatre interests following dissolution of existing pools.

¶ Making new selling methods effective January 1, 1947, and, pending an overall appeal, prohibiting stay of application of any decree provisions on which no appeal is taken.

¶ Liquidation of the present arbitration system as a decree-enforcing device. (No substitution was recommended.)

¶ Should the court recommend a more detailed method of selling than that proposed by the Government, the new method would be open for modification on petition one year after operation begins.

Divestiture Favored

The Department noted that divestiture was the cure for the Government's "most urgent objections," but added that it would also "withdraw the defendants from competing in the exhibition field" and would set up a new set of theatre owners who might not offer as good service as the previous owners. The proposals advocated that with the stipulated conditions as outlined above and including the 10-year ban on cross-licensing plus 25% cancellation privilege, such a "harsh remedy as complete divestiture" would be unnecessary, "at least until the efficiency of that system has been tried and found wanting."

In its analysis of auction selling as outlined by the court, the Department declared that while it was "entirely consistent in itself with the objectives of the Sherman Act," it would necessitate a "complex administrative machinery for enforcement not susceptible to judicial control" and would not be effective in a market "dominated by distributor-owned theatres, unless supplemented by other relief designed to make these major defendants competitive with each other."

Objections To Auction Selling

Other objections by the Government to the auction selling method contended that it failed to place non-parties to the decree in equal competition with the defendants, nor would it compel the defendants to compete with each other, "while at the same time permitting them to obtain a substantial economic interest in absence of such competition and the privilege of making express agreements with each other which eliminate such competition." A cross-licensing ban, it was suggested, would permit enough outside distribution and exhibition units to grow to comparative competitive strength.

In its summary, the Department maintained that "fully adequate relief" could not be obtained without divorcement, but assuming that the defendants retain their theatre holdings, the Department held that "the changes now proposed in the decree provisions outlined in the opinion are essential to provide adequate relief within the framework of the existing findings."

Distributors' Proposals

The distributors' proposals asked for a complex bidding system based on "other than price" factors, a definition of "reasonable clearance" which would permit them practically unlimited leeway in choosing their customers and an arbitration system based on the one which operated under the old decree, which proposed also that arbitrators be authorized to make cash awards.

The proposed method of determining the best exhibitor offer under competitive bidding would be subject to the following factors:

1. The film revenue which distributor-defendants will derive from the exhibition of the feature on the run in question and upon the terms offered by the distributor. In estimating such revenue, the distributors would take into consideration (a) the playing arrangements, i. e., number of days, the particular days, etc., planned by the exhibitor; (b) type of entertainment to be presented with the feature and which the exhibitor in the past has customarily offered: (c) the appointments and equipment, transit facilities, etc., for each theatre; (d) the admission prices the exhibitor will charge for exhibition of the feature; (e) the distributors' actual experience with each of the exhibitors in fulfilling his obligations in past contracts; (f) each exhibitor's "reputation generally in the industry and in the community for honesty, fair dealing and showmanship, and (g) the financial responsibility of the exhibitor.

Comparative Suitability

2. The comparative suitability of the theatres for the advantageous exhibition of

(Continued on Page 18)



Paul N. Lazarus, Jr. (right), UA active ti-ing-publicity director, chats with Hal Roach at recent luncheon honoring affiliation of Roach and Walter Wanger with UA. Both producers were guests of honor with company executives and the trade press in attendance.



Joseph S. Hummel, vice-president of Warner International, who recently returned to this country from his Paris headquarters, is interviewed at the home office on conditions in the European territory.



Ned E. Depinet (center), RKO executive vice-president, is greeted by Robert S. Wolff, RKO managing director for the United Kingdom, upon his arrival in England. Phil Reisman (left), RKO Radio vice-president in charge of foreign distribution, beams on.



At the Joint Defense Appeal meeting to plan an industry-wide drive against anti-Semiti m are, l. to r., Jack Cohn, Columbia, co-chairman of the drive; Leonard Goldenson, Paramount, co-chairman; Barney Balaban, Paramount, last year's chairman, and Sam Rinzler, Randforce, co-chairman.

NEWS DIGEST

(*Continued from Preceding Page*)

the distributor defendant's feature on the run involved.

3. The effect which the exhibition of the feature in each of the theatres would have upon other exhibitions of the feature.

Other factors involving the licensing of a picture would include size, location and equipment suitable and adequate to show the feature to advantage; the distributor to set the "minimum terms" upon which he will grant a license on the run as designated by the distributor; and each such license to be granted "solely upon the merits and without discrimination" between exhibitors competing for the run, regardless of whose favor the decision falls — affiliated, old customers, etc.

Clearance Provisions

The highly elastic method by which "reasonable clearance" would be determined, according to the distributors' proposals would include: (1) Admission price of the theatres involved, size, type of entertainment, appointments, transit facilities, etc.; (2) Policy of operation, such as double features, give-aways, cut-rate tickets, etc.; (3) Rental terms paid and the revenues derived by the distributors from such theatres; (4) Competition of theatres involved; (5) The fact that a defendant or an independent circuit of theatres has an interest in one or more of the theatres involved should be disregarded; (6) There should be no clearance of theatres not in substantial competition.

Going into detail on arbitration, the Big Five's proposals called for arbitration on a wide plane, with fines ranging from $250 to $500 for "conditioning films" to $100 to $5,000 for licensing violations. In clearance complaints, the Arbitrator would be limited to the making of an award fixing the maximum clearance between theatres involved to be used in future licenses, where the distributor is a party to the proceedings. He would also be empowered to prohibit the granting of clearance if he finds that the theatres involved are not in substantial competition.

Permit "Roadshowing"

The distributors further proposed that they should be permitted full "roadshowing" rights to any feature, including prices and "such terms and conditions as may be negotiated by such defendant."

In order for an exhibitor to reject a feature, the distributor would have to be notified "in writing within 10 days after there has been an opportunity afforded to the exhibitor to inspect it within the distributor's exchange district in which the exhibition is to be held."

In regard to dissolution of existing theatre interests and expansion, the distributors propose that they be permitted to continue their theatre interests in cases where in a joint relationship between the exhibitor-defendant and an independent exhibitor, the defendant sells a partial interest to the independent exhibitor. They also asked that "nothing shall prevent an exhibitor-defendant from acquiring theatres or interests therein in order to protect its investment or in order to enter a competitive field; if, in the latter case, this court or the district court of the U. S. for the district in which the theatre or theatres are located, shall approve the acquisition after due application is made therefor."

Myers Praises Govt. Brief

Commenting on the Government's brief, A. F. Myers, board chairman and general counsel of Allied, praised the Department's position that complete divorcement is the only fully adequate relief necessary to break up the alleged monopoly, but added that the proposals fell short of an equitable solution. Myers said the bidding suggestions were a "considerable improvement" over those stated in the court's opinion and agreed with the Government's position that exclusive runs are not essential to the industry. He added, however, that compulsory licensing of "some run on reasonable terms" actually would mean more money to distributors.

The Allied general counsel agreed that the ban on cross-licensing is a "must" if the auction selling plan should go into effect and lauded the Government's plan as the most workable so far. Myers interpreted the Government's argument against arbitration as leaving the way clear for an appeal to the Supreme Court, noting that "such arbitration makes the final judgment take the same form as a consent decree, and could not legally be appealed to the Supreme Court if it takes such form."

CIEA ASKS FLAT RENTAL UNDER AUCTION

A ban on cross-licensing and the outlawing of percentage pictures under auction selling would be necessary to preserve competition under a competitive bidding plan, the Conference of Independent Exhibitors Associations told the Attorney General in a letter drafted by A. F. Myers, L. O. Lukan and R. H. Poole on behalf of the 22 exhibitor associations represented by the CIEA following its meeting in Washington last fortnight.

Stressing the unanimity of thought and action that keynoted the meeting, the letter suggested that the CIEA's findings "may be taken as the views of the overwhelming majority of the organized independent exhibitors."

Divorcement Sole Effective Remedy

First and foremost, the Conference re-affirmed its position that total theatre divorcement is the "only effective remedy for the restraints and discriminations against which the independent exhibitors have so long complained and which the court has now found to exist" and urged the Government to appeal to the Supreme Court from any order short of complete divestiture. The present plan of competitive bidding was called "wholly unworkable" and would only increase the monopoly power of the defendants as well as raise prices to the public, the letter said.

However, should the court refuse to alter its position on competitive bidding, the CIEA suggested that the Attorney General propose "safeguards and amendments to the court's plan against the possibility, however remote, that the plan may pass muster in the Supreme Court and some day become operative."

Safeguards to Auction Selling

These safeguards would include the ban on cross-licensing outlined in the Government's proposals for an amended decree and the sale of pictures on a flat rental basis. The letter pointed out "Any attempt at awarding films to the highest bidder by predetermining the distributor's share on a percentage engagement will pave the way for the defendants to continue the discriminatory practices in favor of the affiliated theatres which the court has condemned."

The CIEA letter emphasized the advantages of the flat rental method as making unnecessary "certain qualifying provisions which are pertinent only to percentage deals

(*Continued on Page 30*)



Driven nearly mad by the death of his beloved horse, Bess, young Marshall Thompson (below) hears the whinny of a stricken mare and steals away to aid the wounded animal (above), from whose side even his husky buddy, George Tobias, cannot budge him until succor arrives to give both the boy and the horse a new lease on life.



"GALLANT BESS"

Heart-Throbs In Boy's Love for Horse

The same M-G-M that created Lassie, the first topnotch dog star since the immortal Rin-Tin-Tin, appears to have come up with an equine contender for boxoffice honors in Bess, heroine of Gallant Bess. The showman must face the fact at the outset that there are no glittering marquee names to support this picture. But there are exploitation elements which can be turned to great use. The story is the always touching one of a boy's love for his animal, this time a beautiful mare found by the lad on a lonely Pacific atoll where he is serving with his seabees outfit. The details of his adoption of the horse to take the place in his affection of the one that died back home, how he is wounded in a skirmish with the Japs, his rescue by the animal, their heartbreaking parting when he is ordered back to the States and their joyous reunion in a great climactic scene—these episodes are chock full of human interest selling angles. Gallant Bess CAN be sold for surprising returns.

(Continued On Next Page)

EXPLOITATION PICTURE

(Continued from Preceding Page)

"GALLANT BESS"

C R E D I T S

A Metro-Goldwyn-Mayer Picture. Directed by Andrew Marton. Produced by Harry Rapf. Original Story and Screen Play by Jeanne Bartlett. Suggested by an Incident as Told by Lt. Marvin Park, USNR. Photographed in Natural Color by the Cinecolor Process. Director of Photography: John W. Boyle, A.S.C. Cast: Marshall Thompson, George Tobias, Clem Bevans, Donald Curtis, Murray Alper, Chill Wills and "Bess."



1. Sixteen-year-old Tex (Marshall Thompson) is forced to leave his beloved horse "Bess," in care of an old friend, Smitty (Clem Bevans), after he is high-pressured into joining the Seabees, and lies about his age so that he will be accepted.



2. While he is in training, he receives word that Bess, about to foal, is down with pneumonia. He begs for a leave from his c.o., Lt. Bridgeman (Donald Curtis), but is told to wait his turn and when he tries to go AWOL, is clamped into the brig.



3. About to go overseas, he is released and rushes home, too late to save Bess, who dies in his arms. The boy, brokenhearted and embittered against the Navy, returns to his unit.



4. In the South Pacific, Tex nurses his grudge against the Lieutenant, but is prevented from doing anything rash by his buddy, Lug (George Tobias).



5. In the middle of the night, Tex hears a horse whinny in the jungle and goes to his aid. He finds the horse (also Bess) bleeding and mangled and when his buddies come to bring him back, persuades them to bring medical supplies and saves the animal's life, renaming her Bess.



6. When the Lieutenant himself comes out with food for Bess, Tex's animosity disappears and he makes the horse a useful and entertaining mascot. Bess returns the favor by saving the boy's life when he is wounded by a sniper.



7. Their job done, his outfit is ordered home, but the wounded lad refuses to believe they will take Bess from him. As the LST pulls away, the frantic horse breaks her bonds and swims after the ship until she is taken aboard to become Tex's own — for life.

STUDIO SIZE-UPS

Behind the Scenes of Film Production

COLUMBIA

Most important new starter at this studio is "The Lady from Shanghai." Orson Welles is producing, directing and co-starring with his wife, Rita Hayworth, in this one. The studio has given him a blank check on the handling of this film and thus far all is serene. Studio spokesmen are visibly impressed by the presence of Mr. Welles in their midst and information about the picture is guarded as though state secrets were involved. The marquee value of this film should be greatly enhanced by the pre-release publicity flood which will make much of the first appearance of this Hollywood couple, so recently reconciled.

Shades of elegance seem to be falling closer and closer to the lot where westerns and quickies have been the chief stock-in-trade. Here we have Orson Welles taking over and "Enemy of the People," a play by Henrik Ibsen, is on the production schedule. Alexander Knox, who just signed a new termer with Columbia, will be starred.

Jolson Tribute Not Exploited

The recent nation-wide broadcast tribute to Al Jolson might well have been counted as an exploitation routine for Columbia's "The Jolson Story." As a matter of fact, Harry Cohn had nothing to do with the show and while it served as a strong pitch for the picture, Cohn withheld any studio participation in it lest he be accused of promoting, and he was wise to resist the opportunity.

In addition to the starting of "The Lady from Shanghai," the studio put a Durango Kid western and one of their crime series films in work this week. "Lone Hand Texan" is the western and "The Hunter Is A Fugitive" is the crime film with Richard Dix and Karen Morley starred.

EAGLE - LION

Joan Leslie, fresh from her unsuccessful suit against Warners, has been signed to a co-starring role with Franchot Tone in "Repeat Performance." The picture is slated to go into production as soon as possible (depending on the labor situation) and the picture for which Miss Leslie was first rumored signed, "Mr. Jow," has been postponed.

Constance Dowling's seven-year contract with Eagle-Lion has been terminated by mutual agreement before the actress ever got a chance to work. The contract, signed only a few weeks ago, was broken over disagreement about the kind of role she was handed for her first job. The picture, "Her Wedding Night," was to give her equal billing with Dennis O'Keefe and Ann Richards, but the actress objected to the kind of part it was. Production will start as soon as a replacement is obtained.

Stymied by Strike

This company, like all the smaller units, is really caught in the vise of the strike situation. While the big companies have suffered the brunt of the picketing, and other disturbances, they have been able to keep most of their production units going. But the smaller companies, particularly those just getting under way, have been completely stymied. At this writing there is no picture in work on this lot. The reply of a studio spokesman when asked about activities is typical and to the point, "We'll start a picture when they let us!"

METRO-GOLDWYN-MAYER

Quietly, behind the closed doors of the executive offices, things have been happening at MGM. Producers, directors, players, writers, technicians, have all been up for discussion in the sanctum sanctorum. All of these discussions were completely secretive and the individuals involved were unaware that they were being discussed. The results will be made public gradually and almost imperceptibly in small announcements, probably. Many heads, felt to be securely fastened, will be falling. But the news will not all be bad. Promotions and new recognitions will come to many. No official announcement is available on this situation at present. But the trend of the whole session appears to be toward the cost-clipping side of the ledger. In the words of a studio executive, "we're trimming off dead weight."

Studio Hit by Strike

One good thing to come out of these recent huddles is the blanket 15% increase to many clerical people retroactive to last January 1. Most of these people are in under the jurisdiction of the union that was formed to fight SOEG and the studio is anxious to keep their salaries and working conditions equal to any union terms.

MGM has been the scene of the most intense activity during the current strike situation. Violence, bitter language, foul name-calling, has been a part of the early morning routine these past weeks. The studio has hired busses to transport most of its help through the gates but many individuals go in singly or in groups.

According to the producers, the villains in this ridiculous situation are Herb Sorrell and William L. Hutcheson, and until these two men are beaten, they hold little hope for permanent peace. As always happens in these situations, the little people will be the ones to suffer ultimately in this situation. Labor has lost the respect of many thinking people in this situation because some unscrupulous men have been permitted to represent it. Equally unscrupulous management men will latch on to this discrediting of all labor unions to plant their punch where it will do the most harm. What a pity, what a sad commentary on the ability of men to reason, that such a situation should prevail in an industry so prosperous, for labor and management alike!

11 Top Films Planned

The recent executive conferences mentioned earlier passed on eleven top-budget films to be made in the 1946-47 schedule. Although two of Joe Pasternak's contemplated pictures have been definitely shelved, he still leads the other producers on the lot with three set to go. He will do "Cabbages and Kings," with June Allyson, Jimmy Durante and Cyd Charisse already cast; "The Birds and the Bees," with Jeanette MacDonald, Jose Iturbi and Jane Powell, and "The Kissing Bandit," with Kathryn Grayson and Tony Martin. Arthur Freed has "The Pirate," with Gene Kelly and Judy Garland, and "The Life of Rodgers and Hart" on his list. Clarence Brown will produce and direct, "A Love Story," with Katharine Hepburn, Robert Walker and Paul Henreid (this is the romance of Clara and Robert Schuman). Edwin Knopf has "Rich Full Life," with Elizabeth Taylor. Arthur Hornblow will do "Cass Timberlane." Everett Riskin has "Nutmeg Tree." Pandro Berman has "Green Mansions." Robert Lord has "Three O'Clock Dinner." Nat Perrin will do another in the Thin Man series with Powell and Loy. Sam Zimbalist will produce "Robinson Crusoe."

Sam Marx to Stay

One of the producers whose fate hung in balance when the new edict for only high-budget films came through at Metro was Sam Marx. Now, it has been disclosed that he was handed a new two-year contract as the result of his work on "The Beginning or the End." He will be given one of the high-budgeters for his next assignment.

Metro has decided to bolster "The Beginning or the End." Inspired by the excitement caused by the recent report on Hiroshima by John Hersey, the studio is going into the Government films of the aftermath (they have access to this film by reason of their original agreement) and will add some scenes similar to the material Hersey dealt with.

MONOGRAM

Inventory in the Monogram backlog department reveals that the studio has 15 pictures ready for release. This number more than takes care of the company's commitments to the first of the year.

Presently in work on the lot are: "It Happened On Fifth Avenue" (Ann Harding-Victor Moore) and a western, "Cisco and the Angel."

Going into direct competition with Hal Wallis, Barney Glazer and Nathaniel Finston, operating as Symphony Films, have announced their plans to produce "The Tragic Symphony," a film to be based on the life and music of Peter Tchaikowsky. The picture will be made on the Monogram lot with two unknowns being sought for the leading roles. This is the result of a deal initiated by the late Trem Carr. President Steve Broidy completed the arrangements and the film will be made for Monogram release. For details of the Wallis version of a Tchaikowsky picture see PARAMOUNT.

Barney Sarecky has been signed by President Steve Broidy to take over the Johnny Mack Brown-Jimmy Wakely western series production. The assignment was made to fill the place left vacant when Scott Dunlap moved "upstairs" to become Broidy's assistant. A new producer for the Cisco kid series will also be named shortly since this, too, was a Dunlap chore.

STUDIO SIZE-UPS

PARAMOUNT

Hal Wallis' plans for production move along quickly. He has made definite arrangements for production at Denham studios sometime in late Spring. "For Her To See" will be his first in association with J. Arthur Rank. No casting has been announced yet. Meantime, Wallis has sent his script on the "Life of Tchaikowsky" to England for consideration by David Rose and James Mason. Wallis is hoping to get Mason for the leading role in the picture which will be made in Technicolor.

Production on this lot involves six films, one just finished. No new starters are listed since our last report. Paramount, like the other studios, is marking time until this labor situation is settled.

PRC

Two new starters on this lot last week: "Red Stallion," a Cinecolor picture, produced by Ben Stoloff, with Robert Paige, Ted Donaldson, Noreen Nash and Jane Darwell, and "Philo Vance's Gamble," produced by Howard Welsch, with Alan Curtis and Sheila Ryan.

Meanwhile, the studio has announced its latest release schedule which includes twelve films to go out by the middle of November. The list includes: "Outlaw of the Plains" (Buster Crabbe-Al St. John), "Her Sister's Secret" (Nancy Coleman-Philip Reed), "Accomplice" (Richard Arlen-Veda Ann Borg), "Driftin' River" (Eddie Dean), "The Brute Man" (Tom Neal), "Gas House Kids" (Robert Lowery-Teala Lorring), "Lady Killer" (Robert Lowery-Ann Savage), "Don Ricardo Returns" (Fred Dolby-Isabelita) and "Tumbleweed Trail" (Eddie Dean).

REPUBLIC

Although only two films are in work on the Republic lot at this writing, the studio this week announced a list of 40 pictures to be released on the 1946-47 schedule. The list is occupying 15 producers.

Heading the list is the Frank Borzage feature, "Gallant Man," which will co-star Don Ameche and Catherine McLeod. Joseph Kane will do "Wyoming," with William Elliott and Vera Ralston. Allan Dwan is at work on "Will Tomorrow Ever Come," with Nelson Eddy and Ilona Massey. He also has "Heaven for Jenny" in preparation. Producer-star John Wayne has "Angel and the Outlaw" in final editing and Alfred Santell is finishing "That Brennan Girl."

Frank McDonald is now working on "Hit Parade of 1947" and Edmund Grainger has "The Fabulous Texan" almost ready for production.

Armand Schaefer will contribute four to the list: "The City Slicker," "The Hideout," "Robin Hood of Texas," and "Twilight on the Rio Grande," the last two for Autry.

Donald Brown will do "Web of Danger," "Pride of Kentucky," "Thunder in the Forest" and two Roy Rogers films, "Heart of Mexico," and "Song of the Golden West."

William O'Sullivan has "The Finger Woman," "Whispers in the Dark," "Daredevils of the Sky," "Lightning Strikes Twice," "Down Tahiti Way" and "Singapore Sal" on his list.

Four Rogers Westerns Slated

Four Roy Rogers' starrers, "Bells of San Angelo," "Springtime in the Sierras," "San Antonio Sunset," and "The Gay Ranchero" are under Edward J. White's preparation. Sidney Picker is working on two Red Ryder westerns. Lou Gray will do six Monte Hale westerns. Mike Frankovich concludes the list with three serials.

Frank Borzage paid $60,000 for the film rights to "Fall On Your Knees," a novel by Martha Cheavens. Philip Dorn will be starred in the film, which has been marked for early production.

RKO-RADIO

This studio, continuing its policy of enticing into its ranks good independent producers, has concluded a deal with Argosy Pictures Corporation. This is the John Ford-Merian Cooper organization and they have big plans slated. First to go will be "The Fugitive." Dudley Nichols is doing the screen play and most of the footage will be shot in RKO's Mexican studio at Mexico City. Argosy had originally dickered with United Artists for a one-picture release deal, but apparently the RKO arrangement on a permanent basis proved to be the most advantageous.

Robert Riskin is one of the independent producers who has been stopped in his tracks by the strike. Riskin had planned to roll on his "Magic Town," with James Stewart and Jane Wyman, on September 21. But sets were incomplete and there is no chance of having them finished until the labor situation is settled. Meanwhile, the stars and Director William Wellman have been put on leave of absence.

Capra Film Boosted

If the grapevine rumors are to be trusted, "It's a Wonderful Life" will be well up among the Academy contenders come March. This first effort of Liberty Films is reputed to be in the Frank Capra tradition. Meanwhile, George Stevens, slated for the next Liberty chore, is coasting until December hoping that the labor situation will have cleared by that time. His effort will be "One Big Happy Family," which requires five big name people for the top roles. Frank Capra has completed his screen play for his next production which is called "No Other Man." William Wyler comes over from the Goldwyn company for a picture as soon as he completes his cutting on "The Best Years of Our Lives." But no activity will get under way until December.

Samuel Goldwyn, having wound up "Secret Life of Walter Mitty" and "The Best Years of Our Lives," is not readying an immediate production. He has made arrangements for distribution of "Wonder Man," "The Princess and the Pirate,' and "The Best Years of Our Lives" in Latin America, as well as a deal that will take four of his pictures into Europe during the coming year.

Production on the RKO lot hit a low of five this week with only a "Tarzan" picture from the Sol Lesser unit starting.

20th CENTURY-FOX

With only three pictures in production on the lot, and none planned for immediate starting unless the labor situation clears, 20th production is far under par.

Despite the slow pace of production, the studio has a total of 55 scripts in various stages of preparation which are all assigned to 14 of the studio's producers. Robert Bassler heads the list with "Homestretch," in production, and "Off to Buffalo," "The Snakepit," "Dick Turpin," "Green Grass of Wyoming" and "Party Line" all in preparation. Walter Morosco has "Papa Was a Juggler," "Benefit Performance," "Life of Riley," "Autumn in Acapulce," "Scudda Hoo-Scudda Hay," "Ballad of Furnace Creek" and "The Deadly Percheron." Otto Preminger's properties are "Methinks the Lady," "Daisy Kenyon," "Any Number Can Play" and "The Dark Wood." William Perlberg's list is headed by "Forever Amber," as well as "Chicken Every Sunday," "Brittania Mews" and "With Open Hearts."

Jessel On Musical

Lamar Trotti is still struggling with "Captain from Castile" and has "Mother Wore Tights" in work. Ernst Lubitsch has "Lady in Ermine" and "Typhoon" on his list. Joseph Mankiewicz will produce "House on Berkley Square. George Jessel is currently working on "I Wonder Who's Kissing Her Now," with "This Song of Mine," "The Life of O'Henry," "The Missouri Waltz," "Bandwagon" and "Brooklyn Bridge" all in preparation. Gene Markey has "My Heart Tells Me," "Until Morning," "The Night the World Shook" on his list. His latest acquisition is "Moss Rose," an English novel just purchased by the studio. Peggy Cummins has been assigned the starring role although production is months off.

Cornel Wilde, a fugitive from "Forever Amber," is being tempted (they hope) by two producers on the lot. Louis Lighton is polishing up "The Black Rose" and Robert Bassler is offering "Dick Turpin." The Wilde story is another typical example of Hollywood. Two years ago no producer on the lot had ever heard of him. Now, they would all jump at the chance of having him in a picture.

UNITED ARTISTS

Edward Small's deal has been approved by the UA board and the producer will make one picture for UA release. It is "The Life of Valentino." This is the property that Small has nursed along for some half dozen years now.

Sidney Buchman is negotiating with UA for a releasing deal on the three pictures he has ready for production. Since leaving Columbia, Buchman has completed scripts on "The Dark Page," "The Last Frontier" and is now working on "The Life of Beethoven."

Selznick Shut-Down

David Selznick incurred the criticism of other top producing companies when he, without consulting any other company as to their procedure, closed down his shop for the duration of the

strike. It was felt in some quarters that, from a standpoint of unity in producer ranks, Selznick was a bit high-handed. All but a skeleton force and the Selznick regulars in all departments, were laid off. The studio issued a formal statement saying that labor conditions made it impossible to proceed with the preparations for "Little Women" and "The Paradine Case," both of which were to have started this month. The studio denied that they were closed, stating that they were "compelled to lay off some of its personnel for the time being."

"The Paradine Case," which will star Ann Todd and Gregory Peck, cannot afford too long a delay in starting since both players have other commitments which may run into the Selznick picture, if it is not started shortly.

Production on "A Miracle Can Happen" has been stopped and will be off schedule for three months, at least. The next episode which will have James Stewart and Henry Fonda in it, must wait until these actors have completed other commitments.

Pickford Want A Pictures

Interesting note from a recent board of directors meeting of UA, held in New York. It seems that Mary Pickford, now that she is going back into active production with Lester Cowan, is a little concerned about the number of contracts UA is signing for "low-budget" pictures. Miss Pickford's plea was for quality rather than quantity. It was reported that several deals now in consideration may be dropped or, at least, revised as a result of the Pickford protest.

The Sol Lesser picture made as "No Trespassing," will be released as "The Red House." Edward G. Robinson and Lon McCallister are starred.

UNIVERSAL - INTERNATIONAL

Frank Ryan received his biggest job yet in the assignment to direct "Time Out of Mind." Jane Murfin is producing. Robert Siodmak was originally scheduled to direct, but for a reason not available, his name was withdrawn. The film goes into production shortly with Phyllis Calvert, the British actress, heading the cast including Ella Raines, Robert Hutton, Ann Blyth and Eddie Albert. Studio spokesmen infer that the actress from England is complaining for all to hear about almost everything including the cast of fellow-players. That is a bad start, someone should tell Miss Calvert.

Donald O'Connor, one of Universal's solid moneymakers before the merger, has been signed to a new seven year contract by UI. The actor was recently discharged from the Army and his first under the new deal will be "Good Old Eli."

Greenthal's Ad Agency

Monroe Greenthal, originally named as vice president of the now-defunct United World set-up, has picked himself a nice ripe plum off of the U-I tree. Greenthal is setting up his own advertising agency to be called the Monroe Advertising Company. First account of the company will be the Universal-International business, including the theatres which this company will acquire, the Arthur Rank Enterprises, and the product of independent producers releasing through U-I. Greenthal says his firm will have other accounts, even outside the film industry, but his main concentration will be on the U-I set-up. Other less enterprising contemporaries of Greenthal are turning slightly green at this point.

At this studio, too, the strike is being felt with only one picture in production, the Durbin film, "I'll Be Yours."

WARNER BROS.

This seems to be the only studio not stymied to some degree by the strike. Three pictures went into work, just two days before the picket lines went into effect, and seem to be continuing in work without much hindrance. New starters were: "My Wild Irish Rose" (Dennis Morgan-Andrea King), "The Woman In White" (Eleanor Parker-Gig Young) and "Deep Valley" (Dane Clark-Ida Lupino). With four others continuing in production, the studio has a total of seven in work.

Jules Furthman, with no particular reason given to the press, has resigned his post as producer at the studio. He checked off the lot immediately upon tendering his resignation. The two properties assigned to the producer were "Winter Kill" and "Young Man With A Horn." The former, which is scheduled for an October production start will be given to Michael Curtiz for production since he had already been assigned as director on the piece.

Charles Hoffman and Alex Gottlieb have both been handed their 1946-47 production schedule. Hoffman will do "Ships in the River," "The Unsuspected," "The Hasty Heart," "For Sentimental Reasons" and "A Kiss in the Dark." He is currently in work with "Night Unto Night." Gottlieb's assignments include "The Glass Room," "Tomorrow Is Another Day," "Bill's Gay Ninetie's," and "Howdy Stranger." "Wallflower," which had been on his list, has been dropped from the production schedule.

Wald Has Big Schedule

Jerry Wald, however, continues to be one of the busiest producers on the Warner lot with ten films on his calendar. Two to go this month are "Dark Passage" and "The Unfaithful," which will star Ann Sheridan. Others on the list include: "Serenade," "Mr. Broadway," "Silver Lining," "The Life of Will Rogers," "Quietly, My Captain Waits" and "Rebel Without Cause."

Henry Blanke is running Wald an even pace in production schedules with two in editing, "Deception" and "Cry Wolf," two in work, "The Woman In White" and "Deep Valley," and ten others on his list, including "Moby Dick," "Ethan Frome," "Autumn Crocus" and "The Fountainhead."

Crawford-Davis Fuss

Joan Crawford is quite disturbed these days, and not without reason. When she went into work on "Humoresque," the studio promised it would be released immediately upon completion. The film was finished several months ago but there has been quite a stalling act. It seems that "Deception," the Bette Davis starrer, is a film of the same type and Miss Davis insisted that her's go out first (and in time for Academy consideration) even though it was finished not more than five weeks ago. The Crawford performance in "Humoresque," in the opinion of this reporter, will bring the actress new laurels — this time not as a personality whose comeback everybody cheered, but as an actress, standing on just that.

Miss Davis has a picture in for the year, "Stolen Life." But the Crawford name has not been on a marquee since "Mildred Pierce," well over a year ago. Studio executives are upset because, of course, they would like to please both of these important assets. But it seems that Miss Davis won out. Her picture opens in New York next month with "Humoresque" scheduled to follow it. Two films of such similar type, one on top of each other may prove bad releasing technique, and unfair to Miss Crawford and the others concerned with "Humoresque."

MISCELLANEOUS INDEPENDENTS

Enterprise's "Arch of Triumph" continues in production, although the star, Ingrid Bergman, has completed her portion of the film and has left for New York to do a legitimate play. Meanwhile, Enterprise, seriously handicapped by the labor situation, is attempting to get rolling on "The Other Love." The date has already been set back twice. This film stars Barbara Stanwyck and David Niven with Lee Bowman pencilled in for an important role.

Screen Guild Productions is planning to start four new productions this month, despite the labor situation. Those to go are: "Buffalo Bill Rides Again," a Jack Schwarz production; "Bells of San Fernando," with James Burkette producing; an untitled film from Screen Arts Pictures, new SG affiliate, and "Judy," an Affiliated Production.

Ready for release shortly are "My Dog Shep," "Scared to Death," "Queen of the Amazons" and "Renegade Girl."

New Unit In SG List

The latest unit to be added to the SG list is Melrose Productions, Inc., whose twelve picture commitment for three years raises the companies total potential to about 72 pictures for the period.

As the schedule now stands, Screen Guild Productions plans to put not less than 12 features into release by March. In addition to the four going into work and those already completed, four more will be ready to go into the exchanges before the March deadline.

PRODUCTION & RELEASE RECORD

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the issue in which the review appeared. There may be variations in the Running Time in states where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production.

COLUMBIA

1946-47 Features	Completed (18)	In Production (4)
Westerns	Completed (6)	In Production (2)
Serials	Completed (1)	In Production (0)
1945-46 Features	Completed (44)	In Production (0)
Westerns	Completed (15)	In Production (0)
Serials	Completed (4)	In Production (0)

NEW PRODUCTIONS

LONE HAND TEXAN
Western—Started September 27
Cast: Charles Starrett, Smiley Burnette.
Director: Ray Nazarro Producer: Colbert Clark
Story: Durango Kid helps rancher fight terrorists off his land in oil boom.

THE LADY FROM SHANGHAI
Drama—Started October 2
Cast: Rita Hayworth, Orson Welles.
Director: Orson Welles Producer: Orson Welles
Story: Merchant sailor saves girl from thugs. She is wife of a millionaire who is crippled. Sailor is hired for their cruise and the intrigue begins.

THE HUNTER IS A FUGITIVE
Mystery—Started October 3
Cast: Richard Dix, Karen Morley, John Kellog, Regis Toomey.
Director: William Clemens Producer: Rudolph Flothow
Story: Truck driver accused of murder solves crime with clue of one glove.

TWIN SOMBRERO (Details September 30)
Story: A gunfighter tries to give up his career and does so after one last fight.

CIGARETTE GIRL (Details September 30)
Story: Girl working in night club loves boy working in South America. They try to kid each other about their positions but the truth comes out.

INSIDE STORY (Details September 30)
Story: A drinking writer loses his memory under influence of demon rum. He becomes a victim of his own amnesia murder production.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Guilt of Janet Ames	Russell-Douglas	7-22			
Details under title: My Empty Heart					
They Walk Alone	Ford-Carter	9-30			
Twin Sombreros (C)	Scott-Britton	9-30			
COMPLETED — 1946-47 —					
Alias Mr. Twilight	Duane-Marshall	9-16			
Betty Co-ed	Porter-Mills	8-19			
Blondie's Big Moment	Singleton-Lake	8-19			
Boston Blackie and the Law	Morris-Marshall	8-19			
Blondie Knows Best (69)	Singleton-Lake	4-1	10-17	806	9-30
Cigarette Girl	Brooks-Lloyd	9-30			
Crime Doctor's Manhunt, The (61)	Baxter-Drew	5-27	10-24	816	10-14
Dead Reckoning	Bogart-L. Scott	6-24			
Down To Earth (T)	Hayworth-Parks	4-15			
Inside Story	Morris-Dowling	9-30			
Joison Story, The (T) (128)	Parks-Keyes	11-12			9-30
Johnny O'Clock	Powell-Keys	7-8			
Landrush (53)	Starrett-Burnette	11-26	10-17	861	9-30
Last of The Redmen	Hall-Ankers	9-16			
Lone Star Moonlight	Curtis-Barton	8-19			
Lone Wolf in Mexico, The	Mohr-Ryan	9-16			
Details under title: Lone Wolf's Invitation to Murder					
Mr. District Attorney	O'Keefe-Chapman	8-5			
Over The Santa Fe Trail	Curtis-Holt	9-2			
Return of Monte Cristo, The	Hayward-Britton	7-8			
Son of The Guardsman (Serial)	Kennedy-Shaw	7-22			
Secret of The Whistler	Dix-Brooks	7-22			
So Dark the Night (70)	Geray-Chevrel	12-10	10-10	805	9-16
Terror Trail	Starrett-Burnette	10-29			
West of Dodge City	Starrett-Burnette	9-30			
— 1945-46 —					
Bandit of Sherwood Forest (T) (87)	Wilde-Louise	4-2	2-21	7004	4-15
Blondie's Lucky Day (69)	Lake-Singleton	10-15	4-4	7020	7-8
Chick Carter, Detective (Serial)	Talbot-Blake	7-11		7180	
Cowboy Blues (65)	Curtis-Donnell	4-29	7-18	7223	
Dangerous Business (59)	Tucker-Merrick	3-18	6-20	7037	9-2
Details under title: Power of Attorney					
Desert Horseman, The (54)	Starrett-Burnette	9-3	7-11	7209	
Details under title: Phantom of the Desert					
Devil's Mask, The (66)	Louise-Bannon	2-18	5-23	7026	8-5
Frontier Gunlaw (59)	Starrett-Taylor	1-31		7204	
Gallant Journey (85)	Ford-Blair	3-18	9-24	7002	
Galloping Thunder (54)	Starrett-Burnette	7-9	4-25	7207	
Gentleman Misbehaves, The (74)	Massen-Stanton	11-12	2-28	7034	6-10
Details under title: Lullaby of Broadway					
Gilda (110)	Hayworth-Ford	9-17	4-25	7001	4-1
Gunning for Vengeance (56)	Starrett-Adair	6-25	3-21	7206	
Details under title: Burning the Trail					
Heading West (56)	Starrett-Houck	10-1	8-17	7210	
Details under title: Massacre Mesa					
Hop Harrigan (Serial)	Bakewell-Holt	2-18	3-28	7160	
It's Great To Be Young (68)	Brooks-Stanton	6-10	9-12	7038	
Jungle Raiders (Serial)	Richmond-Berg	8-6	9-14	7120	
Just Before Dawn (65)	Baxter-Barrie	11-26	3-1	7021	5-13
Kiss and Tell (90)	Temple-Abel	2-5	10-18	7101	
Man Who Dared (66)	Brooks-Macready	3-4	5-30	7040	
Details under title: One Life Too Many					
Mysterious Intruder, The (62)	Dix-Blake	12-24	4-11	7025	5-13
Details under title: Murder Is Unpredictable					
Night Editor (67)	Gargan-Carter	1-7	4-18	7023	5-27
Notorious Lone Wolf, The (64)	Mohr-Carter	11-12	2-14	7028	4-15
Details under title: Lone Wolf on Broadway					
Perilous Holiday (89)	O'Brien-Warrick	10-15	3-21	7008	7-8
Personality Kid, The (68)	Louise-Duane	5-13	8-10	7039	9-30
Details under title: His Face Was Their Fortune					
Phantom Thief, The (65)	Morris-Donnell	1-21	5-2	7031	9-2
Details under title: Boston Blackie's Private Ghost					
Prison Ship (60)	Lowery-Foch	8-20	11-15	7036	
Renegades (T) (88)	Keyes-Parker	6-11	6-13	7003	6-10
Details under title: The Kansan					
Return of Rusty, The (64)	Donaldson-Dennis	4-1	6-27	7032	
Roaring Rangers (55)	Starrett-Burnette	6-11	2-14	7205	
Details under title: Powder River					
Shadowed	Louise-Dunne	6-24	9-26		
Details under title: The Gloved Hand					
Sing While You Dance (73)	Drew-Stanton	4-29	7-25	7033	
Singing On The Trail	Curtis-Donnell	5-27	9-12	7224	
Talk About A Lady (71)	Falkenburg-Tucker	12-24	3-28	7016	
That Texas Jamboree (67)	Curtis-Donnell	12-24	5-16	7222	
Thrill of Brazil (91)	Keyes-Wynn	4-29	9-30	7006	
Details under title: Rio					
Throw a Saddle on a Star (67)	Curtis-Roberts	12-10	3-21	7221	
(Details under title: Smoky River Serenade)					
Two-Fisted Stranger (51)	Starrett-Burnette	3-20	5-30	7208	
Unknown, The (70)	Morley-Bannon	4-1	7-4	7027	9-16
Details under title: The Coffin					
Walls Came Tumbling Down, The (82)	Bowman-Chapman	12-24	6-7	7011	9-16
Who's Guilty? (Serial)	Kent-Ward	10-15	12-13	7140	

EAGLE-LION

1946-47 Features	Completed (2)	In Production (0)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED					
Devil On Wheels, The	Cardwell-Ford	9-30			
It's A Joke, Son	Delmar-Merkel	8-6			

METRO-GOLDWYN-MAYER

1946-47 Features	Completed (22)	In Production (8)
1945-46 Features	Completed (32)	In Production (0)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Unfinished Dance, The	O'Brien-Charisse	7-22			
Details under title: Ballerina					
Green Dolphin Street	Turner-Heflin	9-30			
It Happened In Brooklyn	Sinatra-Grayson	8-6			
To Kiss and To Keep	Kelly-McDonald	8-6			
Details under title: Life's for The Loving					
Merton of The Movies	Skelton-O'Brien	9-2			
Summer Holiday	Rooney-DeHaven	7-8			
This Time For Keeps (T)	Williams-Melchior	8-6			
Romance of Rosy Ridge	Johnson-Leigh	9-30			

—— 1946-47 ——

Andy Hardy Comes Back ..... Rooney-Granville ...5-13.....
Details under title: Uncle Andy Hardy
Arnelo Affair, The ..... Hodiak-Gifford .....8-6.....
Beginning Or The End ..... Barrymore-Donlevy ..5-27.....
Cockeyed Miracle, The (81) ..... Morgan-Totter ..... 1-7 ... Oct 7-22
Details under title: But Not Goodbye
Fiesta (T) ..... Williams-Carroll ..12-24.....
Gallant Bess (Cinecolor) (98) ..... Thompson-Tobias ..10-29 9-30
Details under title: Star from Heaven
High Barbaree ..... Johnson-Allyson ...5-27.....
Holiday In Mexico (T) (127) ..... Pidgeon-Massey ....9-17.....8-5
Little Mr. Jim (92) ..... Jenkins-Gifford ...10-29.....6-10
Lady In The Lake ..... Montgomery-Totter ..5-27.....
Mighty McGurk, The ..... Beery-MacMahon ...5-13.....
My Brother Talks to Horses ..... Lawford-Jenkins 4-1 9-2
No Leave, No Love (117) ..... Johnson-Kirkwood .. 10-1 ... Oct .....
Woman of My Own, A ..... Garson-Hart ..... 4-1.....
Secret Heart, The ..... Colbert-Pidgeon ....6-10.....
Sea of Grass ..... Tracy-Hepburn ..... 7-8.....
Show-Off, The (84) ..... Skelton-Maxwell ....3-4.....8-19
Tenth Avenue Angel ..... O'Brien-Murphy .....4-1.....
Till The Clouds Roll By (T) ..... Garland-Walker ...12-24.....
Two Smart People (93) ..... Ball-Hodiak .....10-1.....6-10
Undercurrent (111) ..... Taylor-Hepburn .....3-4.....10-14
Details under title: You Were There
Yearling, The (T) ..... Peck-Jarman .....8-20.....

REPRINTS

Boom Town ..... Gable-Tracy .....
Captains Courageous (116) ..... Tracy-Bartholomew 9-2
Great Waltz ..... Rainer-Gravet .....
Rage in Heaven (82) ..... Bergman-Montgomery ..... Oct. 9-2

COMPLETED —— 1945-46 ——

BLOCK NO. FIFTEEN

Letter for Evie, A (89) ..... Hunt-Carroll .....6-11...1-46...614..12-10
Harvey Girls, The (T) (101) ..... Garland-Hodiak ....1-22 ..1-46...611....1-7
Portrait of Maria (76) ..... Del Rio-Armendariz Foreign...1-46...612....1-7
Sailor Takes a Wife (91) ..... Walker-Allyson .....4-2...1-46...615....1-7
Up Goes Maisie (89) ..... Sothern-Murphy ....8-20...1-46...613....1-7

BLOCK NO. SIXTEEN

Bad Bascomb (112) ..... Beery-O'Brien .....4-46....619...2-18
Hoodlum Saint (91) ..... Powell-Williams ....7-9...4-46....618...2-18
Last Chance, The (105) ..... Foreign...4-46....621..12-10
Postman Always Rings Twice, The (113)... Turner-Garfield ....6-25...4-46....620...3-18
Two Sisters From Boston (112) ..... Allyson-Lawford ....7-9...4-46...622...3-18

BLOCK NO. SEVENTEEN

Boys' Ranch (88) ..... Craig-Jenkins ..... 8-6 ..7-46...625...5-13
Courage of Lassie (T) (93) ..... E. Taylor-Lassie ...9-18...8-46...626...5-13
Details under title: Hold High the Torch
Faithful In My Fashion (81) ..... Reed-Drake .....1-7...8-46...627...6-24
Three Wise Fools (90) ..... O'Brien-Barrymore .11-26..8-46...628...6-24

SPECIALS

Adventure (129) .....
Details under title: This Strange Adventure Gable-Garson .....6-11..3-46...616..12-24
Easy To Wed (T) (117) ..... Ball-Johnson .....2-19...7-46....624...4-15
Green Years, The (127) ..... Coburn-Drake .....9-3...7-46...623...3-18
Weekend at the Waldorf (130)..... Turner-Johnson ...11-27..10-45...605...7-23
Ziegfeld Follies (T) (110) ..... Astaire-Ball .....5-1...3-46...617...1-21

MONOGRAM

1946-47 Features		Completed (9)	In Production (1)
Westerns		Completed (1)	In Production (1)
1945-46 Features	(34)	Completed (33)	In Production (3)
Westerns	(12)	Completed (14)	In Production (1)

NEW PRODUCTIONS

CISCO AND THE ANGEL
Western—Started September 22
Cast: Gilbert Roland, Frank Yaconelli, Martin Garralaga, Teala Loring, Inez Cooper.
Director: William Nigh Producer: Scott Dunlap
Story: Cisco works out romance for rich girl and saves her fortune

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
It Happened On Fifth Avenue	Harding-Moore	....8-19.....			
COMPLETED —— 1946-47 ——					
Bringing Up Father	Yule-McManus	....6-24..10-26.....			
Dangerous Money	Toler-Young	.....6-24..10-12....603			
Details under title: Hot Money					
Decoy	Gillie-Norris	....5-13...9-14...601...			
Draw When You're Ready.....	Brown-Hatton	.....9-2.....			
Gentleman Joe Palooka	Errol-Kirkwood	....6-10...10-5....607..			
Ginger	Albertson-Reed	.....9-2.....			
Mr. Hex	Gorcey-Robbins	.....9-2...11-9			
Sweetheart of Sigma Chi	Reagan-Knox	.....7-22..11-16.....			
Suspense (101)	Belita-Moore	....10-29...6-15....699...4-15			
Details under title: Glamour Girl					
Wife Wanted	Francis-Shayne	....6-24..10-19...			
—— 1945-46 ——					
Beauty and the Bandit	Roland-Ames	....8-5..10-26....531			
Details under title: Cisco Kid No. 3					
Allotment Wives (80)	Francis-Kelly	.....6-25..12-24....505..12-10			
Behind the Mask (67)	Richmond-Reed	...10-29...5-11....526.....			
Details under title: The Shadow's Shadow					
Below The Deadline (65)	Douglas-Ames	....4-29...8-3...520.....			
Details under title: Jumpin' Joe					
Black Market Babies (71)	Richmond-Hayes	...3-18...6-1....508.....			
Border Bandits (57)	Brown-Hatton	.....8-20...1-12...565.....			
Bowery Bombshell	Gorcey-Hall	.....4-15...7-20...511.....			
Details under title: Hot Money					
Dark Alibi (65)	Toler-Lorring	....12-24...5-25...519.....			
Don't Gamble With Strangers (68).....	Richmond-Hayes	...3-18...6-22 ....508 ... 9-30			
Details under title: Charlie Chan at Alcatraz					
Face of Marble, The (72)	Carradine-Drake	..10-15....2-2...528.....			
Fear (68)	Cookson-William ...7-23....3-2...507.....				
Details under title: Suspense					
Freddie Steps Out (75)	Stewart-Preisser	...3-18...6-29 ...515....7-8			
Details under title: High School Scandals					
Gentlemen from Texas, The (60)	Brown-Hatton	....3-18 ...6-8....562.....			
Details under title: The Fighting Texans					
Gay Cavalier, The (65)	Roland-Ames	....12-24...3-30....529.....			
Haunted Mine, The (52)	Brown-Hatton	...10-29 ...3-2....66			
High School Hero	Stewart-Preisser	...6-10 ...9-7....517.....			
In Fast Company (63)	Gorcey-Hall	.....2-18...6-22....510 8-19			
Details under title: In High Gear					
Joe Palooka, Champ (70).....	Kirkwood-Knox	...12-24 ..5-28...502...4-29			
Junior Prom (69)	Stewart-Preisser	..11-26...5-10....514...5-13			
Details under title: High School Kids					
Live Wires (65)	Gorcey-Drake	.....10-1 1-12 ...509.....			
Details under title: Stepping Around					
Lonesome Trail (55)	Wakely-White	.....9-17 ..12-8....561.....			
Details under title: On The Cherokee Trail					
Missing Lady, The (60)	Richmond-Reef	....4-29...8-17....525.....			
Details under title: Jade Lady					
Moon Over Montana	Wakely-Holt	..12-10 2-16 572			
Rainbow Over The Rockies	Wakely-Stirling	....8-19			
Red Dragon, The (64)	Toler-Fong	..... 9-17 ...2-9....513...4-15			
Details under title: Charlie Chan in Mexico					
Shadows On The Range (57)	Brown-Hatton	....5-13 ...8-3 ..567			
Details under title: Roaring Range					
Song of The Sierras	Wakely-Carlin	8-19 11-23.			
Shadows Over Chinatown (64)	Toler-Young	...4-1 ..7-27....518.			
Details under title: Corpus Delicti					
South of Monterey (63)	Roland-Riordan	...4-15...7-13....530.....			
Details under title: Romance of the Rancho					
Shadow Returns The (61).....	Richmond-Reed	..10-29 ...2-16....527.....			
Silver Range, The	Brown-Hatton	....7-22...11-2 563			
Details under title: The Silver Trail					
Spook Busters (68)	Gorcey-Hall	.....5-27 ...8-24....512.....			
Details under title: The Shadow					
Strange Mr. Gregory, The (63).....	Lowe-Rogers	..... 6-25 1-2 ..516...3-18			
Details under title: Gregory					
Sunbonnet Sue (90)	Regan-Storm	... 5-14 1-10 501 10-15			
Strange Voyage (61)	Albert-Taylor	....7-6....521...8-19			
Swing Parade of 1946 (75).....	Storm-Reagan	.....8-6 ..3-16...503....9-2			
Trail to Mexico	Wakely-White	.... 4-29 6-29 ..574.....			
Trap, The	Toler-Chandler	....8-19.....			
Trigger Finger	Brown-Hatton	6-24 9-21 ..568.			
Under Arizona Skies	Brown-Hatton	... 2-4.. 4-27 ..561			
Details under title: Code of The Drifter					
West of The Alamo	Wakely-White	.....2-4...4-20....573			

PARAMOUNT

1946-47 Features		Completed (22)	In Production (6)
1945-46 Features		Completed (25)	In Production (0)

RELEASE CHART

Title—Running Time	Cast	Details	Rel	No.	Rev
IN PRODUCTION					
Adventure Island (C)	Calhoun-Fleming	9-30			
Big Haircut, The	Ladd-Lamour	9-16			
Dear Ruth	Caulfield-Holden	....9-2..			
Desert Town (T)	Scott-Hodiak	9-2			
Golden Earrings	Milland-Dietrich	...8-19..			
Unconquered (T)	Cooper-Goddard	....8-19.....			
—— 1946-47 ——					
COMPLETED					
BLOCK NO. ONE					
Big Town	Reed-Brooke	.....12-24.....			
Blue Skies (T) (107)	Crosby-Astaire	... 8-6 12-27			9-30
Cross My Heart	Hutton-Tufts	1-8			
Details under title: Too Good To Be True					
Perfect Marriage, The	Young-Niven	1-21			
Two Years Before the Mast (98)	Ladd-Donlevy	... 5-1 ..11-22			9-2
NOT DESIGNATED					
Calcutta	Ladd-Russell	 7-9			
California (T)	Stanwyck-Milland	.12-10			
Danger Street	Lowery-Withers				
Easy Come, Easy Go	Tufts-Fitzgerald	..10-29			
Details under title: Third Avenue					
Emperor Waltz, The (T)	Crosby-Fontaine	6-24			
Fear In The Night	Kelly York	4-29			
I Cover Big Town	Reed-Brooke	6-10			
Imperfect Lady, The	Wright-Milland	10-1			
Details under title: Take This Woman					
Jungle Flight	Lowery-Savage	6-24			
Ladies' Man	Bracken-Welles	11-26			
My Favorite Brunette	Hope-Lamour	..7-22			
Perils of Pauline (T).....	Hutton-Lund	3-18			
Seven Were Saved	Denning-Craig	4-1			
Suddenly It's Spring	MacMurray-Goddard	3-18			
Trouble With Women, The	Milland-Wright	6-11			
Welcome Stranger	Crosby-Caulfield	3-18			
Where There's Life	Hope-Hasso	4-15			
REISSUES					
Jungle Princess, The	Lamour-Milland		9-1		
Plainsman, The	Cooper-Arthur		9-1		

COMPLETED —— 1945-46 ——

BLOCK NO. THREE

Masquerade In Mexico (96)	Lamour-Cordova	1-8	2-22	4512	12-10
Miss Susie Slagle's (87)	Tufts-Lake	9-18	3-8	4513	12-10
Tokyo Rose (66)	Barr-Massen		2-8	4511	12-10

BLOCK NO. FOUR

Blue Dahlia, The (99)	Ladd-Lake	4-2	4-19	4518	2-18
They Made Me A Killer (65)	Lowery-Britton	7-9	5-3	4517	2-18
Virginian, The (T) (90)	McCrea-Britton	11-13	4-5	4516	2-18
Well-Groomed Bride, The (75)	Milland-deHavilland	2-19	5-17	4519	2-18

BLOCK NO. FIVE

Bride Wore Boots, The (82)	Stanwyck-Cummings	8-6	5-31	4521	4-1
Hot Cargo (57)	Rogers-Reed		6-28	4523	3-18
Our Hearts Were Growing Up (122)	Donlevy-Russell	3-5	6-14	4522	4-1
To Each His Own (122)	deHavilland-Lund	7-9	7-5	4524	3-18

BLOCK NO. SIX

O. S. S. (107)	Ladd-Fitzgerald	2-18	7-26	4526	5-13
Searching Wind, The (108)	Young Sidney	1-21	8-9	4527	5-13
Strange Love of Martha Ivers (116)	Stanwyck-Heflin	10-15	9-13	4528	5-13
Details under title: Love Lies Bleeding					
Swamp Fire (70)	Weissmuller-Grey	11-12	9-6	4529	5-13

SPECIALS

Monsieur Beaucaire (T) (93)	Hope-Caulfield	9-17	8-30	4532	5-27
Road to Utopia, The (90)	Crosby-Hope-Lamour	12-13	3-22	4531	12-10

PRC

1946-47 Features	(23)	Completed (5)	In Production (1)
Westerns	(14)	Completed (4)	In Production (0)
1945-46 Features		Completed (19)	In Production (0)
Westerns		Completed (16)	In Production (0)

NEW PRODUCTIONS

RED STALLION (Cinecolor)
Animal Yarn—Started October 1
Cast: Robert Paige, Noreen Nash, Ted Donaldson, Jane Darwell.
Director: Lesley Selander Producer: Ben Stoloff
Story: Boy's faith converts horse into a great racing animal

PHILO VANCE'S GAMBLE
Mystery—Started September 30
Cast: Alan Curtis, Sheila Ryan, Frank Jenks.
Director: Reginald Le Borg Producer: Howard Welsch
Story: Vance asked to write book about murder of Publisher's ex-partner. In his writing, he runs down the killer in twin murder

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED —— 1946-47 ——					
Born To Speed					
Details under Eagle-Lion heading	Sands-Wolf	8-19			
Brute Man, The	Hatton-Adams	11-26	10-1		
Details under Universal Release Chart					
Drifting River	Dean-Ates	7-22	10-1		
Her Sister's Secret (85)	Coleman-Reed	10-29	9-23		
Lighthouse	Litel-Lang	9-30			
Return of Rin-Tin-Tin, The (V)	Rin-Tin-Tin-Woods	9-16			
Stars Over Texas	Dean-Ates	9-16	11-18		
Tumbleweed Trail	Dean-Ates	9-2			
Wild West	Dean-Ates	5-27	11-1		
Details under title: Melody Round-Up					
—— 1945-46 ——					
Accomplice (68)	Arlen-Borg		9-29		
Ambush Trail (58)	Steele-Saylor		2-17		
Avalanche (68)	Cabot-Borg	3-4	6-20		5-21
Blonde For A Day (67)	Beaumont-Walker	5-3	8-22		8-19
Details under title: Blondes On the Loose					
Caravan Trail, The (Cinecolor) (65)	Dean-Carlin	10-1	4-20		4-29
Club Havana (62)	Lindsay-Neal	5-28	10-23		11-26
Colorado Serenade (68)	Dean-Ates		6-30		
Danny Boy (66)	Henry-Johnson	8-6	1-8		
Detour (69)	Savage-Neal	6-25	11-30		12-24
Devil Bat's Daughter	LaPlanche-James	1-21	4-15		
Don Ricardo Returns	Colby-Isabelita	8-19	10-21		
Down Missouri Way	O'Driscoll-Wright	4-29	8-15		
Details under title: Missouri Hayride					
Enchanted Forest, The (Cinecolor) (80)	Lowe-Joyce	1-22	12-8		10-1
Flying Serpent, The (60)	Lewis-Kramer	9-3	2-20		2-18
Gas House Kids	Halop-Lowery	8-19	10-14		
Gentlemen with Guns	Crabbe-St. John	1-21	3-27		
Ghost of Hidden Valley	Crabbe-St. John	4-29	6-3		
How Do You Do? (83)	Gordon-Windsor	8-6	12-24		11-26
I Ring Doorbells (67)	Shayne-Gwynne	10-2	2-25		9-16
Lady Chase	Lowery-Savage	9-2	10-21		
Details under title: Lady Killer					
Larceny in Her Heart (68)	Beaumont-Walker	3-18	7-10		6-10
Details under title: Crime in The Night					
Lightning Raiders (61)	Crabbe-St. John	10-15	1-7		
Mask of Diijon (73)	Von Stroheim-Bates	11-26	4-9		8-19
Murder Is My Business (65)	Beaumont-Walker	12-26	4-10		5-13
Navajo Kid (59)	Steele-Saylor	10-15	11-21		
Overland Riders (54)	Crabbe-St. John	6-24	8-21		
Details under title: Buster Crabbe No. 8					
Prairie Badmen	Crabbe-St. John	4-29	7-17		
Details under title: Dangerous Men					
Prairie Rustlers (55)	Crabbe-St. John	9-17	11-7		
Details under title: Buster Crabbe No. 1					
Queen of Burlesque (67)	Ankers-Young	4-1	7-24		8-5
Romance of the West (60)	Dean-Barton	8-6	3-20		
Secrets of A Sorority Girl	Ware-Vallin		8-1		9-16
Six Gun Man (60)	Steele-Carlin	10-29	2-1		
Details under title: Six-Gun For Hire					
Strange Holiday (61)	Rains-Holden		9-2		9-30
Stranger of The Swamp (60)	LaPlanche-Edwards	9-3	1-1		
Terrors On Horseback (54)	Crabbe - St. John	1-21	8-14		
Thunder Town (57)	Steele-Saylor	12-10	4-10		
Details under title: Man Without a Gun					
Wife of Monte Cristo, The (81)	Loder-Aubert	8-6	4-23		4-1

REPUBLIC

1946-47 Features	Completed (10)	In Production (1)	
Westerns	Completed (5)	In Production (1)	
Serials	Completed (0)	In Production (0)	
1945-46 Features	(10)	Completed (38)	In Production (0)
Westerns	(16)	Completed (23)	In Production (0)
Serials	(4)	Completed (4)	In Production (0)

NEW PRODUCTIONS

OUTLAW OF SIOUX CITY
Western—Started October 2
Cast: Allan Lane, Bobby Blake, Peggy Stewart.
Director: R. G. Springsteen Producer: Sidney Picker
Story: Not available See next issue.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Hit Parade, The	Albert-Moore	9-16			
COMPLETED —— 1946-47 ——					
Affairs of Geraldine	Withers-Withers	1-21			
Details under title: Lonely Hearts Club					
Apache Rose	Rogers-Evans	9-2			
Calendar Girl	Frazee-Marshall	7-8			
Heldorado	Rogers-Evans	7-22			
Magnificent Rogue, The	Roberts-Douglas	7-8	10-15		
Angel and the Outlaw	Wayne-Russell	4-29			
Fabulous Suzanne, The	Britton-Vallee	3-18			
I've Always Loved You (T) (117)	McLeod-Dorn	8-20			9-30
Details under title: Concerto					
Oregon Trail Scouts	Lane-Wentworth	9-2			
Pilgrim Lady, The	Mara-Douglas	3-18			
Details under title: The Inner Circle					
Sioux City Sue	Autry-Roberts	6-24			
Spoilers of The North	Kelly-Booth	8-19			
That Brennan Girl	Dunn-Freeman	5-13			
That's My Girl (Trucolor)	Barry-Roberts	8-6			
Trail To San Antone	Autry-Stewart	8-19			
Winter Wonderland	Roberts-Drake	5-13			
Details under title: Snow Cinderella					
—— 1945-46 ——					
Alias Billy The Kid (56)	Carson-Stewart	12-24	4-17	555	
California Gold Rush (56)	Elliott-Fleming	4-30	2-4	565	
Cat Man of Paris, The (65)	Osmond-Aubert	10-1	4-20	514	
Conquest of Cheyenne (56)	Elliott-Fleming	10-29	7-22	568	
Crime of the Century (56)	Bachelor-Browne	10-29	2-28	511	6-24
Crimson Ghost, The (Serial)	Stirling-Quigley	4-15	10-26	584	
Earl Carroll's Sketchbook (90)	Moore-Marshall	3-18	8-13	530	9-2
El Paso Kid	Carson-Harmon		5-22	556	
Daughter of Don Q (Serial)	Booth-Allen	1-21	7-27	583	
Days of Buffalo Bill (56)	Carson-Stewart	10-1	2-8	554	
French Key, The (67)	Dekker-Ankers	10-29	5-18	519	7-8
Gay Blades (67)	Ashley-Rogers	12-10	1-25	509	4-29
G. I. War Brides (69)	Ellison-Lee	4-29	8-12	528	10-14
Guy Could Change, A (65)	Lane-Frazee	6-25	1-27	508	2-4
Glass Alibi, The (68)	Wrixon-Fowley	12-24	4-27	516	5-27
Home in Oklahoma	Rogers-Evans	6-24	11-8		
Home On the Range (55)	Hale-Booth	11-26	4-18	5501	4-29
Details under title: West of God's Country					
In Old Sacramento (89)	Moore-Elliott	12-10	5-31	517	5-13
Invisible Informer (57)	Stirling-Henry	2-18	8-19	529	
Inner Circle, The	Douglas-Roberts	2-18	8-7	526	
King of the Forest Rangers (Serial)	Thompson-Talbot	10-15	4-27	582	
Last Crooked Mile, The (67)	Barry-Savage	12-10	8-9	527	9-30
Last Frontier Uprising (Magnacolor)	Hale-Booth		10-22		
Madonna's Secret, The (79)	Lederer-Patrick	10-1	2-16	510	3-18
Man from Rainbow Valley (M) (57)	Hale-Booth	2-18	6-14	5502	7-22
Murder in the Music Hall (84)	Ralston-Marshall	10-29	4-10	512	3-4
My Pal Trigger (75)	Rogers-Evans	3-4	7-12	5541	7-22
Mysterious Mr. Valentine	Stirling-Henry	6-10	9-3	531	
Night Train to Memphis (67)	Acuff-Mara	11-12	7-12	523	8-19
One Exciting Week (69)	Pearce-Harris	12-24	6-8	521	7-8
Out California Way (M)	Hale-Booth	4-29	9-6		
Passkey to Danger (58)	Bachelor-Mara		5-11	518	8-19
Phantom Rider, The (Serial)	Kent-Stewart	8-6	1-26	581	
Plainsman and The Lady	Elliott-Ralston	4-29			
Rainbow Over Texas (65)	Rogers-Evans	4-1	5-9	448	6-10
Red River Renegades (55)	Carson-Stewart	4-1	7-25	557	
Rendezvous With Annie (89)	Albert-Marlowe	3-18	7-19	525	9-2
Rio Grande Raiders (56)	Carson-Stewart		9-9	558	
Roll On, Texas Moon (68)	Rogers-Evans	5-13	9-12	542	
Details under title: Shine On Texas Moon					
Rough Riders of Cheyenne (56)	Carson-Stewart	5-14	11-1	552	
Santa Fe Uprising	Lane-Wentworth	3-18			
Scotland Yard Investigator (68)	VonSt'heim-Bachelor	2-19	9-30	501	
Sheriff of Redwood Valley (56)	Elliott-Fleming	7-23	3-29	566	
Song of Arizona (68)	Rogers-Evans	12-24	3-9	447	4-15
Song of Mexico (57)	Mara-Barrier		12-28	506	5-27
Spectre of the Rose (90)	Kurov-Essen	11-26	7-5	524	6-10
Strange Impersonation, A (68)	Marshall-Gargan	8-6	3-16	513	4-1
Sun Valley Cyclone (55)	Elliott-Fleming	9-17	5-10	567	
Traffic In Crime (56)	Richmond-Mara	4-1	6-28	522	
Undercover Woman (56)	Bachelor-Livingston	11-26	4-15	511	9-2
Details under title: Passkey to Danger					
Under Nevada Skies (69)	Rogers-Evans	4-15	8-26	541	9-16
Valley of the Zombie, The (56)	Booth-Livingston	9-17	5-24	520	7-8
Vigilantes of Boom Town	Lane-Blake	5-27			
Wagon Wheels Westward (56)	Elliott-Fleming	4-16	12-21	564	
Woman Who Came Back, The (68)	Kelly-Loder	4-30	12-13	507	1-21
Details under title: The Web					

RKO-RADIO

1946-47 Features	Completed (30)	In Production (5)
1945-46 Features	Completed (39)	In Production (0)

NEW PRODUCTIONS

TARZAN AND THE HUNTERS

Adventure-Series—Started September 21

Cast: Johnny Weissmuller, Brenda Joyce, Johnny Sheffield, Patricia Morison.

Asst. Producer-Director: Kurt Neumann Producer: Sol Lesser

Story: More in the inevitable adventures of the Ape-man.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Bachelor and The Bobby-Soxer, The	Grant-Loy	8-6			
Banjo	Moffett-White	9-16			
They Won't Believe Me	Young-Hayward	8-19			
Time To Kill, A	Fonda-Bel Geddes	9-16			
COMPLETED — 1946-47					
BLOCK NO. ONE					
Great Day (69)	Robson-Portman	Foreign		705	7-22
Lady Luck (97)	Young-Hale	10-29		702	7-22
Sister Kenny (116)	Russell-Knox	11-12		701	7-22
Step By Step (62)	Tierney-Jeffreys	1-21		703	7-22
Sunset Pass (60)	Warren-Leslie	12-10		704	7-22
BLOCK NO. TWO					
Child of Divorce	Moffett-Toomey	3-4			
Criminal Court (62)	Conway-O'Driscoll	3-18			9-2
Deadlier Than The Male	Trevor-Tierney	5-27			
Genius At Work (61)	Carney-Brown	9-3			8-19
Nocturne	Raft-Barl	5-13			
NOT DESIGNATED					
Amazing Mr. Hammer, The	O'Brien-Slezak	6-24			
Details under title: Riffraff					
Beat the Band	Langford-Krupa	6-24			
Best Years of Our Lives, The	Loy-March	4-29			
Code of The West	Warren-Alden	7-22			
Devil Thumbs A Ride, The	Tierney-Leslie	7-8			
Dick Tracy vs. Cueball	Conway-Jeffreys	4-1			
Falcon's Adventure, The	Conway-Meredith	4-29			
Honeymoon	Temple-Madison	4-1			
Fascinating Nuisance	Williams-Hale	2-4			
Details under title: Master Minds					
It's A Wonderful Life	Stewart-Reed	4-29			
Katie For Congress	Young-Cotten	5-27			
Locket, The	Day-Aherne	4-1			
San Quentin	Tierney-Carr	8-19			
Secret Life of Walter Mitty (T)	Kaye-Mayo	4-29			
Sinbad The Sailor (T)	Fairbanks-O'Hara	3-4			
Song of the South	Disney Cartoon Feature				
Trail Street	Scott-Jeffreys	8-19			
Vacation In Reno	Haley-Jeffreys	2-4			
Woman on The Beach	Bennett-Ryan	2-4			
Details under title: Desirable Woman					
SPECIALS					
Notorious (101)	Bergman-Grant	10-29		761	8-5
COMPLETED — 1945-46					
BLOCK NO. THREE					
Cornered (102)	Powell-Cheirel	7-9		612	12-24
Hotel Reserve (79)	Mason-Mannheim	Foreign		615	12-24
Dick Tracy (61)	Conway-Jeffreys	6-11		613	12-24
Sing Your Way Home (72)	Haley-Jeffries	12-11		614	12-24
Spiral Staircase, The (83)	McGuire-Brent	9-3		611	1-7
Details under title: Some Must Watch					
BLOCK NO. FOUR					
Deadline at Dawn (83)	Hayward-Williams	5-28		617	3-4
From This Day Forward	Fontaine-Stevens	9-3		616	3-4
Details under title: All Brides are Beautiful					
Game of Death (70)	Loder-Long	2-19		619	12-10
Details under title: The Most Dangerous					
Riverboat Rhythm (64)	Errol-Newton	7-9		620	3-4
Tarzan and the Leopard Woman (72)	Weismuller-Joyce	8-10		618	2-18
BLOCK NO. FIVE					
Badman's Territory (98)	Scott-Richards	10-1		622	4-29
Ding Dong Williams (62)	Vernon-McGuire	5-14		623	4-29
Partners in Time (76)	Goff-Lauck			625	4-29
Truth About Murder, The (63)	Granville-Conway	7-23		624	4-29
Details under title: The Lie Detector					
Without Reservations (107)	Colbert-Wayne	10-29		621	5-13
Details under title: Thanks God, I'll Take It From Here)					
BLOCK NO. SIX					
Bamboo Blonde (68)	Langford-Wade	9-17		630	6-24
Bedlam (79)	Karloff-Lee	8-6		628	5-13
Details under title: A Tale of Bedlam					
Crack-Up (93)	O'Brien-Trevor	1-21		627	6-24
Falcon's Alibi, The (62)	Conway-Corday	8-20		629	5-13
Till the End of Time (105)	McGuire-Madison	10-29		626	6-24
Details under title: The Dream of Home					
SPECIALS					
Along Came Jones (90)	Cooper-Young	11-27		681	6-25
Bells of St. Mary's, The (125)	Crosby-Bergman	3-5		661	11-26
Heartbeat (102)	Rogers-Aumont	8-20		662	4-29
Kid From Brooklyn, The (T) (114)	Kaye-Mayo	6-25		652	4-1
Make Mine Music (75)	Disney Cartoon Feature			692	4-29
Stranger, The (95)	Robinson-Young	10-29		683	5-27
Tomorrow Is Forever (105)	Colbert-Welles	4-2		682	1-21
Wonder Man (T) (98)	Kaye-Mayo	7-24		651	4-30
REISSUE					
Pinocchio (T)	Disney Cartoon Feature			691	

20th CENTURY-FOX

1946-47 Features	Completed (21)	In Production (3)
1945-46 Features	Completed (35)	In Production (0)

NEW PRODUCTIONS

BACKLASH (Details September 30)

Story: Wife victimized by jealous husband who [illegible] suicide to involve his wife as murderess.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Boomerang	Andrews-Wyatt	9-30			
Homestretch (T)	Wilde-O'Hara	7-22			
I Wonder Who's Kissing Her Now (T)	Haver-Stevens	8-6			
1946-47					
Backlash	Travis-Rogers	9-30			
Black Beauty (74)	Freeman-Denning	12-10	Sept.	636	8-19
Boo, Son of Battle (T)	Garner-McCallister	7-22			
Details under title: The High Window					
Bowery, The	Raft-Beery	Reissue	Oct.	642	
Brasher Doubloon, The	Montgomery-Guild	7-22			
Carnival in Costa Rica (T)	Haymes-Holm	4-29			
Claudia and David (78)	McGuire-Young	3-18	Sept.	637	8-5
Dangerous Millions	Taylor-Drake	7-8			
Enchanted Voyage, The (T)	Payne-Haver	5-14			
Details under title: Wake Up and Dream					
Late George Apley, The	Colman-Cummins	7-8			
Home Sweet Homicide (70)	Bari-Scott	3-18	Oct.	640	8-5
If I'm Lucky (79)	Blaine-James	4-29	Sept.	633	9-2
Details under title: That's for Me					
Margie (T)	Craine-Young	2-18	Nov.	646	
My Darling Clementine (T)	Fonda-Darnell	4-29	Nov.	645	
Razor's Edge, The	Power-Tierney	4-15			
Shocking Miss Pilgrim, The (T)	Grable-Haymes	12-10			
Strange Journey (65)	Kelly-Massen	5-27	Oct	643	9-16
Details under title: Flight To Paradise					
Sun Valley Serenade (—)	Henie-Payne	Reissue	Sept.	641	
13 Rue Madeleine	Cagney-Annabella	6-10			
Three Little Girls in Blue (T) (90)	Haver-Montgomery	11-26	Oct.	639	9-16
Wanted for Murder	Portman-Grey	Foreign	Nov.	644	
COMPLETED — 1945-46					
NOT DESIGNATED					
Anna and The King of Siam (128)	Dunne-Harrison	12-10	Aug.	634	6-10
Behind Green Lights (64)	Landis-Gargan	10-1	Feb.	620	2-4
Details under title: Precinct 33					
Bell for Adano, A (103)	Hodiak-Tierney	11-13	Aug.	601	7-9
Centennial Summer (T) (102)	Crain-Wilde	9-17	Aug.	633	6-10
Cluny Brown (100)	Jones-Boyer	12-24	June	628	5-27
Colonel Effingham's Raid (70)	Bennett-Eythe	12-25	Feb.	610	10-15
Dark Corner, The (99)	Ball-Stevens	12-10	May	625	4-15
Deadline For Murder (65)	Kelly-Ryan	3-18	Aug.	635	6-24
Do You Love Me? (91)	O'Hara-Haymes	4-30	May	626	4-29
Doll Face (80)	Miranda-O'Keefe	8-20	Jan.	617	12-24
Dragonwyck (103)	Tierney-Price	3-5	Apr.	623	3-18
Fallen Angel (97)	Faye-Andrews	5-14	Dec.	612	10-29
Jesse James (106)	Power-Fonda	Reissue	Feb.	618	
Junior Miss (94)	Garner-Joslyn	2-19	Aug.	603	6-25
It Shouldn't Happen To A Dog (70)	Landis-Joslyn	2-4	July	632	5-27
Johnny Comes Flying Home (65)	Stewart-Crane	11-26	Apr.	624	4-1
Leave Her To Heaven (T) (110)	Tierney Wilde	5-28	Jan.	614	12-24
Rendezvous 24 (70)	Gargan-Palmer	1-21	May	627	5-13
Return of Frank James (92)	Fonda-Tierney	Reissue	Feb.	619	
Shock (70)	Price-Barl	10-15	Feb.	615	1-21
Somewhere In the Night	Hodiak-Guild	12-10	June	629	5-13
Smoky (T) (87)	MacMurray-Baxter	7-23	July	631	6-24
Strange Triangle (65)	Hasso-Shepperd	1-7	June	630	5-27
Sentimental Journey (94)	Payne-O'Hara	10-1	Mar.	621	2-18
Walk in the Sun (117)	Andrews-Conte	8-11	Mar.	616	12-24
Details under UA Release Chart					
Yank in London, A (106)	Neagle-Harrison	Foreign	Mar.	622	3-4

UNITED ARTISTS

1945-46 Features	Completed (44)	In Production (5)

KEY TO PRODUCERS

Small (Sml); Rogers (Rgs); Vanguard (Van); Crosby (Cby); Bill Boyd (BB); Pressburger (Psb); Ripley-Monter (RM); Bogeaus (Bog); Stromberg (Smg); Levey (Lev); Cowan (Cow); Stone (Stn); Selznick (Szk); Nebenzahl (Neb); Lesser (Les); Loew-Lewin (LL); Eagle-Lion (GFD); Cagney (Cgy); Bronston (Brn); California (Cal); Chaplin (Chn).

NEW PRODUCTIONS

RED RIVER (Details September 30)

Story: First cattle drive from Texas to Kansas [illegible]

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Carnegie Hall	Hunt-Prince			LeB-M	
Miracle Can Happen, A	All-Star	8-5		Bog-Mer	
New Orleans	deCordova-Patrick	9-30		Lev	
Red River	Wayne-O'Sheridan	9-30		Hawks	
Vendetta	d George-Brooke	8-19		Sts	
COMPLETED — 1945-46					
Abie's Irish Rose	Dru-Chekhov	4-29		Cby	
Abilene Town (89)	Scott-Dvorak	8-6	1-11	Lew	1-21
Details under title: Abilene					

Adventures of Don Coyote (C)	Martin-Rafferty	8-19			R-C	
Angel On My Shoulder (102)	Muni-Baxter	1-21	9-20		Rys	9-30
Details under title: Me and Mr. Satan						
Bachelor's Daughters, The (89)	Russell-List	4-1	9-6		Stn	9-30
Blithe Spirit (T) (94)	Cummings-Harrison	Foreign	12-14		GFD	10-1
Breakfast in Hollywood (93)	Breneman-Granville	8-20	2-22		Gld	1-21
Caesar and Cleopatra (T) (126)	Olivier-Leigh	Foreign	8-16		GFD	9-2
Captain Kidd (89)	Laughton-Britton	2-5	10-19		Bog	8-20
Chase, The	Cummings-Morgan	6-24			Neb	
Curley	Rafferty-Olsen	5-27			Roach	
Dangerous Venture	Boyd-Alexander	8-5			Rachmil	
Dishonored Lady	Lamarr-O'Keefe	5-27			Smg	
Devil's Playground, The (62)	Boyd-Clyde	5-27			B.B	9-30
Diary of A Chambermaid (87)	Goddard-Hatfield	7-23	2-15		Bog-Mer	2-18
Duel In the Sun (T)	Jones-Cotten	3-19			Szk	
Fabulous Joe, The	Abel-Grahame	8-6			Roach	
Fabulous Dorseys, The	Dorsey-Blair	8-5			Rgs	
Getting Gertie's Garter (72)	O'Keefe-McDonald	6-25	11-30		Sml	12-10
Fanny by Gaslight	Mason-Calvert	Foreign			GFD	
Fool's Gold	Boyd-Clyde	6-24			B.B	
Henry V (T) (134)	Olivier-Newton	Foreign			GFD	4-29
Here Comes Trouble (Cinecolor)	Tracy-Lloyd	6-24			Roach	
Hoppy's Holiday	Boyd-Ware	9-30			Rchl	
Johnny in the Clouds (88)	Montgomery-Mills	Foreign	3-15		GFD	12-10
Little Iodine (57)	Marlowe-Cramer	4-29	10-11		R.C	9-16
Mr. Ace (84)	Raft-Sidney	3-4	8-2		Bog	10-14
Details under title: Mr. Ace and the Queen						
Monsieur Verdoux	Chaplin-Raye	6-24			Chn	
Details under title Comedy of Murders						
Night in Casablanca, A (8?)	Marx Brothers	10-15	5-10		LL	5-13
Outlaw, The (114)	Russell-Huston		2-8		Hug	4-1
Paris—Underground (97)	Bennett-Fields	1-22	9-14		Bnt	10-29
Private Affairs of Bel Ami	Sanders-Lansbury	5-13			Low	
Rebecca (130)	Fontaine-Olivier	Reissue	4-26		Szk	
Red House, The	Robinson-McCallister	5-13			Lsr	
Scandal in Paris, A (100)	Sanders-Hasso	10-29	3-19		Psb	8-5
Sin of Harold Diddlebock, The	Lloyd-Walburn	10-1			Stg	
Spellbound (113)	Bergman-Peck	7-24	12-28		Szk	11-12
Details under title: House of Dr. Edwardes						
Strange Bedfellows	Bracken-Lane	7-8				
Strange Woman, The	Lamarr-Sanders	12-24	10-25		Smg	
Susie Steps Out	Bruce-Caldwell	5-27			R.C	
Details under title: Miss Television						
2000 Women	Robson-Calvert	Foreign			GFD	
Young Widow (98)	Russell-Hayward	3-5	3-1		Smg	3-4
Whispering Walls	Boyd-Tate	9-2			Rel	
Whistle Stop (85)	Raft-Gardner	7-23	1-25		Neb	1-21
Who Killed Doc Robin? (C)	Olsen-Jannsen	9-30			Roach	
Details under Misc. Independents Chart						
Without Honor	Peck-Bennett	4-29			Bog	
Details under title: The Short, Happy						

UNIVERSAL-INTERNATIONAL

1946-47 Features		Completed (15)	In Production (1)
Serials		Completed (1)	In Production (0)
1945-46 Features	(48)	Completed (48)	In Production (6)
Westerns	(7)	Completed (7)	In Production (0)
Serials	(4)	Completed (4)	In Production (0)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
I'll Be Yours	Durbin-Drake	9-2			
—— 1946-47 ——					
Dark Mirror, The (85)	deHavilland-Ayres	4-1		Jnsn	
Flame of Tripoli (T)	DeCarlo-Brent	8-5			
London Town (T)	Field-Kendall	Foreign			
Magnificent Doll	Rogers-Niven	6-24			
Michigan Kid, The (C)	Hall-Johnson	4-29			
Murder Mansion	Goodwin-Grey	10-1			
Mysterious Mr. M. (Serial)	Martin-Blake	6-10	7-23	2581	
Notorious Gentleman	Harrison-Palmer	Foreign			
Pirates of Monterey (T)	Montez-Cameron	5-13			
Smash-Up	Hayward-Bowman	6-10			
Details under title: Love Takes a Holiday					
Song of Scherezade (T)	DeCarlo-Donlevy	1-21			
Details under title: Scherezade					
Stairway to Heaven (T)	Massey-Niven	Foreign			
Swell Guy	Tufts-Blyth	6-24			
Temptation	Oberon-Brent	4-29			
Details under title: Bella Donna					
They Were Sisters (108)	Mason-Calvert	Foreign	9-20		9-16
Vigilantes Return, The (Cinecolor)	Hall-Lindsay	7-22			

PRESTIGE PICTURES

Brief Encounter (85)	Johnson-Howard	Foreign			10-14
This Happy Breed	Newton-Johnson	Foreign		GFD	
I Know Where I'm Going	Hiller-Livesy	Foreign			
Johnny Frenchman	Rosay-Roc	Foreign			
Love Story	Lockwood-Granger	Foreign			
Captive Heart, The	Redgrave-Johns	Foreign			
COMPLETED —— 1945-46 ——					
Blondie Alibi (62)	Neal-O'Driscoll	1-21	4-12	527	4-15
Details under title: Design for Death					
Black Angel, The (81)	Duryea-Vincent	4-29	8-2	543	8-19
Details under title: Lesson in Love					
Cat Creeps, The (57)	Collier-Brady	1-21	5-17	532	6-10
Canyon Passage (T) (90)	Andrews-Hayward	9-3	7-26	541	8-5
Danger Woman (65)	Joyce-Porter	4-15	7-12	539	8-5
Details under title: Claudia's Wife					
Cuban Pete (61)	Arnaz-Smith	4-29	7-26	542	
Dark Horse (59)	Terry-Savage	4-1	7-19	540	
Dead of the Night (79)	Redgrave-Withers	Foreign	8-23	547	7-22
Dressed To Kill (72)	Rathbone-Bruce	2-4	6-7	534	6-24
Details under title: Prelude to Murder					
Gunmen's Code (54)	Grant-Adams	8-5	8-30	1107	
Her Adventurous Night (65)	O'Keefe-Walker	4-29	7-5	538	7-22
Details under title: He Meant No Harm					
Inside Job (65)	Foster-Rutherford	3-18	6-28	537	7-8
Details under title: Kelly Is My Name					
Killers, The (102)	Lancaster-Gardner	5-13	8-30	548	8-19
Lawless Breed, The (56)	Grant-Adams	7-22	8-16	1106	
Little Miss Big (61)	Holden-Simmons	3-4	8-30	549	
Lover Come Back (90)	Brent-Hall	3-18	6-21	536	6-24
Lost City of the Jungle (Serial)	Adams-Haydn	2-18	4-23	1881	
Madonna of the Seven Moons (88)	Calvert-Granger	Foreign	4-5	526	6-10
Night in Paradise (T) (84)	Oberon-Bey	1-8	5-3	529	4-29
Rustlers' Roundup (56)	Grant-Adams	7-8	8-9	1105	
Run-Around, The (88)	Cameron-Raines	4-1	5-14	535	6-24
She Wolf of London, The (61)	Haden-Harvey	12-24	5-17	531	4-29
Details under title: Alibi in Ermine					
She Wrote the Book (75)	Davis-Oakie	2-4	5-31	533	5-27
Slightly Scandalous (62)	Ryan-Brady	5-13	8-2	544	9-2
So Goes My Love (88)	Loy-Ameche	11-22	4-19	528	4-15
Details under title: Genius in the Family					
Strange Conquest (63)	Wyatt-Cookson	2-4	5-10	530	5-13
Time of Their Lives, The (82)	Abbott-Costello	3-18	8-16	546	
White Tie and Tails	Duryea-Raines	7-8	9-30	550	
Wild Beauty (61)	Porter-Collier	6-10	8-9	545	10-14

WARNER BROTHERS

1946-47 Features	Completed (16)	In Production (7)
1945-46 Features	Completed (22)	In Production (0)

NEW PRODUCTIONS

MY WILD IRISH ROSE (T)
Musical—Started September 23
Cast: Dennis Morgan, Andrea King, Arlene Dahl, Ben Blue, William Frawley, Alan Hale, Sara Allgood, George Tobias.
Director: David Butler Producer: William Jacobs
Story: Life and Times of Tenor Chauncey Olcott

THE WOMAN IN WHITE
Mystery Drama—Started September 23
Cast: Eleanor Parker, Alexis Smith, Sydney Greenstreet, Gig Young, Agnes Moorhead, John Emery.
Director: Peter Godfrey Producer: Henry Blanke
Story: Hearts of an estate contrive against each other in setting of England, 1861.

DEEP VALLEY
Drama—Started September 23
Cast: Dane Clark, Ida Lupino, Wayne Morris.
Director: Jean Negulesco Producer: Henry Blanke
Story: Backwoods girl meets man who hates the world. Through her he finds happiness.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Night Unto Night	Lindfors-Reagan	9-30			
IN PRODUCTION					
Love and Learn	Carson-Vickers	9-16			
Possessed	Crawford-Heflin	6-24			
Details under title: The Secret					
Pursued	Wright-Mitchum	8-19			
COMPLETED —— 1946-47 ——					
Beast With Five Fingers, The	Alda-King	12-10			
Big Sleep, The (114)	Bogart-Bacall	10-31	8-31	601	8-19
Cheyenne	Morgan-Wyman	4-1			
Cloak and Dagger (106)	Cooper-Palmer	4-1	9-28	603	9-16
Cry Wolf	Flynn-Stanwyck	5-27			
Deception	Davis-Henreid	5-13	10-28	605	
Escape Me Never	Flynn-Lupino	11-26			
Life With Father (T)	Dunne-Powell	4-15			
Never Say Goodbye	Flynn-Parker	8-6	11-9		
Nobody Lives Forever (100)	Garfield-Fitzgerald	9-18	10-12	604	9-30
Nora Prentiss	Sheridan-Smith	1-21			
Details under title: The Sentence					
Shadow of A Woman (78)	King-Prince	2-19	9-14	602	9-2
Stallion Road	Reagan-Smith	4-15			
That Way with Women	Greenstreet-Vickers	2-18			
Details under title: A Very Rich Man					
Time, The Place and The Girl, The (T)	Morgan-Paige	4-2			
Two Mrs. Carrolls, The	Bogart-Stanwyck	5-14			
COMPLETED —— 1945-46 ——					
Burma Victory (63)	Documentary	2-16		512	
Cinderella Jones (88)	Leslie-Aldo	12-13	3-9	512	2-18
Devotion (107)	deHavilland-Lupino	11-16	4-20	517	4-15
Her Kind of Man (78)	Scott-Paige	8-20	5-11	518	4-29
Janie Gets Married (89)	Leslie-Hutton	4-16	6-22	520	6-10
My Reputation (94)	Stanwyck-Brent	11-29	1-26	510	1-21
Night and Day (T) (128)	Grant-Smith	6-25	8-3	523	7-22
Of Human Bondage (107)	Henreid-Parker	7-24	7-20	522	7-8
One More Tomorrow (87)	Sheridan-Moran	11-1	6-1	519	5-27
Saratoga Trunk (135)	Cooper-Bergman	3-8	3-30	514	12-10
Stolen Life, A (107)	Davis-Ford	2-19	7-6	521	5-27
Three Strangers (93)	Fitzgerald-Greenstreet	1-22	2-16	511	2-4
Two Guys From Milwaukee (90)	Morgan-Leslie	12-24	8-17	524	8-5
REISSUES					
City for Conquest	Cagney-Sheridan		4-13	515	
No Time for Comedy	Russell-Stewart		4-13	516	

MISC. INDEPENDENTS

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Arch of Triumph	Bergman-Boyer	7-22		Enterprise	
COMPLETED —— 1946-47 ——					
My Dog Shep	Neil-Chapman	9-2		SG-A	
Neath Canadian Skies	Hayden-Cooper			SG-A	
Queen of The Amazon	Morrison-Lowery	9-30		SG-A	
Renegade Girl	Curtiss-Savage	9-30		SG-A	
Ramrod	McCrea-Lake	6-20		Enterprise	
Rolling Home	Parker-Hayden	7-8		SG-A	
Details under title: One More Chance					

BROADWAY NEWSREEL

Except for two of the newer first-run films, "Cloak and Dagger" and "Two Years Before the Mast," business along the Main Stem is below the recent high levels, the unseasonably mild weather being blamed for the slump. "Cloak," which is supported by Alvino Rey and His Orchestra, equalled the all-time Strand record in its opening week-end and the total for the initial week was $80,000, close to the all-time high held by the previous Strand film, "The Big Sleep," which just completed six smash weeks..."Mast" gave the Rivoli its biggest opening week gross in the theatre's history, topping the former record-holder, "Love Letters," by 15 percent. The second week was not far below this figure and the Paramount picture is expected to play into November before the 20th-Fox "My Darling Clementine" comes in..."The Jolson Story" opening to long waiting lines on October 10th following the sensational eight week run of "Notorious," which grossed $1,300,000 and was seen by a total of 1,250,000 patrons, figures second only to "Random Harvest" and "Mrs. Miniver," which ran eleven and ten weeks respectively at the world's largest theatre. Also still in the highly-profitable class are two other straight-film attractions, "The Killers," which played to over one quarter of a million patrons in its first five weeks at the Winter Garden where the staff is at last getting a well-earned rest of regular hours after working around the clock, day and night, while the picture ran on a 24-hour schedule. Picture is expected to play into November before "The Notorious Gentleman" comes in..."Sister Kenny," which received a gala invitation opening and favorable reviews is also holding up well in its second week after a smash opener and is also expected to play into November.

The other stage-screen attractions have slumped considerably after good opening weeks, even "Three Wise Fools" and a strong stage bill headed by Paul Whiteman and His Orchestra and Roddy McDowall, dropping off so that only three weeks are scheduled before "No Leave, No Love" opens on October 17th..."Three Little Girls in Blue," and Beatrice Kay and Maurice Rocco on the Roxy stage, will also only stay three weeks after slipping badly following a $100,000 opening stanza. "Margie" comes in on October 17th and will probably stay until "The Razor's Edge" has its much-touted invitation world premiere on November 19th ."Monsieur Beaucaire," with Charlie Spivak and His Orchestra on the stage of the Paramount, is holding up well enough in its sixth and final week. "Blue Skies," which opens on October 16th, will be the Paramount's 20th Anniversary film, the 675 feature to play the theatre since it opened in November 1926...The only other new pictures on the Broadway scene are "Bachelor's Daughters," which had a fair opening week at the Gotham after two mild stanzas for Republic's "Rendezvous With Annie," and "Gallant Journey," which opened on October 9th at the Criterion after two below-average weeks for Universal's "Black Angel," this coming in after three mild stanzas for Republic's "I've Always Loved You."

Other films are also slipping badly including U.A.'s "Caesar and Cleopatra," now in its sixth week at the Astor where another film is expected in November before Selznick's "Duel in the Sun" comes in around the holidays. However, another U.A. film, "Mr. Ace," started its third good week at the Globe on October 12th while the two-a-day run of the same company's "Henry V" is now in its 16th week, five of them at the Golden where it will continue indefinitely..."If I'm Lucky" dropped way off in its third week at the Victoria and a re-issue, "The Westerner" opened on October 10th. "Night and Day" is now in its 13th and final week at the Hollywood, where business held up well enough but "Deception" is expected on October 17th..."The Raiders," an English-made documentary, drew critical raves and brought smash grosses to the Rialto where it is expected to continue until the long-awaited "The Outlaw" opens here and at the Gotham and Republic Theatres on October 26th. Meanwhile, the revival of Disney's "Fantasia" is doing nicely at the Republic..."Brief Encounter," the superb British-made, is attracting crowds to the class house, Little Carnegie, the total being 45,765 patrons in its first five weeks — sensational for this art theatre.

America's Independent Motion Picture Journal

Accurate

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Authoritative

THE *Film* BULLETIN

PRODUCTION SECTION

The Most Complete Report of Hollywood Studio Activities in The Motion Picture Industry

NEWS DIGEST

(Continued from Page 18)



Myron Sattler (left), Paramount's New York branch sales manager, takes Irving Dollinger of Independent Theatre Service and National Allied executive, and Mrs. Dollinger in tow at New York tradeshowing of the Paramount musical, "Blue Skies," at the Normandie Theatre.

and which afford the opportunity for the practice of discrimination in the granting of licenses." There would be no occasion to judge the "responsibility" of the bidders nor would it be necessary to consider whether the bidder has a theatre "adequate to show the picture on such run." It would eliminate the "partnerships with independent exhibitors which result from the defendants' insistence upon percentage playing" as well as such "monopolistic and vexatious practices" as checking of theatres and auditing of exhibitors' books and records.

Offers Auction Suggestions

The Conference offered several suggestions to make competitive bidding more workable, if it should be retained, noting that though they would be too late to be included in the Government's draft, they might be useful as counter proposals to a system which the defendants may submit. The proposals included (1) sealed bids submitted to the distributor within 10 days after the picture has been offered, available to inspection of all bidders upon opening and the license granted to highest bidder. (2) Each picture to be assigned a national release date with offer to license such picture on first-run in every competitive area made within 10 days of release date and each succeeding run follow this procedure at 10-day intervals.

Exhibs Notified of Acquisitions

The CIEA expressed its satisfaction with the Government provision enjoining the defendants from expanding their theatre holdings "in any manner whatever" but added that should acquisition plans be made under a preceding ruling, not only the Attorney General, but also all affected exhibitors be notified of these plans and that the latter be granted the right to be heard. It suggested that "reasonable" notice be not less than 60 days.

A brief as amicus curiae will be submitted to the court before Oct. 21 by the Conference, recommending the flat rental plan if auction selling is maintained, Myers said.

FINAL ARGUMENTS SET FOR OCTOBER 22

Final decree arguments in the anti-trust case will be heard by the Federal Court on October 22, according to the procedure arranged between counsel and Federal Judges John Bright and Henry Goddard. Arguments on the petitions of the American Theatres Association and the Confederacy of Southern Associations to intervene in the case to oppose auction selling as well as the plea of Lust Theatres of Washington reverse an arbitration award will be heard the day before, Oct. 21.

Both Robert L. Wright, Government counsel, and Wendell Berge, Assistant Attorney General in charge of the anti-trust division, voiced their opposition to intervention in the case, basing their objections on the fact that the Government is representing the public and the exhibitors and that the rights of the intervenors would be affected to no greater extent than those of any other exhibitors. The Department of Justice declared that it would not object to briefs offered by exhibitors as "amicus curiae."

AUCTION SELLING TAKES BEATING IN POLL

Final results on the MPTOA poll of exhibitors on auction selling and divorcement showed competitive bidding snowed under by a 276 to 20 vote, while divorcement was favored by a majority of 185 to 108. The poll was concluded last week after six weeks during which answers were received from exhibitors representing 961 theatres in 43 states.

MPTOA leaders' reaction to the Government proposals submitted last week was highly enthusiastic. Disclosed on the eve of the association's decree meeting in Washington, the proposals were hailed by Herman Levy, MPTOA general counsel, and Fred Wehrenberg, president, as coinciding with several of the suggestions made by MPTOA in a letter to the Department the week before registering objections to auction selling provisions, particularly the problems of overbuying, overbidding and operation at a loss which are now adequately covered by the final Government proposals, said Levy.

STRIKE GOES ON, SAG VOTES TO CROSS LINES

Dotted by sporadic clashes, the current jurisdictional strike smoldered in Hollywood as attempts were made to bring the dispute to a conclusion. Token picket forces were being maintained by the Conference of Studio Unions strikers at all studios, except Republic, where a group of 200 kept a vigil. CSU proposals for a settlement, made to the producers in a telegram, were dismissed as merely restating their demands instead of compromising to effect a settlement. The proposals called for the return to work, the acceptance by all parties of the AFL directive and the immediate completion of contracts.

The Screen Actors Guild, by a vote of 2,748 to 509, voted to ignore picket lines on the ground that it was a jurisdictional dispute and that closing of the studios would not solve the problem. The Guild said it would continue its campaign "to have the AFL set up arbitration machinery for the quick settlement of jurisdictional quarrels between unions before such quarrels result in work stoppages or strikes." An SAG caravan committee was sent to the AFL convention in Chicago for this purpose.

PARAMOUNT ANNOUNCES 22 FEATURES

Paramount has scheduled 22 features, tentatively, for release between the period beginning Nov. 22 and ending Sept. 1, 1947, Charles M. Reagan, vice-president in charge of distribution, revealed at a meeting of home office and regional executives convened to discuss sales and advertising-publicity problems evolving from new selling methods. In naming the films, Reagan said that the company would release as many films as it could "successfully handle and the market was capable of absorbing." "Two Years Before the Mast" is the initial production, with "Blue Skies" following on December 27.

Distributors must keep "product rolling to the theatres," declared Barney Balaban, president, to the confab, despite the fact that the "decree in its present form is burdensome because it necessitates complete reorganization of the method of buying and selling films." Balaban also voiced his belief that the proper exploitation of pictures under the new system of selling will bring a vast new audience to theatres, those that attend only sporadically.

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"QUOTES"

What the Newspaper Critics Say About New Films

'TWO YEARS BEFORE THE MAST'

PARAMOUNT

"Considerably hopped-up version of Richard Henry Dana's classic...As a nautical picture of adventure, romance, violence and character-building, it is not lacking in entertainment...Conclusion which attempts to dignify the picture only succeeds in watering down the picture's essential adventure-thriller quality... A recognizable hazard to the discriminating and a must for juveniles of all ages."—WINSTEN, N. Y. POST.

"Becomes an invoice of sheer brutalities...Typical Hollywood packet sailing under papers that have been conveniently forged...As such, it will generously provide some conventional blood-and-thunder thrills, some lurid displays of human torture and some salty glimpses of a ship at sea...Particular attention to the cat-o'-nine-tails and the belaying pins...But, the drama itself is rather random and peculiarly lacking in suspense." — CROWTHER, N. Y. TIMES.

"An able company performs the film with restrained and balanced intensity. It is only a pity that it is not more of a tough whole...More rugged aspects of life on a sailing ship are savagely underlined...Has the stuff of a memorable screen saga, but it is fuzzy around the edges."—BARNES, N. Y. HERALD TRIBUNE.

"Worthy of the proud tradition attached to the Richard Henry Dana novel...Aside from infrequent lapses, the movie surges through the excitement of its many episodes in rousing style...Huge cast, wisely selected and directed."—COOK, N. Y. WORLD-TELEGRAM.

'SISTER KENNY'

RKO RADIO

"A film of great power and artistry..Absorbing and moving... Has both integrity and dramatic impact...With the exception of a few faltering passages and a necessarily inconclusive ending, 'Sister Kenny' is haunting and superbly entertaining." — BARNES, N. Y. HERALD TRIBUNE.

"Rich and inspiring biography along conventional dramatic lines ...In its subject matter and construction, 'Sister Kenny' is a quite impressive film, fascinating in its discourse and moving in its appeal...As straight inspirational entertainment, this film is in the high-powered class. But it is simply because it does use dodges that go straighter to the heart than to the head that this reviewer questions its methods."—CROWTHER, N. Y. TIMES.

"Its stay at the RKO Palace will be based on its instructive content and the message...Integrity is likely to lead it to a considerable financial success with the more thoughtful segments of the movie audience...May have turned out to have less entertainment. But there is never a moment when it has less integrity." —COOK, N. Y. WORLD-TELEGRAM.

"Motion picture of great emotional and intellectual appeal... The most meaningful entertainment possible...Fine example of the semi-documentary film which is both entertaining and significant."—WINSTEN, N. Y. POST.

"In order to engage the usual movie audience, there's more artifice than honesty in the way occasionally the laughter follows the tear, the crash comes fast upon the heels of triumph, the romance perks up its uncertain little head. But Rosalind Russell's astonishingly honest and genuine performance and the sheer cinematic craftsmanship of the film make 'Sister Kenny' an enlightening and heart-warming experience."—AGER, PM.

'THREE LITTLE GIRLS IN BLUE'

20TH CENTURY-FOX

"Innocent and playful...Pleasant and hopeful surprise...Not that there's anything brilliant...Except possibly the glitter of its color...Nor is it in any way unique as a popular musical film. It is, to be honest about it, just a sprightly and happy show." — CROWTHER, N. Y. TIMES.

"Old formula...Since the show is gaudily tinted, the insignificant story is well lost in pantalettes, musical embellishments and pretty post-card backgrounds. Since most of the tunes are fetching and the performing is buoyant, it is a passable concoction of its kind."—BARNES, N. Y. HERALD TRIBUNE.

"Gay romp...Liveliest set of songs any musical movie has sported this year ..Her movie debut offers no more than a tantalizing sample of her babbled wit and nonsense sheathed wisdom. But there is enough to leave a lot of jubilant people eager to storm any movie theater in which Miss Holm cuts loose from now on...Movie prices are sky high these days, but so is the entertainment value of 'Three Little Girls in Blue'."—COOK, N. Y. WORLD-TELEGRAM.

"Craus with cerebration...Indeed there's such intense calculation going on to keep 'Three Little Girls in Blue' sweet and dear and simple, there's scarcely a moment free in which to recall Celeste Holm, lazily warming up in the wings."—AGER, PM.

"Delightful musical although Miss Holm doesn't come into the film until it is well along, she is the most dynamic and amusing personality in the picture...The outstanding songs are of hit-parade quality."—CAMERON, N. Y. NEWS.

'THREE WISE FOOLS'

METRO-GOLDWYN-MAYER

"You will need a soft heart — and, quite likely, an even softer head — to get any satisfaction out of Metro's 'Three Wise Fools'...Oozes the most egregious sentiment and drips verbal lollipops...Few sparks of interest that were kindled in earlier moments thoroughly drenched."—CROWTHER, N. Y. TIMES.

"Talented little actress is confined in a straitjacket of sentiment ...Mawkish fairy tale...Lacks restraint as well as wit or genuine whimsy. The result is a sugary fancy which Miss O'Brien, at seven, is much too old to believe." — GUERNSEY, N. Y. HERALD TRIBUNE.

"Commonplace style of little girl stories...Cloying combination of whimsy and sentimentality, so excessively sweet you may need several drinks afterward to get the flavor off your palate"— COOK, N. Y. WORLD-TELEGRAM.

"I come away from 'Three Wise Fools' filled with nothing but respect for the sporting instincts of actors Lionel Barrymore, Lewis Stone and Edward Arnold."—AGER, PM.

"Sort of picture that can be safely recommended as a punishment for teen-agers making a bid for precocious activities ...As for adults, only those with brogues, pointed ears, and a working knowledge of wurra-wurra dialect need apply."—WINSTEN, N. Y. POST.

'BLACK ANGEL'

UNIVERSAL

"If you're beginning to think that you're fed up on murder mysteries, and are looking for a final convincer before you swear off them forever, then, and only then, 'Black Angel' is recommended...Phantasmagoria of all the confusions, the cliches, and the irritations movie murder mysteries have submitted you to in the past."—AGER, PM.

"Mystery movie, too transparent to amount to much...Main event is the experiment aiming at making a heroic star of the man who has been playing some of Hollywood's foulest and most contemptible characters...Writers have not provided much in the way of incident or wit to keep things lively but a picture with such a cast, slow though it may be, cannot be altogether dull."—COOK, N. Y. WORLD-TELEGRAM.

"A chase mystery the suspense of which is somewhat diluted by affected direction and playing...Haphazard study in morbidity rather than a well integrated crime drama...Story is cut to a common cinema pattern ..Try so extravagantly for dark moodiness that the method overshadows the material and distorts it."—GUERNSEY, N. Y. HERALD TRIBUNE.

"Another shoddy example of hackneyed mystery writing. If the picture appears somewhat above average run-of-the-mill whodunit fare, this is a tribute to the versatile performance of Dan Duryea...Properly redolent of the lower depths, but unfortunately all this 'production' value has been squandered on a most undeserving script."—PRYOR, N. Y. TIMES.

'MR. ACE'

UNITED ARTISTS (BENEDICT BOGEAUS)

"Very dressy drama, lavish in everything but power of conviction...Femme audiences will be delighted with Sylvia's elegant wardrobe...Intelligent direction, something more than average formula picture story. Even when you think it's a little involved and silly, you can't help but be interested in how and where it will go from there...Adult fare. The kiddies, we're afraid would be bored sick with it."—THIRER, N. Y. POST.

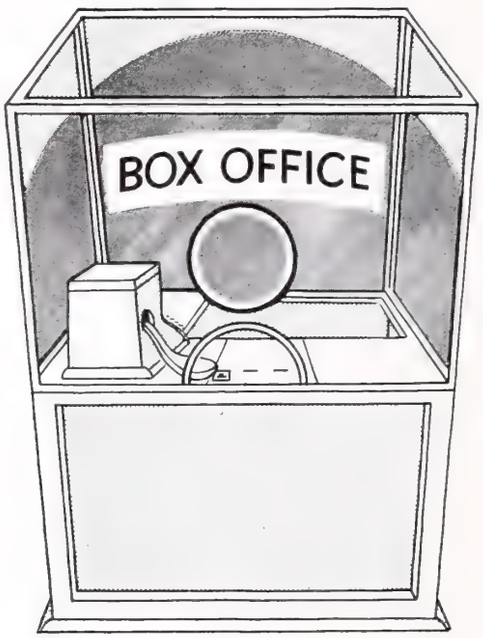
"Role of the idol of her public has done something to Sylvia Sidney, transforming her enchanting ways into effort and artificiality...George Raft continues his toneless, expressionless style."—COOK, N. Y. WORLD-TELEGRAM.

"Does not reveal anything not known heretofore nor does its rather obvious story...Make for exciting or convincing drama...Does promise much in some believable acting but delivers little else."—A.W., N. Y. TIMES.

"Shallow, unstimulating political drama...Vital subject though politics is for the dramatic arts, the juvenile conflicts and artificial events in 'Mr Ace' fall far short of doing it justice." — GUERNSEY, N. Y. HERALD TRIBUNE.

"Hollywood fake from beginning to end...Full of vague doubletalk."—PECK, PM.

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Film BULLETIN

America's Independent Motion Picture Journal

NOVEMBER 11, 1946

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'THE VERDICT' INTEREST-HOLDING MYSTERY IS SOLID PROGRAM FARE

'NOTORIOUS GENTLEMAN' ENGROSSING BRITISH FILM FOR ADULT TRADE

'VACATION IN RENO' FEEBLE COMEDY IN KEYSTONE TRADITION

'WANTED FOR MURDER' CHEAP BRITISH MURDER MELLER FOR DUALLERS

And Others, Pages 4, 6, 7, 8



RAFT ON A RAMPAGE . . .

of blasting action and tough-guy loving—to pin the murder rap on one of the ten beautiful brunette suspects in sensational playboy slayings!

RKO PRESENTS

GEORGE RAFT
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Screen Play by JONATHAN LATIMER



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RKO RADIO . . . 1 Special

'SONG OF THE SOUTH' DELIGHTFUL DISNEY BLEND OF LIVE & CARTOON CHARACTERS

Rates ● ● ● — except in action houses

RKO Radio (Walt Disney)
94 minutes
Ruth Warrick, Bobby Driscoll, Lauana Patten, James Baskett, Lucile Watson, Erik Rolf, Hattie McDaniel, Glenn Leedy, Mary Field, Gene Holland, "Nicodemus" Stewart, George Nokes, Johnny Lee.
Cartoon Director, Wilfred Jackson; Photoplay Director, Harve Foster.

Walt Disney comes forth with another wholesome and delightfully entertaining innovation in "Song of the South," a successful blending of cartoon and "live action" drama splendidly photographed in Technicolor. In addition to several familiar names, such as Ruth Warrick, to sell, this can boast of a real Disney story (missing in his last few cartoon features) which will appeal to adults almost as much as the youngsters, who are certain to "eat it up." Favorable word-of-mouth will boost business until it builds to smash grosses in naborhood and rural houses. Only about 30 percent of the footage is cartoon, the rest being a sentimental tale of a boy, living with his mother and grandmother on a Southern plantation, who is unhappy until his father returns to them. The simple, homespun fables told by a kindly old darky, patterned after Joel Chandler Harris' "Uncle Remus," about "Brer Rabbit" and his edventures with his Briar Patch enemies, "Brer Fox" and "Brer Bear," are quaintly comical and imaginative interludes which give a decided lift to the serious, solw-moving human tale. "Brer Rabbit" is a gay and excitable screwball, much like Donald Duck. while the dim-witted "Brer Bear" resembles Pluto. The scheming, gloation "Brer Fox" is a wholly original Disney creation and the birds, bees and butterflies are vivacious singing characters. Some of the latter mingle with the live figures of Uncle Remus and the youngsters as they trudge up a country road to furnish a singing accompaniment to a new hit tune, "Zip-a-De-Doo-Da." This and "Laughing Place" are both already receiving airwaves plugs and are likely Hit Parade entries. The Technicolor photography of the Southern woods and fields is a visual treat.

The story tells how Bobby Driscoll, small son of Erik Rolf, a crusading newspaper editor, is brought by his mother, Ruth Warrick, to the Southern plantation of his grandmother to get away from the unfavorable publicity his father's editorials have received in Atlanta. Bobby is unhappy without his father and he decides to run away but is stopped by Uncle Remus (James Baskett) a kindly old colored servant who tells him a story about Brer Fox which points a moral and brings him back to his mother. Later when Bobby goes frog hunting, he meets Luana Patten, a "poor white" youngster whose two little brothers make fun of his fine clothes. Luana gives Bobby a dog but, when his mother refuses to let him keep it, he asks Uncle Remus to take it. Later, Uncle Remus is chastsed by Miss Warrick for telling her son stories which confuse the boy and, when Luana is unable to attend the boy's birthday party, Bobby again runs away. This time, he is chased by a wild bull and injured and it is only when Uncle Remus tells him another story and his father arrives from Atlanta that he recovers.

The picture is notable for stand-out performances by James Baskett, an inspired choice for the venerable, understanding Uncle Remus, and by Bobby Driscoll, one of the screen's most natural and appealing child actors. Luana Patten is excellent as th grave little "poor white" youngster, Hattie McDaniel is the re-creation of a big, fat Southern mammy. Ruth Warrick and Lucile Watson are capable in the necessarily-shadowy roles of the adults whose reactions are not always clearly defined by a director who stresses the childish point of view.

LEYENDECKER

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WARNER BROS. . . . 1 November Release

'THE VERDICT' INTEREST-HOLDING MYSTERY FARE

Rates ● ● + generally; more in action spots

Warner Bros.
86 minutes
Sydney Greenstreet, Peter Lorre, Joan Lorring, George Coulouris, Rosalind Ivan, Paul Cavanagh, Arthur Shields, Morton Lowry, Holmes Herbert, Clyde Cook, Sarah Edwards, Art Foster, ian Wolfe, Janet Murdock, Milton Parsons, Crauford Kent.
Directed by Don Siegel.

A well-developed murder mystery, enhanced by shadowy photography and period settings and costumes, makes "The Verdict" solid program fare. Although romantic interest is lacking, the picture can top the average dualler and, with Sydney Greenstreet and Peter Lorre to attract the who-dun-it devotees, it should be strong in action houses. Greenstreet, who is not far afield from his snister "Fat Man" character as the calculating Scotland Yard inspector, and Lorre, a shuddery, yet mild-mannered and likable, artist, are again perfectly teamed to generate chills and suspense. Cutting might speed up the early scenes, but, in the main, Director Don Seigel diverts suspicion from the real murderer and keeps patrons guessing right up to the surprise denouement. Rosalind Ivan, who scores with a rich comedy characterization of a tippling housekeeper, has more to do than Joan Lorring, who repeats her familiar portrayal of a loose-moralled lady and sings one music hall number capably enough. George Coulouris, as Greenstreet's rival in the Yard, and Paul Cavanagh contribute stand-out performances.

Confronted with evidence that he has caused an inncocent man to be hanged, Sydney Greenstreet, suprintendent of Scotland Yard, is asked to resign to be replaced by his subordinate, George Coulouris. At a party given by Peter Lorre, Greenstreet's best friend who also despises Coulouris, Morton Lowry, nephew of the murdered woman for whom an innocent man was hanged, and Paul Cavanagh have a bitter argument. This is overheard by Joan Lorring, a music hall entertainer who had been waiting for Lowry and who also has words with him and threatens his life. When Greenstreet and Rosalind Ivan, Lowry's landlady, find the latter murdered in his bed, Coulouris immediately sispects both Miss Lorring and Cavanagh but both are later released. However, Coulouris doubts Cavanagh's alibi and uncovers circumstantial evidence which brings him to trial. After Cavanagh is found guilty, Greenstreet, who believes in his innocence, goes to France to locate a lady with whom he had secretly spent the night of the murder. When this last hope fails, Greenstreet goes with Peter Lorre, who admits he knows the real murderer but wants to see Coulouris make a fool of himself, to stop the execution. Greenstreet then admits he had committed the perfect crime by taking Lowry's life after he had discovered he had murdered the woman for whom an innocent had been hanged.

DENLEY

BOX OFFICE RATING: ● Poor ● ● Average ● ● ● Good ● ● ● ● Excellent

EDITORIAL

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MEAT AND POTATOES

If this voice seems to be frequently expressing its concern for the problems of the mass of smaller theatre operators, it is primarily because they appear to receive so little consideration from the moguls who fashion the destinies of the motion picture industry.

Hollywood seems to think almost exclusively in terms of the deluxe first-run theatres particularly in recent years when an abnormal wartime prosperity has directed so much of the business into the prior-run houses. This has led the major film makers to concentrate more than ever on the type of product that first-runs require and to decrease or actually eliminate the program pictures that were the staff of life for the average subsequent run theatres.

Comoanies like 20th Century-Fox, Warner Bros., M-G-M and Paramount have gradually shrunk their output, curtailing minor product and lavishing lush extravagance on their "supers". Their spending soree seems to take little cognizance that the war prosperity is over, an attitude fraught with danger.

The "B" product from these studios has been condensed into a mere trickle that oozes into the parched throats of the subsequent run. Universal, formerly one of the most prolific of the program producers, is cutting its minor product altogether as a result of its recent merger with International and Britain's J. Arthur Rank, thus more than halving its customary schedule and substituting a number of British films, which, while some have been eminently successful in metropolitan deluxers and class houses, are still inclined to lay a Royal egg at the boxoffice elsewhere.

Up to now, the deluxe first-runs apparently have been reaping the cream of the profits in the exhibition field, abetted by a public spending spree induced by the war. It is an unhealthy condition, for an industry, like a nation, whose wealth i s concentrated in a small minority, cannot hope to maintain a sound prosperity. The thousands of subsequent run exhibitors, the "common man" of the motion picture industry, who supply the bulk of exhibition grosses must continue to exist on a reasonable standard if the industry is to prosper as a whole.

As our national economy returns to normalcy, it is reasonable to anticipate that the flow of patronage will be rediverted from first-run deluxers to nabor-hoods and, conversely, as the former's grosses recede, the thousands of subsequent-run theatres become increasingly important as a source of income to the distributors. But, with few exceptions, the major film companies refuse to face this prospect.

Of all the majors, the most consistent program product, supporting a fair share of top bracket pictures, has been delivered by RKO during the past six months. Columbia, while it delivers only an occasional "A" picture, seems to recognize the market for programmers and is selling a separate contract for this type of product for the new season.

Thus, with no promise that the majors will either increase their output or relax their terms for their over-expensive product, more and more of the subsequent-runs are turning to the independent companies that deliver a volume of plain, solid meat and potatoes product, the less expensive, outright pictures that enable the exhibitor to operate his theatre 365 days a year.

Republic, Monogram, PRC, Screen Guild and the independent field generally are presented with great new opportunities by the majors' decrease in volume and the alert executives of these companies have shown that they are preparing to cash in. The keynote of their campaign is to improve the quality of their product without sacrificing quantity.

Republic's expansion program has been proceeding steadily. Talent has been signed in production, acting and direction. The Borzage deal was a great coup for the company and the recent pacting of producer-director Auer and stellar performers of the calibre of Nelson Eddy, Ilona Massey and John Carroll is further evidence of this company's steadfast route.

Over at Monogram, president Steve Broidy's announcement that the studio would produce 53 films during the next 12 months, more than any other studio in Hollywood, was heartening news. A new six-picture contract with the King Bros., producers of "Dillinger" and "Suspense", as well as Roy Del Ruth's continued activity promises increased quality. Monogram's quaint trade ad pointing out that "a good Bee often saves a sinking dAisy" has more than a modicum of truth.

PRC's product, augmented by Eagle-Lion affiliation, and the newly formed Screen Guild productions who recently announced that it was boosting its originally promised 22 features to 36 for the year is all music to the ear of the latter-run exhibitor.

Yes, the trend is there, dictated by old mother necessity. It is our belief that the haughty majors, before another full season has passed, will be tripping over one another in their eagerness to court once again the business of the backbone of the exhibition, the subsequent run.

20th CENTURY - FOX . . . 1 November Release

'WANTED FOR MURDER' CHEAP BRITISH MURDER MELLER FOR LOWER HALF

Rates ◒ ◒ in action spots; weak supporting dualler elsewhere

20th Century-Fox (Excelsior)
91 Minutes

Eric Portman, Dulcie Gray, Derek Farr, Roland Culver, Stanley Holloway, Barbara Everest, George Carney, Kathleen Harrison, Jenny Laird, Bill Shine, Bonar Colleano, Edna Wood, John Ruddock.

Directed by Lawrence Huntington.

A cheap British murder melodrama, burdened with accent, an oft-told plot and lack of marquee names, "Wanted for Murder" is doomed to the nether slot on dual bills. In action houses, an exploitation shove built around the schizophrenic murderer and his female victims may lift this to fair returns. The typical British underplaying is conspicuous by its absence with the scales veering sharply toward the curtain-chewing style, particularly in Eric Portman's characterization of a dual personality murderer. Only Roland Culver's Scotland Yard inspector stands out and even he is stymied by the obvious plot-twistings, which certainly do not show off that celebrated organization's efficiency. However, the Yard's bungling was apparently necessary in order to stretch this out to 91 minutes, a length hardly suitable for the duals. In the time-honored tradition, the murderer's victims are lovely young women, and the formula is followed faithfully even to the melodramatic climax where the madman's final prey is the heroine cornered on a Hyde Park island with the youthful hero rowing to the rescue. The British flair for suspense pokes through only occasionally.

Eric Portman, a rich and respected London business man, is imbued with an urge to strangle young women, which he blames on his deceased father's delight in pursuing his job as official hangman. While Scotland Yard is puzzling over several of these strangle murders, Portman is brought under suspicion when his handkerchief is found near the scene of the crime. Despite several other clues, the chief inspector, Roland Culver, fails to obtain enough evidence to apprehend Portman, although he becomes convinced he is the culprit. As Scotland Yard gets closer, Portman, distraught by his murderous urges, attempts to get Dulcie Gray, a young shopgirl, to marry him in the hope that he will settle down to normalcy. When she refuses, he induces her for a last meeting intending to kill her, but Culver and Gray's sweetheart, Derek Farr, corner the killer at the eleventh hour and Portman drowns trying to escape.

Marcel Hellman's production evidences strict economy with a multitude of obvious process shots for backgrounds and undistinguished sets. In his uneven direction, Lawrence Huntington occasionally reveals flashes of originality.

BARN

RKO RADIO . . . 1 Not Set

'VACATION IN RENO' FEEBLE COMEDY IN KEYSTONE TRADITION

Rates ◒ ◒ as supporting dualler in family houses

RKO Radio
60 minutes
Jack Haley, Anne Jeffrys, Wally Brown, Iris Adrian, Morgan Conway, Claire Carleton, Matt McHugh, Myrna Dell, Jason Robards, Matt Willis, Constance Purdy.
Directed by Leslie Goodwins.

This typical slipstick two-reeler, dragged out to an hour's length, will get only a few laughs from those patrons who enjoy the frantic-antics sort of humor. Bolstered by the presence of Jack Haley, Anne Jeffrys, Morgan (Dick Tracy) Conway and most of RKO's second-string names, it will serve to fill the supporting spot in naborhood and small town duallers. The comedy business, most of it of the Keystone variety, ranges from such tried-and-true gags and situations as a pie-in-the-face, bedroom mix-ups, overbearing mother-in-law and, for the fade-out, a shot of a pair of rabbits that have multiplied to hundreds. A bang-up chase across the desert with Jack Haley in a jeep bombarding fleeing bank bandits with signal rockets, etc., makes for a noisy and generally hilarious climax.

Jack Haley and his wife, Anne Jeffrys, stage a quarreling act for the benefit of their bickering friends, Wally Brown and Claire Carleton, which works so well that Miss Jeffrys packs up and goes home to her mother. Haley decides to spend his two-week vacation in Nevada hunting for the buried treasure of an old-time outlaw but, when Miss Jeffrys hears he has registered at a Reno dude ranch, she believes he is getting a divorce and follows him there. Meanwhile, Haley, with the aid of a mine detector, accidentally uncovers buried loot stolen from a Reno bank and he believes this to be the outlaw's treasure. When the bandits hear of his finding their loot, they order Iris Adrian to make a play for Haley and get their stolen money back. Miss Jeffrys arrives just as Miss Adrian is pretending to be Haley's wife and, when another women's lingerie is found in his bag, she suspects the worst. Matters become more and more mixed up and, when the crooks finally recover their loot, Haley and the sheriff go in pursuit. After an exciting chase across the desert, Haley captures the bandits and gets a reward from the bank. With this, he and Miss Jeffrys plan to start a rabbit farm which has already made great headway from their original pair of rabbits.

YORK

'NOTORIOUS GENTLEMAN' ENGROSSING BRITISH FILM FOR ADULT TRADE

Rates ◒ ◒ + as dualler generally; more in class houses

Universal
108 minutes
Rex Harrison, Lilli Palmer, Godfrey Tearle, Griffith Jones, Margaret Johnston, Guy Middleton, Jean Kent, Garry Marsh, Marie Lohr, David Horne, Brefni O'Rourke.
Directed by Sidney Gilliat.

A fascinating study of an irresponsible ne'er-do-well, "Notorious Gentleman," like other recent first-rate British films, is primarily adult fare. As a long-drawn out tale dealing with an unmoral scoundrel's amours, it is not suited to action houses. However, its two stars, Rex Harrison and Lilli Palmer, have acquired a sizable following since the release of their Hollywood films, "Anna and the King of Siam" and "Cloak and Dagger," respectively, and the picture should be a fair-plus dualler generally and a solid draw in class houses. Released in England as "The Rake's Progress," this gives Harrison a rich and varied acting role which he plays with such insight and personal charm that he makes the worthless, happy-go-lucky character extremely likable. Told in flashback fashion, after the rogue goes to a hero's death in World War II, the story covers a dozen years against a variety of backgrounds — with Oxford, London, South America, Vienna and Cornwall realistically pictured in beautiful photographic shots. The dialogue is witty and ultra-sophisticated and Sidney Gilliat's direction holds audience interest during the scoundrel's succession of thoughtless deeds. Although Lilli Palmer (Mrs. Harrison) is seen only in the last half of the film, she makes a strong impression as the Viennese refugee who marries Harrison to escape Nazi persecution and then has the misfortune to fall in love with him. Margaret Johnston is excellent as the worldly secretary who also falls under his spell and Godfrey Tearle gives a warm and sympathetic portrayal of his father.

After being expelled from Oxford for his show-off tactics, Rex Harrison, goodlooking, irresponsible son of Godfrey Tearle, an ex-colonel, is sent by his disappointed father to a Brazilian coffee plantation. There he becomes drunk and speaks his mind in favor of a dismissed employee so he is sent back to England where he goes on a prolonged spree and winds up in jail. Bailed out by Griffith Jones, a school chum, Harrison repays him by having an affair with his wife, Jean Kent, a former flame from Oxford days. Now a notorious playboy, Harrison turns to auto-racing and, when he is stranded in Vienna as the Nazis move in, Lilli Palmer volunteers to pay all his debts if he will marry her and get her out of the country. Harrison agrees and takes her to London where she falls in love despite his double-dealing methods. But, when she realizes he is playing up to Margaret Johnston, his father's secretary, Miss Palmer tries to kill herself. Harrison rescues her and drives her and her father back to London while intoxicated. An accident results and Tearle is killed and Miss Palmer painfully injured. After disappearing and going further down the social scale, Harrison is found by Miss Johnston who still loves him. However, Harrison realizes he can't ruin her life, too, so he enlists in World War II. He is finally killed while heroically crossing a mined bridge in advance of his tank force.

YORK

'THE CHASE' EXCITING PSYCHOLOGICAL MELLER HAS COMPLICATED PLOT

Rates ● ● + generally; slightly more in action spots

United Artists (Seymour Nebenzahl)
86 minutes
Robert Cummings, Michele Morgan, Peter Lorre, Steve Cochrane, Jack Holt, Lloyd Corrigan, Alexis Minotis, Nina Koshetz, Don Wilson, Yolanda Lacca, James Westerfield, Shirley O'Hara, Florence Auer.
Directed by Arthur Ripley.

For three-quarters of its length, "The Chase" is a fascinating and suspenseful psychological melodrama, well directed and splendidly acted. Then the scriptwriter, with his plot caught in a tense and frightening situation, falls back on the familiar dream solution as the easiest way out and audiences will be confused and disappointed even though the film again builds up to a high pitch of excitement. Robert Cummings and Peter Lorre give this good name value, especially for action fans. However, it's grim entertainment peopled with sinister and sadistic characters and is best suited to adults. Based on Cornell Woolrich's novel, "The Black Path of Fear," the story takes a down-and-out discharged veteran into the home of a ruthless racketeer and gets him romantically involved with the latter's beautiful wife. Their flight to Havana and the woman's murder are suspenseful and exciting episodes. After the let-down, when the audience realizes the hero is a "shock case" who suffered a relapse and loss of memory, the story reverts to an earlier scene and leads to the actual climax which is also scenes with tremendous skill, the muddled effectively dramatic and thrill-packed. Although Ripley has directed the individual plot almost has him licked before the finale. Patrons must be cautioned to see this from the beginning lest they be lost in confusion.

In Miami, Robert Cummings, a disillusioned and penniless war veteran, finds a wallet which he returns to Steve Cochrane, a racketeer ,who is impressed with his honesty and gives him a job as chauffeur. Cummings soon realizes that Cochrane will not stop at murder to attain his unscrupulous ends and that his wife, Michele Morgan, is unhappy and anxious to escape to Havana. She offers Cummings $1,000 to arrange the escape and, during the trip, they fall in love although they realize Cochrane will attempt to follow them. In Havana, Miss Morgan is stabbed while in Cummings' arms and, despite his denials, the police build up a chain of circumstantial evidence against him. He escapes to learn the Cochrane's henchmen have been plotting against him and, after being shot and shoved down a flight of stairs, Cummings awakens back in Miami as a dazed victim of "shock" uncertain as to whether the Havana sequence was real. He calls Jack Holt, a navy psychiatrist who tries to piece together Cummings' disjointed story. Suddenly Cummings remembers the steamship tickets to Havana and ,at the same time, Cochrane learns about his wife's plan to escape. In pursuing her, Cochrane is killed and she and Cummings are free to face a new life together.

Robert Cummings, who gives a fine performance as the victim of shock, and Peter Lorre, in one of his suavely sinister portrayals, are both overshadowed by Steve Cochrane, who is superb as a vicious, sadistic young racketeer. Michele Morgan, as Cochrane's unhappy wife, is handicapped by a vague role. Jack Holt is excellent as the navy psychiatrist who aids Cummings and Lloyd Corrigan and Nina Koshetz contribute sterling bits.

LEYENDECKER

'ROLL ON, TEXAS MOON' FIRST RATE ROY ROGERS MUSICAL WESTERN

Rates ● ● ● where Rogers is popular; OK dualler for naborhoods

Republic
68 minutes
Roy Rogers, Dale Evans, George "Gabby" Hayes, Dennis Hoey, Elisabeth Risdon, Tom London, Francis MacDonald, Kenne Duncan, Lee Shumway, Edward Keane, Steve Darrell, Harry Strang, Edward Cassidy, Bob Nolan and The Sons of the Pioneers, Trigger.
Directed by William Witney.

Another lively modern musical western replete with chases and shooting action, "Roll On, Texas Moon," resolutely follows the sure-fire Roy Rogers pattern. Cast includes such acting dependables as Dennis Hoey and Elisabeth Risdon, in addition to Dale Evans and Bob Nolan and the Sons of the Pioneers for warbling and George "Gabby" Hayes for his irascible clowning and the picture should clean up wherever Rogers has a following and make a satisfactory dualler in naborhood houses. The story, which is above-average for a cowboy film, deals with the feud between Texas cattlemen and sheep-herders and, although modern automobile roads have replaced the dirt trails of the Old West, there is no lack of fistic encounters, daring rescues and outdoors thrills. In fact, the climactic battle between the rival factions, which has both cattlemen and sheepherders biting the dust, is among the most exciting of its kind. Hayes is aided and abetted in his familiar style of comedy by a tiny trained lamb that follows him about. Rogers and the attractive Miss Evans again perform pleasantly and put over such songs as "Won'tcha Be a Friend of Mine" and the popular title tune, which the Sons of the Pioneers score with a novelty number, "The Jumpin' Bean." Elisabeth Risdon is splendid as the fiery, gun-totin' "Cactus Kate" and Dennis Hoey does a slick acting job as the suave villain.

When George "Gabby" Hayes, manager of a cattle ranch, is unjustly accused of killing a neighboring sheep ranch owner, his friend, Roy Rogers, travels to Texas to investigate the crime and prevent a ringe war between the long-feuding cattle-men and sheep-men. Roy meets Dale Evans, daughter of the murdered man, and her attorney, Dennis Hoey, at a dance and, against the wishes of her fiery old aunt, Elisabeth Risdon, she agrees to help prevent further bloodshed. However, when someone kills her prize ram, the feud starts anew. The next day, Roy saves Miss Evans from losing control of her car and he persuades her to take him on as ranch hand. After evading an ambush set by Hoey and Miss Evans' foreman, who are plotting to get control of the ranch, Roy realizes that they had already killed her father and had engineered the automobile "accident", With the help of the cattlemen, and the unwilling Hayes, Roy succeeds in bringing Hoey and the rest of the outlaws to justice. The range war ends and peace again reigns on the Texas range.

DENLEY

'DOWN MISSOURI WAY' CATCHY TUNES MAKE PLEASING MUSICAL PROGRAMMER

Rates ● ● generally; more in rural spots

PRC Pictures
74 minutes
Martha O'Driscoll, John Carradine, Eddie Dean, William Wright, Renee Godfrey. Roscoe Ates, Mabel Todd, Eddie Craven, Chester Clute, Will Wright, Earl Hodgins, Paul Scardon, The Tailor Maids, The Notables, Shirley, the Mule.
Directed by Josef Berne.

The eight catchy song numbers outweigh the corny comedy of "Down Missouri Way" and make it a generally pleasing musical programmer. One of PRC's most ambitious and widely-exploited efforts, it should get fair returns in naborhood houses and better-than-average grosses in rurual locations. It is definitely not for metropolitan first-runs. While Director Joseph Berne's tongue-in-cheek treatment of both Hollywood's foibles and hill-billy cussedness is amusing for a time, most of the players over-act atrociousl and the humor soon becomes extremely tiresome. There just isn't enough substance to the silly plot. The Kim Gannon-Wlater Kent songs are surprisingly good, however, and Martha O'Driscoll makes "Never Knew That I Could Sing" and "I'm So in Love With You" sound like Hit Parade possibilities, while Renee Godfrey puts over "Big Town Gal" and "Just Can't Get That Guy" in sultry fashion. Although PRC's cowboy star, Eddie Dean, warbles "There's a Rose That Grows in the Ozarks" and "Monkey Business" in his familiar crooning style, not much can be said for his acting in his first straight role. John Carradine obviously enjoys burlesquing the part of a temperament oys burlesquing the part of a temperame Hollywood director, and his John Barrymore-like posturing and some of his lines are good for laughs. Miss O'Driscoll and William Wright do nicely in the romantic leads, but Mabel Todd and Roscoe Ates are downright bad. The production is only fair.

After experimenting with Shirley, a trained mule, at the agricultural college where she is associate professor, Martha O'Driscoll is dismayed when the animal fails in her examination. Feeling that Shirley needs a change of scene, Misss O'Driscoll orders her keeper, Eddie Dean, to take the animal to her Ozark Mountain warm where, unkown to her, a Hollywood movie outfit is shooting location scenes. William Wright, the producer, is already having trouble with John Carradine and Renee Godfrey, his temperamental director and star, when he receives Miss O'Driscoll's vacate order, he makes love to her to persuade her to let the company stay. Although she sees through Wright's subterfuge, Miss O'Driscoll relents and she even permits Shirley to play in the picture — provided the mule gets no publicity. Although the college examining board arrives in the Ozarks to remove Shirley, matters are finally straightened out to everyone's satisfaction.

LEYENDECKER

'FOOL'S GOLD' TOPNOTCH 'HOPALONG CASSIDY' WESTERN

Rates ● ● ● in western houses; fair for naborhood duallers

United Artists (Rachmil)
63 minutes
William Boyd, Andy Clyde, Rand Brooks, Jane Randolph, Stephen Barclay, Robert Emmett Keane, Harry Cording.
Directed by George Archainbaud.

That the "Hopalong Cassdiy" series is still tops in the western field is again evidenced in 'Fool's Gold,' an exciting splendidly photographed outdoors film with a logical, interest-holding plot. With the regulars, William Boyd and Andy Clyde, and an above-average supporting cast, this is made-to-order for the cowboy enthusiasts and could be used as a supporting dualler in many naborhood houses. Second in Lewis J. Rachmil's productions for U.A., this is well made in every particular and, while the plot has riding and shooting aplenty, as well as considerable suspense, George Archainbuad (a veteran "Hoppy" director) never neglects to develop his characters as human beings instead of stock western figures. There is no warbling but action enthusiasts won't miss it. William Boyd gives his usual smooth, two-fisted portrayal, Andy Clyde gets his usual laughs as that likable old codger, California, and Rand Brooks now plays Lucky, who has romantic leanings which are never fulfilled. Robert Emmett Keane does a stand-out acting job as a mild-mannered professor who actually heads an outlaw gang and Earl Hodgins contributes a sturdy character bit. Even the musical score is good.

Hopalong Cassidy (William Boyd) is visited by a cavalry colonel with the request that he find the latter's hot-tempered son, Stephen Barclay, who had deserted his army post when he came up for court-martial and is believed to be at a robbers' hide-out. Pretending to be a cattleman in search of grazing land, Hoppy goes into the oulaw country where he attempts to register at the inn run by Jane Randolph, who is in love with Barclay. The later is being held in the outlaw hang-out by Robert Emmett Keane, Miss Randolph's father, who poses as a professor although he is engineering a series of shady deals. Keane, who has a gold-plating machine for making counterfeit ingots, plans to have Barclay help him rob a U.S. Government shipment of gold bullion. With Keane's henchmen dressed up in U.S. Cavalry uniforms, they stop the Government men and substitute fake bricks for the real gold. However, Hoppy arrives to warn the government men and, in the ensuing gun fight, Barclay turns on his gang and aids law and order. As Barclay goes to his court-martial assured that he will receive leniency, Hoppy and his pals head back to the Bar 20 ranch.

LEYENDECKER

'CUBAN PETE' MUSICAL QUICKIE FOR SUPPORTING SLOT

Rates ● ● — as supporting dualler only

Universal
61 minutes
Desi Arnaz, Joan Fulton, Don Porter, Beverly Simmons, Jacqueline DeWit, Pedro de Cordoba, Ethel Smith, The King Sisters, Igor De Navrotzki and Yvette Von Koris.
Directed by Jean Yarbrough.

Filled with Latin-American rhythms and song and dance specialties, "Cuban Pete" would make a lively short, but it's a poor excuse for a feature film. However, Desi Arnaz and His Orchestra, the title tune and Ethel Smith (who is dragged in for one Hammond Organ solo just to provide additional marquee draw) are all popular with the younger fans and this programmar at least will provide a change of pace from a top dramatic or action feature on duals. The story, which is merely an insecure peg on which to hang the Cuban music and specialties, is never more than mildly amusing and the players either over-act or walk through their roles. Arnaz seems ill at ease except when singing such tunes as "El Cumbanchero" or "Rhumba Matumba" or play the drums, Beverly Simmons, who plays his serious little niece, is a captivating youngster and her business with a trained parrot provides a few chuckles.

Jacqueline DeWit, a scatter-brained perfume manufacturer, orders her advertising manager, Don Porter, to secure Desi Arnaz and his obscure Cuban rhumba band for her new radio program. When Arnaz refuses all financial offers to come to America, Porter sends his assistant, Joan Fulton, to Havana to try her feminine wiles on him. Although Arnaz is attracted to Miss Fulton, he still refuses to leave Cuba until his small niece, Beverly Simmons, persuades him to make the trip. Everything is set for Arnaz' debut on the radio program when Miss DeWit demands to sing in place of his rhythm quartet, the King Sisters. Having heard of her unmelodious voice, Arnaz threatens to return home so Miss DeWit tries to get around Beverly and thus win over her uncle. Through a mistake, Miss DeWit is jailed for kidnapping Beverly and Porter and Miss Fulton see this as a solution of their troubles. They promise to free Miss DeWit if she forsakes her plan to sing with Arnaz' band. The radio program goes over big and Arnaz plans a future with Miss Fulton.

YORK

'DRIFTIN' RIVER' RUN-OF-MILL WESTERN

Rates ● ● in action houses only

PRC Pictures
55 minutes
Eddie Dean, Roscoe Ates, Shirley Patterson, Bill Fawcett, Lee Bennett, Dennis Moore, Forrest Taylor, Lottie Harrison, Bob Callahan, Marion Carney, Don Murphy.
Directed by Robert Emmett Tansey.

Without the Cinecolor photograpy which placed last season's Eddie Dean westerns a shade above the routine cowboy crop, "Driftin River" is merely a run-of-the-mill outdoors-action entry. Dean's marquee draw is mild and the 55 minute film will just aboutget by as a dualler in action houses. The story, which takes place in the railroad building days of the early west, follows a familiar pattern, but has a goodly share of riding and shooting action, including a thrilling stampede of horses which has been effectively photographed. Dean, who is becoming more at ease before the camera, warbles the title tune "Way Back in Oklahoma" in his pleasant crooning style, Roscoe Ates contributes some of his customary stuttering antics and the blonde Shirley Patterson adds a decorative touch as the stubborn heroine. Dean and his partner, Ates, are sent to Shirley Patterson's ranch to inspect a herd of horses ordered by the U.S. Army for their mounted soldiers. Knowing that these soldiers will be used to protect the railroad workers from attacks by outlaws living in a lawless town nearby, Lee Bennett, one of Miss Patterson's ranchhands who is in league with Dennis Moore, leader of the outlaws, steals her herd of horses and, when a dozen soldiers are sent to investigate, they are killed, Meanwhile, Dean is mistaken for an outlaw recently escaped from the penitentiary. Moore takes Dean into the outlaw gang and commissions him to dispose of the town's newly-elected sheriff. However, Moore and his gang learn the truth about Dean and hold him captive until Bennett has a change of face and rescues him. After a terrific battle between the outlaws and Dean and the Army men, the horses are returned to Miss Patterson so she can proceed with the Army deal.

DENLEY

'ROMANCE OF THE WEST' COLOR LIFTS IT ABOVE WESTERN PAR

Rates ● ● in western houses

PRC Pictures
58 Minutes
Eddie Dean, Emmett Lynn, Joan Barton, Forrest Taylor, Robert McKenzie, Stanley Price, Jerry Jerome, Chief Thundercloud, Don Reynolds, Lottie Harrison.
Directed by Robert Emmett.

Because its stereotyped cowboys-and-Indians plot is dressed up in soothing, eye-appealing Cinecolor photography, "Romance of the West" is slightly above the run-of-mill western fare. Second in PRC's Cinecolor westerns, this has an abundance of outdoor shots which are like picture postcard views even if the close-ups are occasionally blurred and the characters' faces appear sallow. While the romantic interst and the feeble comedy occasionally slow up the action, the finish is packed with typical nick-of-time excitement. Eddie Dean's forte is singing such melodious tunes as "Indian Dawn" and "Love Song of the Waterfall" rather than heroics or love-making and Joan Barton is merely pretty and camera-conscious as the spoiled Eastern heroine. Forrest Taylor makes a colorful fighting priest and Emmett Lynn plays a likeable old codger.

Eddie Dean, Indian agent, and Forrest Taylor, a priest on an Arizona Indian reservation, obtain permission from Washington for the friendly tribes of Redmen to remain on their lands unmolested. However, unscrupulous white men led by Jerry Jerome, a saloonkeeper, are anxious to gain possesion of the land because of its rich silver deposits and they hire a renegade white and some outlaw Indians to perpetrate atrocities. After a stagecoach is held up and the driver killed, Jerome convinces the U. S. Commissioner that the peaceful tribe is responsible. Dean, who has been discharged from his post as Indian agent, finds proof that Jerome is conspiring to get the peaceful Indians off the reservation. Dean's men get into a battle with Jerome's henchmen and only the timely arrival of the Indians braves saves the day for them.

DENLEY

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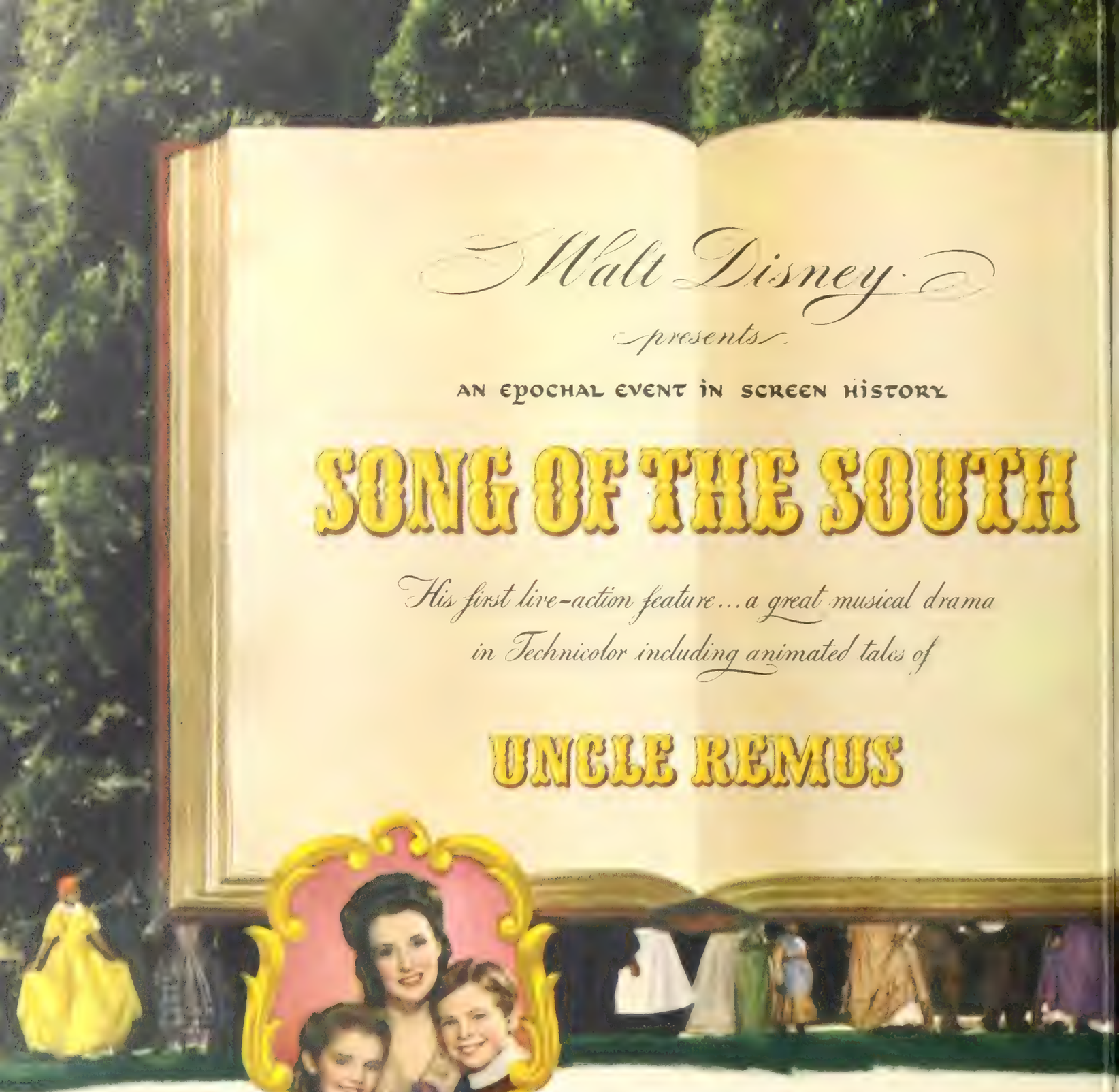
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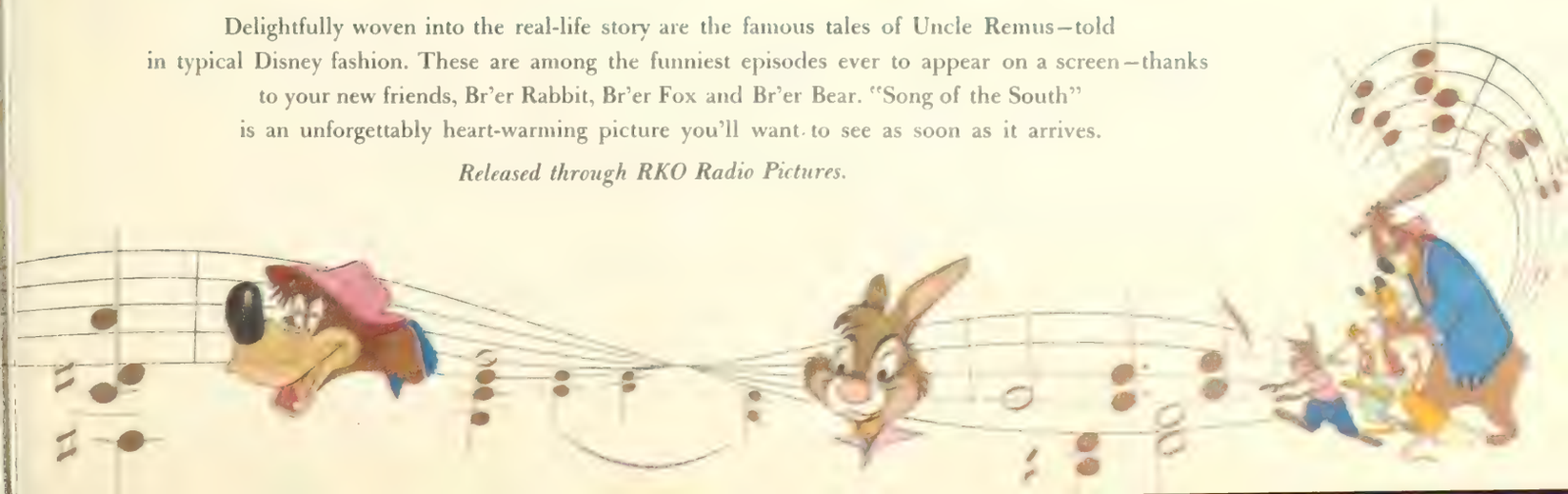


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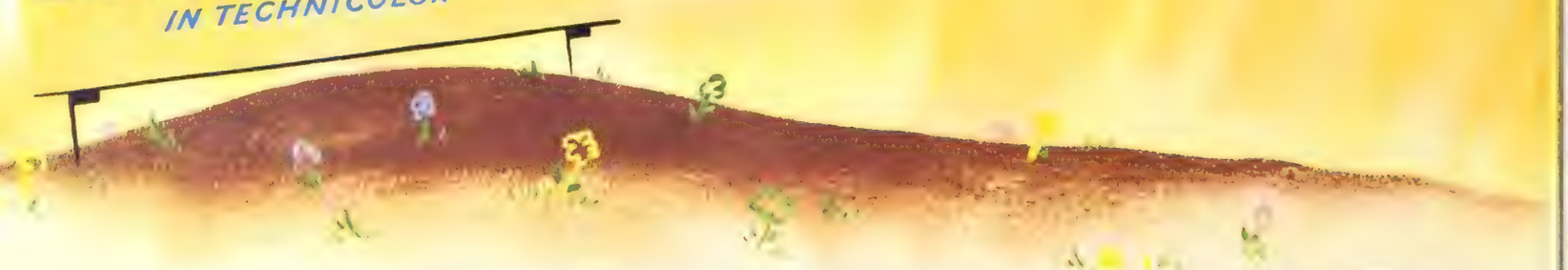
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NEWS DIGEST

Bi-Weekly Review of the Trade's Events



Col. H. A. Cole was re-elected president of Texas Allied at the organization's convention in Dallas last fortnight. Cole revealed that the Lone Star State unit is expanding its program to serve as a clearing house for information on booking and contracts.



Byron Price, board chairman of the Association of Motion Picture Producers, addressing the Society of Motion Picture Engineers, calls for vastly increased research program for the film industry to assure continuance of motion pictures as a major public entertainment. Seen with Price are Joyce Reynolds, Warner star, and Donald Hyndman, president of SMPE.



Steve Broidy, president of Monogram, announced that under the company's program of expansion, Monogram will produce more pictures during the next twelve months than any other studio

ANTI-TRUST HEARINGS WIND UP

The New York anti-trust suit was wrapped up and delivered to the Federal Statutory Court last week with the submission of final documents as the 10-day period accorded the parties by the three-judge court came to a close. Certain exhibitor organizations with the notable exception of the Conference of Exhibitor Associations, were studying the alternative to the court's order for competitive bidding put forth by the major defendants. The. CIEA, however, seems to feel that the alternative, which calls for compulsory licensing of some run, with provisions for arbitration, is a dead issue and has indicated its belief that the court does not have the proposal "actively under consideration."

UA, Universal Submit Proposals

Final decree proposals were submitted last week by United Artists and Universal, along with a proposal of road show exemption offered by Vanguard Films and a memorandum presented by MPTOA, supplementing the original brief and reporting its endorsement of the some-run proposal of the defendant companies. It asked for continuation of the arbitration system even if neither auction selling or the substitute is decreed.

Universal asked the right to make franchise deals with unaffiliated exhibitors to put them on a par with the theatre-owning defendants who have the equivalent of franchise in their retention of their theatres, even if cross-licensing is banned. Proposing that its trade practices are inherently legal, U asked the court to enjoin those practices which were found illegal in dealing with "major" companies.

Agrees To Injunctions

United Artists agreed to the price fixing ban, injunctions against agreement with other distributors or group of exhibitors to fix or maintain uniform clearance systems, excessive clearance, dealing with any licensing agent who is also acting in the same capacity for any other exhibitor, and conspiracy to eliminate competition.

UA's agreement to these injunctions was based on additional proposals that: the company be allowed to enter into distribution agreements with independent producers, the latter retaining control over sales policy; each producer permitted to approve exhibition contracts; exhibitor will name his minimum prices at the time the contract is signed with the guarantee that he will not be penalized if he does not charge stipulated prices. UA counsel also asked for freedom to license product separately in a free market, to grant licenses for separate runs with separate clearance, the privilege of road show exhibition, not to exceed one a year, and to license Westerns not exceeding $200,000 in negative costs in blocks of six with 20% cancellation privileges.

No Further Findings by U. S.

The Government did not and does not intend to submit any further findings, it was revealed by Robert L. Wright, special assistant to the U. S. Attorney-General and attorney for the Department of Justice. Wright indicated that the final judgment will fall far short of the Government's demands and that an appeal to the Supreme Court is being planned, principally on the grounds that divestiture is the only effective cure for the monopoly. Appeal was certain, a fact corroborated by Wendell Berge, Assistant Attorney General in charge of the anti-trust division, who stated that an appeal would be necessary no matter how favorable the final judgment.

Both the American Theatres Association and the Confederacy of Southern Associations, which had unsuccessfully attempted to intervene in the suit in their battle against the court's auction selling plan, indicated that the alternative plan was unfavorable but if it came to a choice, would prefer the latter to competitive bidding. MPTOA was polling its board of directors' independent exhibitor membership on the plan and results of the poll were to have been submitted to the court.

Round Table Discussion Feeler

Jesse L. Stern, CIEA associate counsel and former board chairman, in reporting that the CIEA would ignore the alternative plan, advanced the idea (speaking for himself and not for the organization) that should responsible distributor leaders, not their attorneys, offer to get together with independent exhibitor organizations in a round table discussion to explore the possibilities of ironing out difficulties, this might be arranged, but stressed that the offer must come from the distributors. He offered a fair chance of successful arbitration of difficulties if "honest-to-goodness attempts are made by both sides with the exhibitors forgetting politics and distributors dismissing sales tactics from their minds." Stern felt that theatre men right now would be willing to make certain concessions to effect harmonious relations, but once the decree is effective, would require distributors to comply fully with the final provisions.

Presiding Judge Augustus Hand, while indicating that the Court would retain jurisdiction of the case, significantly observed that the Court would leave the way open for another divestiture plea by the Government if other remedies failed to work. However, it was doubtful whether the Government would attempt to advance another divorcement proposal to the statutory court, probably preferring to go to the Supreme Court for final udgment.

The Court was expected to hand down its final decree before the end of the year.

* * *

AITO REJOINS NATIONAL ALLIED

After an absence of 15 years, Allied Independent Theatre Owners of Iowa-Nebraska has rejoined National Allied in a resolution passed at the organization's Des Moines convention directing the presiding officers to take the necessary action for affiliation. This action ruled out the possibility of membership in the American Theatres Association, which came under consideration last spring at the annual meeting of the organization where the ATA put in its bid.

AITO's decision to rejoin Allied came after the convention was addressed by Jack Kirsch, national Allied president, and Sidney Samuelson, E. Pa. Allied head and member of the national board, detailing current plans and purposes of the national organization.

Also approved at the meeting was the formation within the regional organization

(Continued on Page 16)



and that's ex

Review Flashes

RENDEZVOUS WITH ANNIE (Rep)—Bright as a newly-minted dollar—plenty of which, parenthetically, it should attract to the cash drawer—is the lighter approach to the problems confronting one GI. In every department, the picture is a standout; would classify as a solid hit from any studio, and definitely is one of the all-time best to come from Republic. Eddie Albert, Faye Marlowe, Gail Patrick. Allan Dwan directed.

BOXOFFICE

Rendezvous with Annie

Republic Comedy 89 mins.

AUDIENCE SLANT: (Adult) An excellent light comedy that should prove to be thoroughly entertaining for all types of adult audiences.

Comment: Republic evidently has gone all out to give "Rendezvous With Annie" the excellent production values it deserves, and Associate Producer-Director Allan Dwan has taken full advantage of a fat opportunity to turn out an excellent comedy. The Mary Loos, Richard Sale magazine story on which their screenplay was based, follows along lines of a true life story that took place in California during the war. That story, too, worked out satisfactorily. Eddie Albert, Faye Marlowe and Gail Patrick, really have a rollicking time in this picture, transmitting their fun to audiences. The picture is exceptionally well done in casting, acting, production and direction from a good story. Who could ask for anything more? Proper exploitation could make this return better than average grosses.

SHOWMEN'S TRADE REVIEW

THE Film DAILY

"Rendezvous With Annie"

with Eddie Albert, Faye Marlowe

Republic 89 Mins.

LIVELY COMEDY BUBBLING WITH SUBTLETY TOLD WITH WARMTH, SKILL; FINE BOX-OFFICE POSSIBILITIES.

Permitted to mount a screenplay from their own magazine story, the authors of "Rendezvous With Annie," Mary Loos and Richard Sale, turned in a script that was directed with veteran skill by Allan Dwan and played to peak value by a cast of worthies. The writing job is a model, finished work that keeps the plot bubbling with subtlety, humor, characters and incident.

In a theme-wise sense the picture is adult fare. It pokes fun at small town reacting to what on the surface appears to be adultery and illegitimacy. That's what comes of going AWOL—on a three-day pass—from London to New Jersey.

On his first wedding anniversary, Eddie Albert, a corporal in the Air Corps, stationed in the finance office in London, is handed a pass for three days in the British capital. He wants a furlough but that is out of the question. Philip Reed and James Millican, a couple of flyers on the ATC Atlantic route, who value Albert's friendship for his wife's chocolate cake drag him off to New York. He's there the following night and with his wife a few hours later. He returns to London with no one the wiser and brings a piece of cake for Sir C. Aubrey Smith who shares an air raid shelter when Albert's office is alerted for an air raid.

A year later Albert is discharged. He returns home to find his wife in a hospital and the townspeople look down their noses when he learns, happily, that he is a father. But the town attitude's meaning hits him with a jolt when he learns that his son stands to inherit a half million dollars from an uncle, providing Albert can establish his presence in town at a logical time.

Albert has a number of leads to track down from the local banker to Sir C. Aubrey Smith who turns out to be a visiting diplomat. These leads provide diversion and excitement. There is a deadline.

Smith comes through by virtue of the cake and Albert, Jr., gets his inheritance. The telling is smart, the pace quick. Gail Patrick has a good part which she handles very effectively as a night club singer. There's a good song in the proceedings called "Dream Man," by Jack Elliott.

A REPUBLIC PICTURE

Screen Play—MARY LOOS and RICHARD SALE *Based on their Magazine Story* *Associate Producer and Director*—ALLAN DWAN

...actly what we've done!

DAILY VARIETY SUNDAY

Film Preview

Rendezvous With Annie

"'Rendezvous With Annie" is smooth and glittering farce comedy with a smattering of belly laughs, a steady succession of chuckles and a lot of hearty human interest. It even has a novel gimmick to make the plot go around and, all-in-all, it looks like sure fire box office.

Attempt of Eddie Albert, as a returned G. I. to prove himself father of his wife's baby is a new basis for farce complications. Subject is one of those that could have been made thoroughly risque, but isn't. It is worked exclusively for laughter and the homey touch with Albert making a successful bid for audience sympathy and Faye Marlowe, as his wife, gets heart throbs out of her role.

Albert's dilemma develops when, stationed in London, he makes a trip home to New Jersey to see his wife on a three-day pass. Jaunt is promoted and made possible by two ATC pilots, played by Philip Reed and James Milligan. They persuade him it will be a cinch to sneak him on and off the plane, get him to the home town and back to London without a hitch.

They do just that, although there are some difficulties involving a traveling general picked up in Newfoundland, a banker from Albert's home town met in a New York night club, and a few minor brushes with the military police. Albert spends his night at home, but has to keep it a secret because he is technically A.-) W.O.L.

The real trouble comes when he is discharged from the Army and gets home to find his wife has just given birth to a son. The villagers, with a memory for dates, suspect the worst. So does the family lawyer in the matter of $500,000 left by a deceased uncle of Albert's for the latter's first son. Albert can't disclose the irregular plane trip without getting his flying pals into trouble. He can't prove parenthood without admitting the plane trip and the baby can't get the $500,000.

It is worked out eventually in high comedy involving Gail Patrick, as a night club singer, Sir C. Aubrey Smith, as an English diplomat and air-raid shelter companion of Albert's in London, Wally Ford as a New York reporter, and Raymond Walburn as the village banker.

They all handle their parts to top effect for comedy.

Picture is Allan [illegible]'s first production for Republic and he has done a top job in his dual capacity as producer and director. The picture is well mounted and photography of Reggie Lanning is notably good.

THE Hollywood REPORTER

'RENDEZVOUS' DELIGHTFU

Dwan Scores With Bright Yarn, Cast

"RENDEZVOUS WITH ANNIE"
(Republic)

Few pictures ever released under the Republic trademark have matched the delightful quality of "Rendezvous With Annie." There are moments in the story and its presentation that are nothing short of inspired. With this production under his belt, Allan Dwan can certainly be hailed as the most promising new light at the Valley studio. The casting values of the show are consistently faultless, many bits really gorgeous, and Dwan's direction is a work of love. This success cannot fail to put him in a position to write his own ticket anywhere.

The story idea probably stems from that news item about the GI who twice flew the Atlantic in order to spend a single night at home. In this fiction the lad is really shanghaied by a pair of playful fliers who excuse their prank on the grounds that the GI's wife, Annie, baked the best chocolate cake any Army man ever ate. And so she does. There's a big one on the table when Jeff Dolan comes home all the way from England for just one night.

He covers this session of being AWOL so cleverly that his trip is difficult to prove when, after discharge from service, proof is demanded. It happens that Annie has had a baby, a bouncing boy who is heir to half a million dollars. Yet no one will believe he is the son of a GI who has been overseas for more than two and a half years. The chase to gather proof of the legality of the heir is brilliantly shot with fun. But so is the whole picture, thanks to Dwan.

Eddie Albert has the most a fall guy of his career to play, takes "Jeff Dolan" to town Marlowe is quite attractive as th Annie. There is a grand part nightclub entertainer to engag distinguished services of Gail Pa and she is at her best. Philip Ree James Millican are excellent as prankish flyers. Sir C. Aubrey S lends warmth and charm to the F lish gentleman who becomes Do last chance.

Then, there are those gorgeous enacted by such surefire dependab as Raymond Walburn, William Fra ley, Wally Ford, Lucien Littlefie Will Wright and Mary Field. Atter tion of this sort to minor casting a ways pays off. The Richard Sale wh brings roars as Clarence is credited with Mary Loos as co-author of the

"Rendezvous With Annie"

(Republic) Comedy 89 Min.

Cast: Eddie Albert, Faye Marlowe, Gail Patrick, Philip Reed.

A completely delightful and sweet yarn by Mary Loos and Richard Sale has been transposed to film by Allen Dwan who produced and directed with a rare sense of humor and wealth of human warmth. "Rendezvous With Annie" is due to gross way out of proportion to the budget. It's got those sleeper qualities.

Plot stems from an actual news item—you may have read it—about a flyer during the war who sneaked back home for a secret rendezvous with his wife. When she has a little stranger about nine months later, no one believes anything but the worst, inasmuch as hubby obviously hasn't been home for a coupla years.

That this premise could easily have hit the sexy note bears evidence of both the shrewdly handled script and Dwan's graceful helming—for the story is clean as a whistle and wholesome as fresh bread.

Eddie Albert turns in an utterly loveable portrayal of the nice young G.I. who goes A.W.O.L. to keep an anniversary date with his wife. Albert's performance sparks the whole running time. Charming too is Faye Marlowe, the girl in his life. Gail Patrick, Sir Aubrey Smith and others are highly satisfactory.

IT'S A NATURAL. THE INDEPENDENT FILM JOURNAL



Rendezvous with Annie

starring

EDDIE ALBERT FAYE MARLOWE GAIL PATRICK

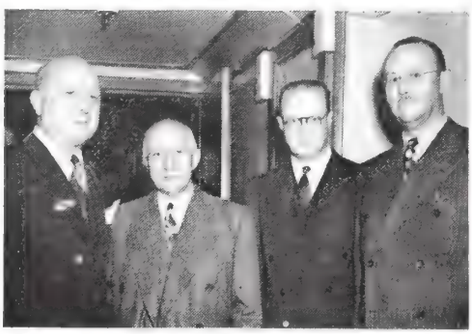
with PHILIP REED SIR C. AUBREY SMITH

RAYMOND WALBURN WILLIAM FRAWLEY

JAMES MILLICAN WALLACE FORD



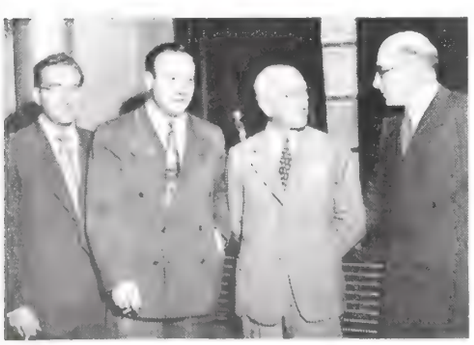
Edmund Goulding, director of the 20th Century-Fox production, "The Razor's Edge," which will have its world premiere at the New York Roxy on Nov. 19, is quite appropriately caught shaving as his train pulls into Grand Central station.



Barney Balaban, left, Paramount president, bids bon voyage to Adolph Zukor board chairman; George Weltner, Paramount International chief; and James E. Perkins, newly appointed managing director for Great Britain, as they leave for Europe aboard the Queen Elizabeth



Dorothy Malone, Warner actress, arrives in New York en route to London as member of Command Performance contingent being sent to England under auspices of the Johnston Office.



RKO Radio's trade showing of Walt Disney's "Song of the South" in New York finds Harold Rinzler, Randforce; Charles Boasberg, RKO metropolitan district manager; Sam Rinzler, Randforce, and William Levy, Disney sales head, in attendance.

NEWS DIGEST

(Continued from Page 16)

of a midwest exhibitor body composed of exhibitor units in the area which would include groups from various midwestern and western states, as well as those from Iowa and Nebraska. The new setup is similar to the Pacific Coast Conference of Independent Theatre Owners, but will not conflict with the PCCITO as to territory.

* * *

STRIKE SETTLEMENT HOPES DIM

Routine picketing at the Hollywood studios was continued as the jurisdictional strike plagued production and no settlement was in prospect. A new note was injected into the proceedings when the Conference of Studio Unions Carpenters unit introduced wage and hour demands and invited all Hollywood unions to send three representatives to a meeting for the purpose of hearing an explanation of its demands for a 20 per cent wage increase in addition to the 25 per cent received July 2.

Laboratories were still crippled by the IATSE international officers' failure to compel the majority of laboratory workers to cross picket lines.

The optimism raised when all factions accepted the SAG's plan for permanent arbitration machinery was considerably levelled as the Carpenters' unit submitted its new demands. It was further cooled by the laboratory workers' persistence in refusing to obey the IA officers' demands that they cross the CSU picket lines. However, Joseph Keenan, who was nominated for chairmanship of the jurisdictional arbitration board, arrived in Hollywood last week to study the proposition, which includes a $30,000-a-year salary, before accepting the post.

* * *

MONOGRAM SETS MOST PIX

Monogram has instituted a new program of expansion which will result in the studio's producing more pictures during the next twelve months than any other studio in the industry, according to Steve Broidy, president. Broidy's statement came in conjunction with his announcement that the King Brothers had been signed for six one-million dollar productions, three of which will be produced during the next year, making a total of 53 films to go before the cameras.

Part of Monogram's expansion program calls for the construction of new sound stages, remodeling of the physical setup of the studio and several new buildings, some of which are already under way.

Addition of the King Brothers gives Monogram 13 individual producers and producing units and marks the first time that Maurice and Frank King have ever put their names on a studio contract. Previous films were made with a verbal understanding.

* * *

COLE RE-ELECTED, PREDICTS DIVORCEMENT

Colonel H. A. Cole was reelected to the presidency of Allied Theatre Owners of Texas at the organization's convention in Dallas, which heard Cole's prediction that the Government's plan to ban cross-licensing submitted in the New York anti-trust suit and theatre divorcement would soon be a reality. Cole also attacked the auction selling plan as offered by the Federal Court and added that under current conditions, there is a "potential law suit in every picture sold or re-sold."

The Allied unit also voted to increase membership fees to provide for an increased operating budget, approximating $20,000 a year. A majority of the exhibitors attending signed agreements to play the 12 features which national Allied will sponsor.

It was revealed that 50 new members had joined the Texas unit within the last six months and it was expected that 150 more would become members in the next year.

Also reelected were Rubin Frels, C. D. Leon, B. R. McLendon, and Mrs. Martha McSpadden as vice-presidents and A. W. Lilly, secretary and treasurer.

* * *

SMPE ENDS "BEST" CONVENTION

The "most successful" convention in the history of the Society of Motion Picture Engineers was concluded in Hollywood last fortnight, in attendance, the number and importance of the papers read at the five-day meeting and over-all achievement for the past year, it was announced by W. C. Kunzmann, convention vice-president. He added that applications for new membership, with 90 submitted, hit a new high.

Kunzmann attributed the accelerated interest to (1) "the motion picture engineers are now released from war service; and (2) wartime developments can now be openly discussed."

Television is sure to be a commercially profitable enterprise and the theatre owner

(Continued on Page 27)



At the convention of Allied Independent Theatre Owners of Iowa-Nebraska in Des Moines where the unit voted to rejoin National Allied are, l. to r., Sidney Samuelson, E. Penna, Allied; Howard E. Brookings, AITO president; Leon J. Bamberger, RKO Radio; Leo F. Wolcott, AITO board chairman, and Jack Kirsch, president of National Allied.

STUDIO SIZE-UPS

Behind the Scenes of Film Production

COLUMBIA

An effort to strengthen the executive end of the business at the Studio and eliminate existing problems is indicated in two new appointments made by Harry Cohn. He has upped B. B. Kahane to executive producer. Kahane will handle all Columbia productions not under Cohn's personal guidance. He will continue as vice-president, but will slowly relinquish his other duties on the lot as well as in the Producers' Association. To take over the chores Kahane is leaving, Cohn has brought in Judge Lester William Roth, a practicing Los Angeles attorney. Roth, a former Superior Court judge in California, has been given a vice-presidency and will handle administrative policies chiefly.

Having completed negotiations for stage space at Walton-on-the-Thames, a London studio, Columbia is proceeding with plans for producing two features annually in England. First film scheduled to go in the new English set-up is "The First Gentleman." No plans for casting or directing are set yet as the starting date is months off.

Two features continue in production and a new western was started last week. Continuing features are: "Lady From Shanghai" (Hayworth-Wells) and "Millie's Daughter" (Gladys George-Gay Nelson). The western is a Durango Kid epic, called "Prairie Raiders."

EAGLE - LION

This company, like most of the smaller units, is being hard hit by the strike situation. Thus, all production plans are tabled at the moment, and studio spokesmen can offer no information as to when the plans announced so boldly a few months ago when this company started will actually get under way.

Meanwhile, Albert J. Cohen, executive producer, has been released from his contract and Howard C. Welsch has stepped over from PRC to fill the Cohen spot. Leonard Picker has been given a producer's contract, also. Welsch is one of the men who left Universal, during the recent U-I merger. He will handle the so-called "higher budget" pictures which Eagle-Lion is supposed to make for PRC distribution. No reason for Cohen's leaving was given, but it was reliably reported that he asked for his release in order to accept a new position.

They may not be making any pictures, at the moment, here, but the plans for future production continue and the production staff is being built as solidly as possible. Three new writers were recently added to the writing staff which already totals 14. Philip MacDonald, Walter Bullock and Edward Eliscu are the three new men and they already have their first assignments. MacDonald will handle "Love From A Stranger." Bullock is doing "Repeat Performance," the Franchot Tone-Joan Leslie feature and Eliscu has been set to "Out of the Blue," a new novel by Vera Caspary.

Krim Promises 12

President Arthur Krim is still insisting that the company will turn out 12 high-budget features during 1947 (and annually thereafter). Bryan Foy will supervise 10 of the list, Producing Artists Company, headed by Arthur Lyons, is down for two. Also under the Eagle-Lion banner will be from five to ten Britain's Rank. Meanwhile, Rank will take the Eagle-Lion product (not more than ten) for his distribution in England and elsewhere. It is reported that part of the agreement between Rank and Eagle-Lion, insists upon top product for both distribution chains. Krim further stated that his subsidiary of Pathe Inc. has been ticketed for full development and that 1947 will see the program in full swing. Krim offered no details on what the 12 films for 1947 would be nor when the production activity would begin.

METRO-GOLDWYN-MAYER

The big news of the week at Metro was, as one executive put it, "Gable's back and Metro's got him." As reported here sometime ago, the Gable situation has been touch and go for months with no one, including the star himself, sure of what would happen. Gable doesn't need money. He refuses to be tied down. Metro executives had little to offer him that he wanted or needed. One of his demands was a four month vacation after each picture. Whether or not that and other demands were granted is not known, but Gable signed his contract last week and that was cause for jubilation at Metro. It is reported, too, that he has accepted the revised script of "The Hucksters" and production starting has been pencilled in for January. Gable has been one of Metro's most profitable investments over the years and they did everything they could to hold him. He, on the other hand, is grateful to the studio for their part in creating him and his loyalty on that basis made him turn down the many other offers that were tossed his way.

Ralph Wheelright, recently relieved of his production chores, has decided to remain at the studio and resume his former position in the publicity department. He has already started and is known as Howard Strickling's assistant.

Jerry Bressler, another demoted producer, may go back to England with Ben Goetz and work in Metro's London studio. Part of the streamlining program has shown up in the writing department, too. Pruning has started on the list of writers, which hit a high of 150 recently. The new plan is seeking to provide contracts for only those writers who are actually working on a script or a picture. Nine writers have already been dropped.

Ben Goetz, visiting here from England, will return there shortly with a full program of production worked out and approved. The studio at Elstree will have five stages ready by the first of the year and the first production over there is now scheduled for February.

Executives Enthusiastic

Despite, the strike, the monopoly suit, the anticipated slump in box-office, and other industry problems, executives at this studio are full of enthusiasm and optimism. They feel that their recent streamlining process has improved the outlook here immeasurably. They have at least six actresses and as many actors, whom they believe are ready for stardom during 1946. This means, of course, that they feel these people are ready to stand on their own in marquee pull. This studio has been built on the principle of constant development of new faces. In such a process, there must of necessity be mistakes, oversights, losses. But no one can deny that the over-all result is successful. At MGM, they say, "the public makes the stars." The only thing Metro tries to do is give the public a choice from among several potentials. It is safe to predict that in the next year names like Audrey Totter, Gloria Granhame, Cyd Charisse, Beverly Tyler will take on importance among the ticket buyers. Among the men with bright futures are Tom Drake, Barry Nelson, Marshall Thompson and of course, Peter Lawford, who is now running a second to Van Johnson.

There are seven films in work. "Unfinished Dance," "To Kiss and To Keep" and "It Happened in Brooklyn" are almost finished.

Title change on the recently completed Hardy picture makes it "Love Laughs at Andy Hardy," instead of "Uncle Andy Hardy."

MONOGRAM

More ammunition to puncture recent rumors about this studio, is the announcement from President Steve Broidy that 53 pictures are scheduled for production in the next year. The King Brothers have signed to do three in the next year and three the year after. Mr. Broidy also reminded the press that the physical expansion program calling for new stages, administration buildings and utility buildings is going ahead as rapidly as labor and material situations permit.

From the King Brothers comes the news that their first will be "The Last of the Badmen," followed by "The Hunted," a psychological murder story. "Focus," another property of these producing brothers, is also scheduled and it is said that they are trying to get Frank Sinatra for the lead. The story deals with the anti-semitism of one man and, certainly, if they succeed in snagging Sinatra, they will have the casting coup of the year. It doesn't seem possible, however, that MGM will let their singing personality go into a straight dramatic role, particularly on such an arbitrary subject.

Two More from Del Ruth

Important in the upped production schedule will be Roy Del Ruth's contributions. He has just completed "It Happened On Fifth Avenue," which has the distinction of being Monogram's most expensive picture so far. Next for Del Ruth will be "Mr. Gideon" and "Favorite Son," both of which will get top budget treatment.

Another big one will be "Tragic Symphony," a story based on the life of Tschaikowsky. Benjamin Glazer and Nat Finston, who own this property, will produce it at Monogram.

Jeffrey Bernard has three on his list; Hal Chester has two; Lindsley Parsons has one; James Burkett has four in the Chan series. The balance of the list will be taken care of by Monogram's regular list of producers, including Jan Grippo's four Bowery Boys pictures and Barney Sarecky's 14 westerns, six with Jimmy Wakely and eight with Johnny Mac Brown.

The recent buy of "The Highwayman," a narrative poem by Alfred Noyes, has been assigned to Producer Burkette, along with his other chores. The studio reports that will be one of the "million-dollar budget" productions of the year.

STUDIO SIZE-UPS

At the moment, with "It Happened On Fifth Avenue" completed, the studio is occupied with only one Johnny Mac Brown western called "The Devil's Deputy."

PARAMOUNT

Paramount is out of its lull with "Variety Girl" and "Blaze of Noon," two new starters, in work and three more set to start before the end of November.

"Blaze of Noon" is a Robert Fellowes production with John Farrow directing. In the cast are Anne Baxter, William Holden, Sterling Hayden, Sonny Tufts, William Bendix and Howard da Silva. "The Variety Girl" is one of those typical all-star jobs that Paramount gets off every now and then. This one has all newcomers in the title roles, but the marquee value is being built by brief appearances of 37 Paramount stars.

Slated to come after these two are: "Saigon," with Alan Ladd and Veronica Lake; Hal Wallis' "Deadlock," with Burt Lancaster and Kirk Douglas, and "Road to Rio," another chapter in the "Road" series of Bing Crosby, Bob Hope, Dorothy Lamour.

With this strong quintet of films in work, Paramount should continue well ahead of its schedule as the year ends. This is one of the major studios that is not going to have a "tremendous epic" to throw into the Academy Award competition as the year winds up. Paramount, more than 20th Century-Fox or Metro-Goldwyn-Mayer, follows a quiet trend of turning out solid box-office pictures without the constant striving for spectacular achievements.

PRC

With "Web of Danger" wound up, only "Red Stallion" (Robert Paige-Noreen Nash) continues in work at this studio.

The tie-up between this outfit and Eagle-Lion still continues to provide confusion to all concerned, including the people within the two companies. Meanwhile, President Harry Thomas made it clear in a recent interview that PRC is not abandoning "secondary" pictures. Budgets will be jumped, he said, on the product aimed at the flat-rental market with budgets ranging from $250,000 to $400,000 where formerly $50,000 was the price.

"Red Stallion" is reputed to be this company's first million-dollar production. There will be others, Thomas says, but the concentration is still on the product that can be sold profitably in the flat-rental field. While in Hollywood, Thomas will be negotiating with independent producers with an eye to lining up a roster that will assure the company the kind of product it feels the market is ready for at this time.

REPUBLIC

With only eight pictures left to complete on the 1946 schedule and 27 films in backlog, this studio is in top condition.

One of the eight on the 1946 schedule is already in work; it is the Frank Borzage film, "Gallant Man," with Don Ameche and Catherine McLeod. Next to come will be a Monte Hale-Adrian Booth film, "Along Oregon Trail." Then, "Will Tomorrow Never Come," with Nelson Eddy and Ilona Massey. Another Red Ryder film, "Marshal of Cripple Creek," is on the list. Roy Rogers will go in "Bells of San Angelo" and "Wyoming," starring William Elliott, Vera Ralston and John Carroll will also start.

Many people, including MGM executives, will be watching "Will Tomorrow Never Come." If Eddy scores with the box-office on this one, Metro may try to lure him back for a reunion with Jeanette McDonald (this team broke many b. o. records during their years together).

Fanchon is Republic's newest producer. She has been signed to a contract and will work directly with Allan Wilson, production chief. Her first will be "Books Are Lighter Than Rifles." This one is certainly due for an immediate title change, although the $25,000 paid to the author included title rights, too.

Strong Backlog

Among the 27 films in backlog are: "That Brennan Girl" (James Dunn-Mona Freeman), "Angel and the Bad Man" (John Wayne-Gail Russell), "Hit Parade of 1947" (Eddie Albert-Constance Moore) and "The Plainsman and the Lady" (Vera Ralston-William Elliott). This quartet of film marks the largest group of high-priced product that this studio has ever assembled at one time.

Success with the use of Trucolor has prompted President Herbert Yates to increase the number of films due to be made with the process. Originally, Trucolor was allocated to 12 pictures, but now there will be 18 done. One of the films originally slated for black and white and now set for the tint is the next Roy Rogers picture, "Bells of San Angelo."

Catherine McLeod, now in her second Frank Borzage picture, "Gallant Man," has already been set for her third which is now called "Crosswinds." Producer Borzage says it will follow immediately after completion of the current film.

RKO-RADIO

The studio just made a considerable investment in some Broadway material. "It Takes Two," a play by Dana Suessex and Virginia Faulkner, is being backed for $50,000 with an additional down payment being made for film rights in the amount of $50,000 against a ceiling of $300,000.

Returning from a recent trip to Mexico City, President N. Peter Rathvon disclosed that since he took over, when Charles Koerner died, he has been attempting to build an advisory staff of experts to help ease the problem of production and administration as well as to improve the general operations of the studio. At this point, the staff he selected is proving the value of the plan. Sid Rogell divides his time between supervising B productions as well as helping in the management of the studio. James Francis Crow is established as the story advisor. Bert Granet is production advisor. Perry Lieber, publicity director, is also public relations boss. It is not too often that a top executive like Rathvon will admit that he needs and wants expert advice. Rathvon makes a point of choosing men whose judgment he can trust because they have experience in their fields. RKO is sure to profit by it.

Mooney Resigns

Martin Mooney has resigned his production spot at this studio to venture into independent production. Mooney recently completed "San Quentin" at the studio and leaves one more of his properties for future production there. He is taking with him, after a cash settlement with the company, "Kentucky Mansion," one of his own originals. Mooney is dickering with Screen Guild Productions for a releasing outlet.

Jesse Lasky and Walter MacEwen last week closed their deal for "The Miracle of the Bells." Russell Janney, the author, has already received $100,000 with promise of more on a percentage basis. The producers are budgeting the film at $2,000,000. It will be the second of three films due under the deal these producers have with RKO.

"The Fugitive," John Ford and Meriam Cooper's first Argosy production, will be filmed in Spanish and English when production starts next month in Mexico, at the Churubusco studio. The studio will also take one of its own productions, "The Tycoon," down there next month for work. As reported here earlier, RKO had contemplated for sometime the value of taking some of its production schedule down to Mexico for working to relieve the overcrowded condition here.

Samuel Goldwyn has signed William Seiter on loanout from U-I to direct "The Bishop's Wife," which is his next film. Cary Grant, Teresa Wright and David Niven are the stars.

New Goldwyn Hit

Speaking of Goldwyn, his new picture, "The Time of Their Lives," in the opinion of this reporter, is destined to be called one of the great pictures of the year and one of the best of all time. This columnist saw it in with an audience of usually impervious press people from newspaper, trade and magazine fields. Men applauded their hands raw. Women cried. Proof of the sincerity and integrity of the picture came in the fact that the ex-service men present were the most enthusiastic in their reception. These men have spared no one in striking out at other so-called "rehabilitation" stories but this one they gave their wholehearted approval. The film is overlong, running three hours, and can be cut without decreasing its worth. Female audiences may revolt a bit at the wedding ceremony in which the handless hero puts a wedding ring on his bride's finger with the artificial claw he wears. But, on the whole, Samuel Goldwyn, Director William Wyler, Robert Sherwood and Author MacKinlay Kantor have turned in a great film achievement which an able cast handles well.

20th CENTURY-FOX

Two new starters at the studio this week, with the second attempt on "Forever Amber" at long last under way. This one is being shot in Technicolor with Otto Preminger directing for William Perlberg. Cornel Wilde and Linda Darnell head the cast. Another Technicolor special in work is "Mother Wore Tights," with Betty Grable and Dan Dailey, Jr. in the leading roles. Studio spokesmen expect the public to get excited because in this one Miss Grable marries and has grown up children before the film ends. But it will, in spite of this world-shaking variation, probably come out another one of 20th's colorful, overlong, pat formula musicals. Lamar Trotti is producing with Walter Lang as director.

5 Stars Into 'Wives'

20th Century-Fox is going to bring to film, "A Letter to Five Wives," the novel that caused considerable stir earlier this year. The five girls selected for the film are: Linda Darnell, Alice Faye, Dorothy McGuire, Maureen O'Hara and Gene Tierney. Starting date is set for shortly after the first of the year.

The new change in the operating year calendar at 20th may be a pioneer step in swinging the whole industry over to a January 1 to December 31, year. 20th made the switch from the August to August routine in order to simplify procedure, they say. Under the revision, the studio already has four pictures completed for 1947. Actually, there are nine films in the backlog, but five of these will still come on the 1946 schedule. No announcement of which will go over to next year has as yet been made.

UNITED ARTISTS

Seymour Nebenzal has added another story property to his list. He paid $150,000 for world wide picture rights to "Madame Butterfly." It is not his intention to use the story of the opera and a modernized screenplay came as part of the whole deal. He will use the music for background and will probably film the second act of the opera into the picture, which will have a modern setting. Production on this one will not start until after "Heaven Only Knows" and "Atlantis," with Maria Montez, are completed.

The Howard Hughes-Preston Sturges association in California Pictures is completely severed with "Vendetta" being taken out of production. The trouble started when Hughes objected to Sturges sneak-previewing "The Sin of Harold Diddlebock" with a 2 hour and ten minute running time. Sturges did this while Hughes was in New York. When Hughes returned, he cut the budget on "Vendetta" from the original two million dollar figure. This caused the break since the picture in its twelfth week of shooting was already well over a million dollars in costs, with at least eight more weeks to go.

Hughes Dismissed Cast

At this point Hughes dismissed the entire cast and company, keeping only the few key technicians he may need if and when production is resumed. Unless production starts at once, retakes will be necessary to cover the part of the film already shot with J. Carroll Naish, who is due in Mexico shortly for a picture. Sturges has bowed out of the picture entirely and no resumption of the relationship between Hughes and Sturges is contemplated. Sturges has a stock interest in "The Sin of Harold Diddlebock," but beyond that California Pictures is no more.

Another break in production ranks came last week when David O. Selznick and Mervyn LeRoy called off their deal on "Little Women." LeRoy was signed by Selznick as the director. The reason for the cancelling of the contract was given as LeRoy's inability to complete the picture before he goes into preparations for "The Robe," which he has a contract to direct. The rumor that the production of "Little Women" is to be abandoned has been denied by Selznick spokesmen. But even if it is done, there must be considerable delay because "The Paradine Case," with Alfred Hitchcock directing Gregory Peck and Ann Todd, is now months late in starting. Selznick, having closed his studio when the strike hit, may find it difficult to get into production again when he is ready to go. Despite, the present production snag, the Selznick company is planning production on six other stories. "Wings of the Dove," novel by Henry James. "The Scarlet Lily," "Tender Is The Night," "Joan of Arc" (to star Jennifer Jones), "So In Love" and "Intimate Notes' are all in preparation.

Enterprise Deal Pending

The rumored deal between Enterprise and United Artists was still being denied last week. Although studio representatives on both sides admitted that negotiations were closer to closing than they ever had been. The problem for Enterprise, as reported here, is fast release and distribution. They are not a big enough company to be able to afford a backlog on the expensive product they are making. If UA can guarantee them the kind of distribution they need, it seems certain that all other problems like percentages, etcetera, can be worked out. Gradwell Sears is expected here this week and it wouldn't be a surprise to anyone if the deal were then concluded.

Four pictures will be released through UA during December. "The Devil's Playground," Seymour Nebenzal's "The Chase," "Susie Steps Out" and "Abie's Irish Rose" will hit first-run marquees before the month is out. "The Sin of Harold Diddlebock," originally scheduled for December release, is being held pending the settlement of the California Pictures fracas.

UNIVERSAL - INTERNATIONAL

It has been apparent from the first that Universal-International would attempt to get the kind of product it wants by tying in as many of the top independent producers as they could. This procedure seems established beyond question at this point. At the present time, Nunnally Johnson, Douglas Fairbanks Jr., Diana Productions, Sam Wood, William Cameron Menzies, Mark Hellinger, William Dozier, Jack Skirball and Bruce Manning, Michael Todd and Walter Wanger comprise the list of producing units. Felix Jackson is one of four producers on salary to Universal-International and his only project is the Deanna Durbin product. Paul Malvern, Joseph Sistrom and Sam Spiegel are the other three. Walter Wanger has a salary arrangement with the company but only for part of his work. There are writer-producers like Michael Fessier and Ernest Pagano, Val Burton, John Grant and Jane Murfin, Chester Erskine and Fred Finklehoff also under direct contract to Universal-International. But the bulk of the product apparently will come from independent units.

Wanger's Next Stars Hayward

The next Wanger production to go will be "Washington Flyer," in which Susan Hayward will be starred. Starting date is set at January 2. Wanger is determined to get the Hayward name up among the top boxoffice attractions before 1947 is over.

Mark Hellinger has set John Garfield as the star of "East of Midnight," his next production.

"Are You With It," a current Broadway musical has been bought by U-I to serve as a returning vehicle for Donald O'Connor, one of the stars taken over from the old Universal set-up. Peter Lind Hayes is also pencilled in for an important part. Meanwhile, another one of U-I's important musical properties, "Up In Central Park," has been offered to Fred Astaire to direct. The picture is set for a January start with Michael Todd producing. In the musical division, the deal for "Bloomer Girl" is on again. Milton Feld, who bought the property some time ago with Nat Goldstone for $300,000 is now negotiating with U-I for a deal in which he would handle production on a straight salary basis. Goldstone is out of the picture entirely.

Danielle Darrieux, former French star, will be back in America in a few months to make a picture for Universal-International. Just what her first American effort in many years will be the studio has not as yet decided.

WARNER BROS.

Still keeping to the policy of grabbing off hit plays whenever possible, such as "Life With Father, "Voice of the Turtle," the studio this week acquired film rights to "Johnny Belinda" for the sum of $65,000. This one had its big success back in the 1940-41 Broadway season. But "William and Mary," the new Norman Krasna play has yet to open on Broadway and the studio gave $150,000 against a $350,000 ceiling for this one. The latter is being produced by Rodgers and Hammerstein and does not go into rehearsal until January. As with "Life With Father," Warners will probably have to put this investment on ice for several years, but if it is a hit show, the return of the revenue is assured.

Strike Hits Lab

As at most of the major studios, the Warner plant is beginning to feel the pinch of the strike in its Lab production. No stills are available these days, although stillmen are working. The studio is farming out its printing wherever possible, but few private labs are equipped to handle the volume of such a company as Warner Brothers.

People in the industry have unfortunately seemed to reconcile themselves to the strike situation. The vast majority of workers walk through the picket lines with apparently no hesitation. Production continues at almost full scale, except by the smaller independents.

MISCELLANEOUS INDEPENDENTS

Enterprise continues with two productions in work, "Arch of Triumph" and "No Other Love." Set construction has already started on what will be the company's third film, "The Burning Journey." This one will have John Garfield starred.

Another property being prepared for early production is "The French Look," which Andre de Toth will direct for Producer Wolfgang Reinhardt. This one is from the novel called "Rouge et Noir" which most of the major studios bid for.

Screen Guild Productions announced that it has signed deals to release "Desert Princess" and "Last of the Wild Horses." These pictures will be produced by Screen Art Pictures and Affiliated Productions. Producers and directors have not as yet been set.

PRODUCTION & RELEASE RECORD

November 11, 1946 Vol. 14, No. 23

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the running time in States where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (C) denotes Cinecolor.

COLUMBIA

1946-47 Features	Completed (21)	In Production (2)
Westerns	Completed (9)	In Production (1)
Serials	Completed (1)	In Production (0)
1945-46 Features	Completed (44)	In Production (0)
Westerns	Completed (15)	In Production (0)
Serials	Completed (4)	In Production (0)

NEW PRODUCTIONS

PRAIRIE RAIDERS
Western—Started October 31
Cast: Charles Starrett, Smiley Burnette, Nancy Saunders.
Director: Derwine Abrahms Producer: Colbert Clark
Story: Durango Kid, as land agent, helps young man prove his government claim.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Lady from Shanghai, The	Hayworth-Welles	10-14			
Millie's Daughter	George-Nelson	10-28			
COMPLETED — 1946-47 —					
Alias Mr. Twilight	Duane-Marshall	9-16			
Betty Co-ed	Porter-Mills	8-19	11-28		
Blondie's Big Moment	Singleton-Lake	8-19			
Boston Blackie and the Law	Morris-Marshall	8-19			
Blondie Knows Best (69)	Singleton-Lake	4-1	10-17	806	9-30
Cigarette Girl	Brooks-Lloyd	9-30			
Crime Doctor's Manhunt, The (61)	Baxter-Drew	5-27	10-24	816	10-14
Dead Reckoning	Bogart-L. Scott	6-24			
Down To Earth (T)	Hayworth-Parks	4-15			
Framed	Ford-Carter	9-30			
Details under title: They Walk Alone					
Guilt of Janet Ames	Russell-Douglas	7-22			
Details under title: My Empty Heart					
Hunter Is A Fugitive, The	Dix-Morley	10-14			
Inside Story	Morris-Dowling	9-30			
Jolson Story, The (T) (128)	Parks-Keyes	11-12			9-30
Johnny O'Clock	Powell-Keys	7-8			
Landrush (53)	Starrett-Burnette	11-26	10-17	861	9-30
Last of The Redmen	Hall-Ankers	9-16			
Law of The Canyon	Starrett-Burnette	10-28			
Lone Hand Texan	Starrett-Burnette	10-14			
Lone Star Moonlight	Curtis-Barton	8-19	11-14		
Lone Wolf in Mexico, The	Mohr-Ryan	9-16			
Details under title: Lone Wolf's Invitation to Murder					
Mr. District Attorney	O'Keefe-Chapman	8-5			
Over The Santa Fe Trail	Curtis-Holt	9-2			
Return of Monte Cristo, The	Hayward-Britton	7-8			
Son of The Guardsman (Serial)	Kennedy-Shaw	7-22			
Secret of The Whistler	Dix-Brooks	7-22	11-7		
So Dark the Night (70)	Geray-Chefrel	12-10	10-10	805	9-16
Terror Trail	Starrett-Burnette	10-29	11-21		
Twin Sombreros (C)	Scott-Britton	9-30			
West of Dodge City	Starrett-Burnette	9-30			
— 1945-46 —					
Bandit of Sherwood Forest (T) (87)	Wilde-Louise	4-2	2-21	7004	4-15
Blondie's Lucky Day (69)	Lake-Singleton	10-15	4-4	7020	7-8
Chick Carter, Detective (Serial)	Talbot-Blake	7-11		7180	
Cowboy Blues (65)	Curtis-Donnell	4-29	7-18	7223	
Dangerous Business (59)	Tucker-Merrick	3-18	6-20	7037	9-2
Details under title: Power of Attorney					
Desert Horseman, The (54)	Starrett-Burnette	9-3	7-11	7209	
Details under title: Phantom of the Desert					
Devil's Mask, The (66)	Louise-Bannon	2-18	5-23	7026	8-5
Frontier Gunlaw (59)	Starrett-Taylor	1-31		7204	
Gallant Journey (85)	Ford-Blair	3-18	9-24	7002	10-28
Galloping Thunder (54)	Starrett-Burnette	7-9	4-25	7207	
Gentleman Misbehaves, The (74)	Massen-Stanton	11-12	2-28	7034	6-10
Details under title: Lullaby of Broadway					
Gilda (110)	Hayworth-Ford	9-17	4-25	7001	4-1
Gunning for Vengeance (56)	Starrett-Adair	6-25	3-21	7206	
Details under title: Burning the Trail					
Heading West (56)	Starrett-Houck	10-1	8-17	7210	
Details under title: Massacre Mesa					
Hop Harrigan (Serial)	Bakewell-Holt	2-18	3-28	7160	
It's Great To Be Young (68)	Brooks-Stanton	6-10	9-12	7038	
Jungle Raiders (Serial)	Richmond-Berg	8-6	9-14	7120	
Just Before Dawn (65)	Baxter-Barrie	11-26	3-1	7021	5-13
Kiss and Tell (90)	Temple-Abel	2-5	10-18	7101	
Man Who Dared (66)	Brooks-Macready	3-4	5-30	7040	
Details under title: One Life Too Many					
Mysterious Intruder, The (62)	Dix-Blake	12-24	4-11	7025	5-13
Details under title: Murder Is Unpredictable					
Night Editor (67)	Gargan-Carter	1-7	4-18	7023	5-27
Notorious Lone Wolf, The (64)	Mohr-Carter	11-12	2-14	7028	4-15
Details under title: Lone Wolf on Broadway					
Perilous Holiday (89)	O'Brien-Warrick	10-15	3-21	7008	7-8
Personality Kid, The (68)	Louise-Duane	5-13	8-10	7039	9-30
Details under title: His Face Was Their Fortune					
Phantom Thief, The (65)	Morris-Donnell	1-21	5-2	7031	9-2
Details under title: Boston Blackie's Private Ghost					
Prison Ship (60)	Lowery-Foch	8-20	11-15	7036	
Renegades (T) (88)	Keyes-Parker	6-11	6-13	7003	6-10
Details under title: The Kansan					
Return of Rusty, The (64)	Donaldson-Dennis	4-1	6-27	7032	
Roaring Rangers (55)	Starrett-Burnette	6-11	2-14	7205	
Details under title: Powder River					
Shadowed	Louise-Dunne	6-24	9-26		
Details under title: The Gloved Hand					
Sing While You Dance (73)	Drew-Stanton	4-29	7-25	7033	
Singing On The Trail	Curtis-Donnell	5-27	9-12	7224	
Talk About A Lady (71)	Falkenburg-Tucker	12-24	3-28	7016	
That Texas Jamboree (67)	Curtis-Donnell	12-24	5-16	7222	
Thrill of Brazil (91)	Keyes-Wynn	4-29	9-30	7006	
Details under title: Rio					
Throw a Saddle on a Star (67)	Curtis-Roberts	12-10	3-21	7221	
(Details under title: Smoky River Serenade)					
Two-Fisted Stranger (51)	Starrett-Burnette	3-20	5-30	7208	
Unknown, The (70)	Morley-Bannon	4-1	7-4	7027	9-16
Details under title: The Coffin					
Walls Came Tumbling Down, The (82)	Bowman-Chapman	12-24	6-7	7011	9-16
Who's Guilty? (Serial)	Kent-Ward	10-15	12-13	7140	

EAGLE-LION

1946-47 Features	Completed (2)	In Production (0)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED					
Alias the Bride	Tone-Richards	10-28			
It's A Joke, Son	Delmar-Merkel	8-6			

METRO-GOLDWYN-MAYER

1946-47 Features	Completed (25)	In Production (7)
1945-46 Features	Completed (32)	In Production (0)

NEW PRODUCTIONS

UNDERCOVER MAISIE
Comedy—Started October 25
Cast: Ann Sothern, Barry Nelson, Mark Daniels, Bill Phillips, Leon Ames, Dick Simmons, Nella Walker, Gene Roberts.
Director: Harry Beaumont Producer: George Haight
Story: Maisie turns policewoman to break up Bingo racket

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Green Dolphin Street	Turner-Heflin	9-30			
It Happened In Brooklyn	Sinatra-Grayson	8-6			
Personal Touch, The	Barrymore-Bremer	10-28			
To Kiss and To Keep	Kelly-McDonald	8-6			
Details under title: Life's for The Loving					
Romance of Rosy Ridge	Johnson-Leigh	9-30			
Unfinished Dance, The	O'Brien-Charisse	7-22			
Details under title: Ballerina					
— 1946-47 —					
Andy Hardy Comes Back	Rooney-Granville	5-13			
Details under title: Uncle Andy Hardy					
Arnelo Affair, The	Hodiak-Gifford	8-6			
Beginning Or The End	Barrymore-Donlevy	5-27			
Cockeyed Miracle, The (81)	Morgan-Totter	1-7	Oct	703	7-22
Details under title: But Not Goodbye					
Fiesta (T)	Williams-Carroll	12-24		702	
Gallant Bess (Cinecolor) (98)	Thompson-Tobias	10-29			9-30
Details under title: Star from Heaven					
High Barbaree	Johnson-Allyson	5-27			
Holiday In Mexico (T) (127)	Pidgeon-Massey	9-17		701	8-5
Little Mr. Jim (92)	Jenkins-Gifford	10-29			6-10
Lady In The Lake	Montgomery-Totter	5-27			
Merton of The Movies	Skelton-O'Brien	9-2			
Mighty McGurk, The (85)	Beery-MacMahon	5-13			
My Brother Talks to Horses	Lawford-Jenkins	4-1			
No Leave, No Love (117)	Johnson-Kirkwood	10-1	Oct	704	9-2
Woman of My Own, A	Garson-Hart	4-1			
Secret Heart, The	Colbert-Pidgeon	6-10			
Sea of Grass	Tracy-Hepburn	7-8			
Show-Off, The (84)	Skelton-Maxwell	3-4			8-19
Summer Holiday	Rooney-DeHaven	7-8			
Tenth Avenue Angel	O'Brien-Murphy	4-1			
This Time For Keeps (T)	Williams-Melchior	8-6			
Till The Clouds Roll By (T) (135)	Garland-Walker	12-24			

Two Smart People (93)	Ball-Hodiak	10-1	Nov		6-10
Undercurrent (111)	Taylor-Hepburn	3-4	Nov		10-14
Details under title: You Were There					
Yearling, The (T)	Peck-Jarman	8-20			

REPRINTS

Boom Town	Gable-Tracy				
Captains Courageous (116)	Tracy-Bartholomew				9-2
Great Waltz	Rainer-Gravet				
Rage in Heaven (82)	Bergman-Montgomery		Oct.		9-2

COMPLETED —— 1945-46 ——

BLOCK NO. FIFTEEN

Letter for Evie, A (89)	Hunt-Carroll	6-11	1-46	614	12-10
Harvey Girls, The (T) (101)	Garland-Hodiak	1-22	1-46	611	1-7
Portrait of Maria (76)	Del Rio-Armendariz	Foreign	1-46	612	1-7
Sailor Takes a Wife (91)	Walker-Allyson	4-2	1-46	615	1-7
Up Goes Maisie (89)	Sothern-Murphy	8-20	1-46	613	1-7

BLOCK NO. SIXTEEN

Bad Bascomb (112)	Beery-O'Brien		4-46	619	2-18
Hoodlum Saint (91)	Powell-Williams	7-9	4-46	618	2-18
Last Chance, The (105)	Foreign		4-46	621	12-10
Postman Always Rings Twice, The (113)	Turner-Garfield	6-25	4-46	620	3-18
Two Sisters From Boston (112)	Allyson-Lawford	7-9	4-46	622	3-18

BLOCK NO. SEVENTEEN

Boys' Ranch (88)	Craig-Jenkins	8-6	7-46	625	5-13
Courage of Lassie (T) (93)	E. Taylor-Lassie	9-18	8-46	626	5-13
Details under title: Hold High the Torch					
Faithful in My Fashion (81)	Reed-Drake	1-7	8-46	627	6-24
Three Wise Fools (90)	O'Brien-Barrymore	11-26	8-46	628	6-24

SPECIALS

Adventure (129)					
Details under title: This Strange Adventure	Gable-Garson	6-11	3-46	616	12-24
Easy To Wed (T) (117)	Ball-Johnson	2-19	7-46	624	4-15
Green Years, The (127)	Coburn-Drake	9-3	7-46	623	3-18
Weekend at the Waldorf (130)	Turner-Johnson	11-27	10-45	605	7-23
Ziegfeld Follies (T) (110)	Astaire-Ball	5-1	3-46	617	1-21

MONOGRAM

1946-47 Features		Completed (11)	In Production (0)
Westerns		Completed (3)	In Production (0)
1945-46 Features	(34)	Completed (33)	In Production (0)
Westerns	(12)	Completed (12)	In Production (0)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED —— 1946-47 ——					
Bringing Up Father	Yule-McManus	6-24	10-26	604	
Cisco and The Angel	Roland-Loring	10-14			
Dangerous Money	Toler-Young	6-24	10-12	603	
Details under title: Hot Money					
Decoy	Gillie-Norris	5-13	9-14	601	
Gentleman Joe Palooka	Errol-Kirkwood	6-10	10-5	602	
Ginger	Albertson-Reed	9-2			
Mr. Hex	Gorcey-Robbins	9-2	11-9		
Raiders of the South	Brown-Hatton	9-2			
Details under title: Draw When You're Ready					
Song of The Sierras	Wakely-Carlin	8-19	11-23	681	
Sweetheart of Sigma Chi	Reagan-Knox	7-22	11-16		
Suspense (101)	Belita-Moore	10-29	6-15	699	4-15
Details under title: Glamour Girl					
Teen-agers Go West	Stewart-Preisser	10-28			
Wife Wanted	Francis-Shayne	6-24	10-19	605	
—— 1945-46 ——					
Beauty and the Bandit	Roland-Ames	8-5	10-26	531	
Details under title: Cisco Kid No. 3					
Allotment Wives (80)	Francis-Kelly	6-25	12-24	505	12-10
Behind the Mask (67)	Richmond-Reed	10-29	5-11	526	
Details under title: The Shadow's Shadow					
Below The Deadline (65)	Douglas-Ames	4-29	8-3	520	
Details under title: Jumpin' Joe					
Black Market Babies (71)	Richmond-Hayes	3-18	6-1	508	
Border Bandits (57)	Brown-Hatton	8-20	1-12	565	
Bowery Bombshell	Gorcey-Hall	4-15	7-20	511	
Details under title: Hot Money					
Dark Alibi (65)	Toler-Lorring	12-24	5-25	519	
Don't Gamble With Strangers (68)	Richmond-Hayes	3-18	6-22	508	9-30
Details under title: Charlie Chan at Alcatraz					
Face of Marble, The (72)	Carradine-Drake	10-15	2-2	528	
Fear (68)	Cookson-William	7-23	3-2	507	
Details under title: Suspense					
Freddie Steps Out (75)	Stewart-Preisser	3-18	6-29	515	7-8
Details under title: High School Scandals					
Gentlemen from Texas, The (60)	Brown-Hatton	3-18	6-8	562	
Details under title: The Fighting Texans					
Gay Cavalier, The (65)	Roland-Ames	12-24	3-30	529	
Haunted Mine, The (52)	Brown-Hatton	10-29	3-2	566	
High School Hero	Stewart-Preisser	6-10	9-7	517	
In Fast Company (63)	Gorcey-Hall	2-18	6-22	510	8-19
Details under title: In High Gear					
Joe Palooka, Champ (70)	Kirkwood-Knox	12-24	5-28	502	4-29
Junior Prom (69)	Stewart-Preisser	11-26	5-10	514	5-13
Details under title: High School Kids					
Live Wires (65)	Gorcey-Drake	10-1	1-12	509	
Details under title: Stepping Around					
Lonesome Trail (55)	Wakely-White	9-17	12-8	561	
Details under title: On The Cherokee Trail					
Missing Lady, The (60)	Richmond-Reed	4-29	8-17	525	
Details under title: Jade Lady					
Moon Over Montana	Wakely-Holt	12-10	2-16	572	
Rainbow Over The Rockies	Wakely-Stirling	8-19			
Red Dragon, The (64)	Toler-Fong	9-17	2-9	513	4-15
Details under title: Charlie Chan in Mexico					
Shadows On The Range (57)	Brown-Hatton	5-13	8-3	567	
Details under title: Roaring Range					
Shadows Over Chinatown (64)	Toler-Young	4-1	7-27	518	10-28
Details under title: Corpus Delicti					
South of Monterey (63)	Roland-Riordan	4-15	7-13	530	
Details under title: Romance of the Rancho					
Shadow Returns, The (61)	Richmond-Reed	10-29	2-16	527	
Silver Range, The	Brown-Hatton	7-22	11-2	563	
Details under title: The Silver Trail					
Spook Busters (68)	Gorcey-Hall	5-27	8-24	512	
Details under title: The Shadow					
Strange Mr. Gregory, The (63)	Lowe-Rogers	6-25	1-2	516	3-18
Details under title: Gregory					
Sunbonnet Sue (90)	Regan-Storm	5-14	1-10	501	10-15
Strange Voyage (61)	Albert-Taylor		7-6	521	8-19
Swing Parade of 1946 (75)	Storm-Reagan	8-5	3-16	503	9-2
Trail to Mexico	Wakely White	4-29	6-29	574	
Trap, The	Toler-Chandler	8-19			
Trigger Finger	Brown-Hatton	6-24	9-21	568	
Under Arizona Skies	Brown-Hatton	2-4	4-27	561	
Details under title: Code of The Drifter					
West of The Alamo	Wakely-White	2-4	4-20	573	

PARAMOUNT

1946-47 Features	Completed (26)	In Production (4)
1945-46 Features	Completed (25)	In Production (0)

NEW PRODUCTIONS

VARIETY GIRL

Musical Review—Started October 14

Cast: Mary Hatcher, Olga San Juan, DeForest Kelley, Frank Ferguson and Paramount stars (37).

Director: George Marshall — Producer: Daniel Dare

Story: History of the Variety Clubs of America with specialties by Paramount stars

BLAZE OF NOON

Drama—Started October 30

Cast: Anne Baxter, William Holden, Sterling Hayden, Sonny Tufts, Howard da Silva, William Bendix, Jean Wallace, Johnny Sands.

Director: John Farrow — Producer: Robert Fellows

Story: Four brothers, barnstorming pilots, pioneer private-air mail industry

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Desert Fury (T)	Scott-Hodiak	9-2			
Details under title: Desert Town					
Unconquered (T)	Cooper-Goddard	8-19			
—— 1946-47 ——					
COMPLETED					
BLOCK NO. ONE					
Big Town	Reed-Brooke	12-24			
Blue Skies (T) (107)	Crosby-Astaire	8-6	12-27		9-30
Cross My Heart	Hutton-Tufts	1-8			
Details under title: Too Good To Be True					
Perfect Marriage, The	Young-Niven	1-21			
Two Years Before the Mast (98)	Ladd-Donlevy	5-1	11-22		9-2
NOT DESIGNATED					
Adventure Island (C)	Calhoun-Fleming	9-30			
Big Haircut, The	Ladd-Lamour	9-16			
Calcutta	Ladd-Russell	7-9			
California (T)	Stanwyck-Milland	12-10			
Danger Street	Lowery-Withers				
Dear Ruth	Caulfield-Holden	9-2			
Easy Come, Easy Go	Tufts-Fitzgerald	10-29			
Details under title: Third Avenue					
Emperor Waltz, The (T)	Crosby-Fontaine	6-24			
Fear In The Night	Kelly York	4-29			
Golden Earrings	Milland Dietrich	8-19			
I Cover Big Town	Reed-Brooke	6-10			
Imperfect Lady, The	Wright-Milland	10-1			
Details under title: Take This Woman					
Jungle Flight	Lowery-Savage	6-24			
Ladies' Man	Bracken-Welles	11-26			
My Favorite Brunette	Hope-Lamour	7-22			
Perils of Pauline (T)	Hutton-Lund	3-18			
Seven Were Saved	Denning-Craig	4-1			
Suddenly It's Spring	MacMurray-Goddard	3-18			
Trouble With Women, The	Milland-Wright	6-11			
Welcome Stranger	Crosby-Caulfield	3-18			
Where There's Life	Hope-Hasso	4-15			
REISSUES					
Jungle Princess, The	Lamour-Milland		9-1		
Plainsman, The	Cooper-Arthur		9-1		
COMPLETED —— 1945-46 ——					
BLOCK NO. THREE					
Masquerade In Mexico (96)	Lamour-Cordova	1-8	2-22	4512	12-10
Miss Susie Slagle's (87)	Tufts-Lake	9-18	3-8	4513	12-10
Tokyo Rose (66)	Barr-Massen	2-8		4511	12-10
BLOCK NO. FOUR					
Blue Dahlia, The (99)	Ladd-Lake	4-2	4-19	4518	2-18
They Made Me A Killer (65)	Lowery-Britton	7-9	5-3	4517	2-18
Virginian, The (T) (90)	McCrea-Britton	11-13	4-5	4516	2-18
Well-Groomed Bride, The (75)	Milland-deHavilland	2-19	5-17	4519	2-18
BLOCK NO. FIVE					
Bride Wore Boots, The (82)	Stanwyck-Cummings	8-6	5-31	4521	4-1
Hot Cargo (57)	Rogers-Reed		6-28	4523	3-18
Our Hearts Were Growing Up (122)	Donlevy-Russell	3-5	6-14	4522	4-1
To Each His Own (122)	deHavilland-Lund	7-9	7-5	4524	3-18

BLOCK NO. SIX

O. S. S. (107)	Ladd-Fitzgerald	2-18	7-26	4526	5-13
Searching Wind, The (108)	Young Sidney	1-21	8-9	4527	5-13
Strange Love of Martha Ivers (116)	Stanwyck-Heflin	10-15	9-13	4528	5-13
Details under title: Love Lies Bleeding					
Swamp Fire (70)	Weissmuller-Grey	11-12	9-6	4529	5-13

SPECIALS

Monsieur Beaucaire (T) (93)	Hope-Caulfield	9-17	8-30	4532	5-27
Road to Utopia, The (90)	Crosby-Hope-Lamour	12-13	5-22	4531	12-10

PRC

1946-47 Features	(23)	Completed (7)	In Production (1)
Westerns	(14)	Completed (5)	In Production (0)
1945-46 Features		Completed (20)	In Production (0)
Westerns		Completed (16)	In Production (0)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Red Stallion (C)	Paige-Nash	10-14			
COMPLETED —— 1946-47 ——					
Born To Speed					
Details under Eagle-Lion heading	Sands-Wall	8-19			
Brute Man, The (58)	Hatton-Adams	11-26	10-1		
Details under Universal Release Chart					
Corpse Came Calling, The	Beaumont-Walker	10-28			
Devil On Wheels, The	Coleman-Reed	10-29	9-23		10-11
Driftin' River (55)	Dean-Ates	7-22	10-1		
Her Sister's Secret (85)	Coleman-Reed	10-29	9-23		
Outlaws of the Plains (56)	Crabbe-St. John		9-22		
Philo Vance's Gamble	Curtis-Ryan	10-14			
Return of Rin-Tin-Tin, The (V)	Rin-Tin-Tin-Woods	9-16			
Stars Over Texas	Dean-Ates	9-16	11-18		
Tumbleweed Trail	Dean-Ates	9-2			
Wild West	Dean-Ates	5-27	11-1		
Details under title: Melody Round-Up					
—— 1945-46 ——					
Accomplice (68)	Arlen-Borg		9-29		10-28
Ambush Trail (58)	Steele-Saylor		2-17		
Avalanche (68)	Cabot-Borg	3-4	6-20		5-21
Blonde For A Day (67)	Beaumont-Walker	5-3	8-22		8-19
Details under title: Blondes On the Loose					
Caravan Trail, The (Cinecolor) (65)	Dean-Carlin	10-1	4-20		4-29
Club Havana (62)	Lindsay-Neal	5-28	10-23		11-26
Colorado Serenade (68)	Dean-Ates		6-30		
Danny Boy (66)	Henry-Johnson	8-6	1-8		
Detour (69)	Savage-Neal	6-25	11-30		12-24
Devil Bat's Daughter	LaPlanche-James	1-21	4-15		
Don Ricardo Returns	Colby-Isabelita	8-19	10-21		
Down Missouri Way (74)	O'Driscoll-Wright	4-29	8-15		
Details under title: Missouri Hayride					
Enchanted Forest, The (Cinecolor) (80)	Lowe-Joyce	1-22	12-8		10-1
Flying Serpent, The (60)	Lewis-Kramer	9-3	2-20		2-18
Gas House Kids (68)	Halop-Lowery	8-19	10-14		
Gentlemen with Guns	Crabbe-St. John	1-21	3-27		
Ghost of Hidden Valley	Crabbe-St. John	4-29	6-3		
How Do You Do? (83)	Gordon-Windsor	8-6	12-24		11-26
I Ring Doorbells (67)	Shayne-Gwynne	10-2	2-25		9-16
Lady Chaser	Lowery-Savage	9-2	10-21		
Details under title: Lady Killer					
Larceny in Her Heart (68)	Beaumont-Walker	3-18	7-10		6-10
Details under title: Crime in The Night					
Lighthouse	Litel-Lang	9-30	11-1		
Lightning Raiders (61)	Crabbe-St. John	10-15	1-7		
Mask of Dijon (73)	Von Stroheim-Bates	11-26	4-9		8-19
Murder Is My Business (65)	Beaumont-Walker	12-26	4-10		5-13
Navajo Kid (59)	Steele-Saylor	10-15	11-21		
Overland Riders (54)	Crabbe-St. John	6-24	8-21		10-14
Details under title: Buster Crabbe No. 8					
Prairie Badmen	Crabbe-St. John	4-29	7-17		
Details under title: Dangerous Men					
Prairie Rustlers (55)	Crabbe-St. John	9-17	11-7		
Details under title: Buster Crabbe No. 1					
Queen of Burlesque (67)	Ankers-Young	4-1	7-24		8-5
Romance of the West (60)	Dean-Barton	8-6	3-20		
Secrets of A Sorority Girl	Ware-Vallin		8-1		9-16
Six Gun Man (60)	Steele-Carlin	10-29	2-1		
Details under title: Six-Gun For Hire					
Strange Holiday (61)	Rains-Holden		9-2		9-30
Strangler of The Swamp (60)	LaPlanche-Edwards	9-3	1-1		
Terrors On Horseback (54)	Crabbe - St. John	1-21	8-14		
Thunder Town (57)	Steele-Saylor	12-10	4-10		
Details under title: Man Without a Gun					
Wife of Monte Cristo, The (81)	Loder-Aubert	8-6	4-23		4-1

REPUBLIC

1946-47 Features		Completed (12)	In Production (1)
Westerns		Completed (6)	In Production (0)
Serials		Completed (0)	In Production (0)
1945-46 Features	(40)	Completed (38)	In Production (0)
Westerns	(16)	Completed (23)	In Production (0)
Serials	(4)	Completed (4)	In Production (0)

NEW PRODUCTIONS

GALLANT MAN

Romantic Drama—Started October 22

Cast: Don Ameche, Catherine McLeod, Roscoe Karns, Joe Frisco, Kitty Irish.

Producer-Director: Frank Borzage

Story: A bookkeeper loses a colt to Dutch for racing. He turns gambler hoping to win it back for his wife and his fiancee. But his wife brings the horse back as a present.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED —— 1946-47 ——					
Affairs of Geraldine	Withers-Withers		1-21		
Details under title: Lonely Hearts Club					
Apache Rose	Rogers-Evans		9-2		
Calendar Girl	Frazee-Marshall		7-8		
Eldorado	Rogers-Evans		7-22		
Hit Parade, The	Albert-Moore		9-16		
Magnificent Rogue, The	Roberts-Douglas		7-8	10-15	
Angel and the Outlaw	Wayne-Russell		4-29		
Fabulous Suzanne, The	Britton-Vallee		3-18		
I've Always Loved You (T) (117)	McLeod-Dorn		8-20		9-30
Details under title: Concerto					
Oregon Trail Scouts	Lane-Wentworth		9-2		
Outlaw of Sioux City	Lane-Stewart		10-14		
Pilgrim Lady, The	Mara-Douglas		3-18		
Details under title: The Inner Circle					
Sioux City Sue	Autry-Roberts		6-24		
Spoilers of The North	Kelly-Booth		8-19		
That Brennan Girl	Dunn-Freeman		5-13		
That's My Girl (Trucolor)	Barry-Roberts		8-6		
Trail To San Antone	Autry Stewart		8-19		
Web of Danger	Mara-O'Flynn		10-28		
Winter Wonderland	Roberts-Drake		5-13		
Details under title: Snow Cinderella					
—— 1945-46 ——					
Alias Billy The Kid (56)	Carson-Stewart	12-24	4-17	555	
California Gold Rush (56)	Elliott-Fleming	4-30	2-4	565	
Call Man of Paris, The (65)	Osmond-Aubert	10-1	4-20	514	
Conquest of Cheyenne (56)	Elliott-Fleming	10-29	7-22	568	
Crime of the Century (56)	Bachelor-Browne	10-29	2-28	511	6-24
Crimson Ghost, The (Serial)	Stirling-Quigley	4-15	10-26	584	
Earl Carroll's Sketchbook (90)	Moore-Marshall	3-18	8-13	530	9-2
El Paso Kid	Carson-Harmon		5-22	556	
Daughter of Don Q (Serial)	Booth-Allen	1-21	7-27	583	
Days of Buffalo Bill (56)	Carson-Stewart	10-1	2-8	554	
French Key, The (67)	Dekker-Ankers	10-29	5-18	519	7-8
Gay Blades (67)	Ashley-Rogers	12-10	1-25	509	4-29
G. I. War Brides (69)	Ellison-Lee	4-29	8-12	528	10-14
Guy Could Change, A (65)	Lane-Frazee	6-25	1-27	508	2-4
Glass Alibi, The (68)	Wrixon-Fowley	12-24	4-27	516	5-27
Home in Oklahoma	Rogers-Evans	6-24	11-8		
Home On the Range (55)	Hale-Booth	11-26	4-18	5501	4-29
Details under title: West of God's Country					
In Old Sacramento (89)	Moore-Elliott	12-10	5-31	517	5-13
Invisible Informer (57)	Stirling-Henry	2-18	8-19	529	10-14
Inner Circle, The	Douglas-Roberts	2-18	8-7	526	
King of the Forest Rangers (Serial)	Thompson-Talbot	10-15	4-27	582	
Last Crooked Mile, The (67)	Barry-Savage	12-10	8-9	527	9-30
Last Frontier Uprising (Magnacolor)	Hale-Booth		10-22		
Madonna's Secret, The (79)	Lederer-Patrick	10-1	2-16	510	3-18
Man from Rainbow Valley (M) (57)	Hale-Booth	2-18	6-14	5502	7-22
Murder in the Music Hall (84)	Ralston-Marshall	10-29	4-10	512	3-4
My Pal Trigger (79)	Rogers-Evans	3-4	7-12	5541	7-22
Mysterious Mr. Valentine	Stirling-Henry	6-10	9-3	531	
Night Train to Memphis (67)	Acuff-Mara	11-12	7-12	523	8-19
One Exciting Week (69)	Pearce-Harris	12-24	6-8	521	7-8
Out California Way (M)	Hale-Booth	4-29	9-6		
Passkey to Danger (58)	Bachelor-Mara		5-11	518	8-19
Phantom Rider, The (Serial)	Kent-Stewart	8-6	1-26	581	
Plainsman and The Lady	Elliott-Ralston		4-29		
Rainbow Over Texas (65)	Rogers-Evans	4-1	5-9	448	6-10
Red River Renegades (55)	Carson-Stewart	4-1	7-25	557	
Rendezvous With Annie (89)	Albert-Marlowe	3-18	7-19	525	9-2
Rio Grande Raiders (56)	Carson-Stewart		9-9	558	
Roll On, Texas Moon (68)	Rogers-Evans	5-13	9-12	542	
Details under title: Shine On Texas Moon					
Rough Riders of Cheyenne (56)	Carson-Stewart	5-14	11-1	552	
Santa Fe Uprising	Lane-Wentworth		3-18		
Scotland Yard Investigator (68)	VonSt'heim-Bachelor	2-19	9-30	501	
Sheriff of Redwood Valley (56)	Elliott-Fleming	7-23	3-29	566	
Song of Arizona (68)	Rogers-Evans	12-24	3-9	447	4-15
Song of Mexico (57)	Mara-Barrier		12-28	506	5-27
Spectre of the Rose (90)	Kurov-Essen	11-26	7-5	524	6-10
Strange Impersonation, A (68)	Marshall-Gargan	8-6	3-16	513	4-1
Sun Valley Cyclone (55)	Elliott-Fleming	9-17	5-10	567	
Traffic In Crime (56)	Richmond-Mara	4-1	6-28	522	10-14
Undercover Woman (56)	Bachelor-Livingston	11-26	4-15	511	9-2
Details under title: Passkey to Danger					
Under Nevada Skies (69)	Rogers-Evans	4-15	8-26	541	9-16
Valley of the Zombie, The (56)	Perrin-Livingston	9-17	5-24	520	7-8
Vigilantes of Boom Town	Lane-Blake	5-27			
Wagon Wheels Westward (56)	Elliott-Fleming	4-16	12-21	564	
Woman Who Came Back, The (68)	Kelly-Loder	4-30	12-13	507	1-21
Details under title: The Web					

RKO-RADIO

1946-47 Features	Completed (34)	In Production (4)
1945-46 Features	Completed (39)	In Production (0)

NEW PRODUCTIONS

DICK TRACY VS. THE CLAW

Mystery—Started October 30

Cast: Ralph Byrd, Kay Christopher, Lyle Latell, Ian Keith, Jack Lambert.

Director: John Rawlins — Producer: Herman Schlom

Story: Not available. See next issue.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Build My Gallows High	Mitchum-Greer	10-28			
Time To Kill, A	Fonda-Bel Geddes	9-16			
Thunder Mountain	Holt-Hyer	10-28			
COMPLETED —— 1946-47 ——					
BLOCK NO. ONE					
Great Day (69)	Robson-Portman	Foreign		705	7-22

Lady Luck (97)	Young-Hale	10-29		.702	7-22
Sister Kenny (116)	Russell-Knox	11-12		.704	7-22
Step By Step (62)	Tierney-Jeffreys	1-21		.703	7-22
Sunset Pass (60)	Warren-Leslie	12-10		.704	7-22

BLOCK NO. TWO

Child of Divorce (62)	Moffett-Tourney	3-1		10-28
Criminal Court (62)	Conway-O'Driscoll	3-18		9-2
Dick Tracy vs. Cueball	Conway-Jeffreys	4-1		
Genius At Work (61)	Carney-Brown	9-3		8-19
Nocturne (88)	Raft-Bari	5-13		10-28

NOT DESIGNATED

Amazing Mr. Hammer, The	O'Brien-Slezak	6-24		
Details under title: Riffraff				
Bachelor and The Bobby-Soxer, The	Grant-Loy	8-6		
Beat the Band	Langford-Krupa	6-24		
Banjo	Moffett-White	9-16		
Best Years of Our Lives, The	Loy-March	4-29		
Code of The West	Warren-Alden	7-22		
Deadlier Than The Male	Trevor-Tierney	5-27		
Devil Thumbs A Ride, The	Tierney-Leslie	7-8		
Falcon's Adventure, The	Conway-Meredith	4-29		
Farmer's Daughter, The	Young-Cotten	5-27		
Details under title: Katie for Congress				
Fascinating Nuisance	Williams-Hale	2-4		
Details under title: Master Minds				
Honeymoon	Temple-Madison	4-1		
I Wake Up Dreaming (T)	Kaye-Mayo	4-29		
Details under title: Secret Life of Walter Mitty				
It's A Wonderful Life	Stewart-Reed	4-29		
Locket, The	Day-Aherne	4-1		
San Quentin	Tierney-Carr	8-19		
Sinbad The Sailor (T)	Fairbanks-O'Hara	3-4		
Song of the South (T) (94)	Disney Cartoon Feature			11-11
Tarzan and The Hunters	Weissmuller-Joyce	10-14		
They Won't Believe Me	Young-Hayward	8-19		
Trail Street	Scott-Jeffreys	8-19		
Vacation in Reno (60)	Haley-Jeffreys	2-4		
Woman on The Beach	Bennett-Ryan	2-4		
Details under title: Desirable Woman				

SPECIALS

Notorious (101)	Bergman-Grant	10-29		761	8-5

— 1945-46 —

BLOCK NO. THREE

Cornered (102)	Powell-Cheirel	7-9		612	12-24
Hotel Reserve (79)	Mason-Mannheim	Foreign		615	12-24
Dick Tracy (61)	Conway-Jeffreys	6-11		613	12-24
Sing Your Way Home (72)	Haley-Jeffries	12-11		614	12-24
Spiral Staircase, The (83)	McGuire-Brent	9-3		611	1-7
Details under title: Some Must Watch					

BLOCK NO. FOUR

Deadline at Dawn (83)	Hayward-Williams	5-28		617	3-4
From This Day Forward	Fontaine-Stevens	9-3		616	3-4
Details under title: All Brides are Beautiful					
Game of Death (70)	Loder-Long	2-19		619	12-10
Details under title: The Most Dangerous					
Riverboat Rhythm (64)	Errol-Newton	7-9		620	3-4
Tarzan and the Leopard Woman (72)	Weismuller-Joyce	8-10		618	2-18

BLOCK NO. FIVE

Badman's Territory (98)	Scott-Richards	10-1		622	4-29
Ding Dong Williams (62)	Vernon-McGuire	5-14		623	4-29
Partners in Time (76)	Goff-Lauck			625	4-29
Truth About Murder, The (63)	Granville-Conway	7-23		624	4-29
Details under title: The Lie Detector					
Without Reservations (107)	Colbert-Wayne	10-29		621	5-13
Details under title: Thanks God, I'll Take It From Here)					

BLOCK NO. SIX

Bamboo Blonde (68)	Langford-Wade	9-17		630	6-24
Bedlam (79)	Karloff-Lee	8-6		628	5-13
Details under title: A Tale of Bedlam					
Crack-Up (93)	O'Brien-Trevor	1-21		627	6-24
Falcon's Alibi, The (62)	Conway-Corday	8-20		629	5-13
Till the End of Time (105)	McGuire-Madison	10-29		626	6-24
Details under title: The Dream of Home					

SPECIALS

Along Came Jones (90)	Cooper-Young	11-27		681	6-25
Bells of St. Mary's, The (125)	Crosby-Bergman	3-5		661	11-26
Heartbeat (102)	Rogers-Aumont	8-20		662	4-29
Kid From Brooklyn, The (T) (114)	Kaye-Mayo	6-25		652	4-1
Make Mine Music (75)	Disney Cartoon Feature			692	4-29
Stranger, The (95)	Robinson-Young	10-29		683	5-27
Tomorrow is Forever (105)	Colbert-Welles	4-2		682	1-21
Wonder Man (T) (98)	Kaye-Mayo	7-24		651	4-30

REISSUE

Pinocchio (T)	Disney Cartoon Feature			691	

20th CENTURY-FOX

1946-47 Features Completed (23) In Production (3)
1945-46 Features Completed (35) In Production (0)

NEW PRODUCTIONS

MOTHER WORE TIGHTS (T)

Musical—Started October 21

Cast: Betty Grable, Dan Dailey, Jr., Mona Freeman, Anabel Shaw, Connie Marshall, Michael Dunne, William Frawley, Veda Ann Borg, George Cleveland, Sara Allgood, Almira Sessions.

Director: Walter Lang Producer: Lamar Trotti

Story: Girl tries to get job as telephone operator, lands in show business instead. She marries, has children but eventually goes back to the theatre.

FOREVER AMBER (T)

Drama—Started October 25

Cast: Linda Darnell, Cornel Wilde, Richard Greene, Glenn Langan, George Sanders, Leo C. Carroll, Margot Grahame.

Director: Otto Preminger Producer: William Perlberg

Story: [illegible]

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Boomerang	Andrews-Wyatt	9-30			
— 1946-47 —					
Backlash	Travis-Rogers	9-30			
Black Beauty (74)	Freeman-Denning	12-10	Sept.	636	8-19
Bob, Son of Battle (T)	Gardner-McCallister	7-22			
Details under title: The High Window					
Bowery, The	Raft-Beery	Reissue	Oct.	642	
Brasher Doubloon, The	Montgomery-Guild	7-22			
Carnival in Costa Rica (T)	Haymes-Hulm	4-29			
Claudia and David (78)	McGuire-Young	3-18	Sept.	637	8-5
Dangerous Millions	Taylor-Drake	7-8			
Enchanted Voyage, The (T)	Taylor-Baird	5-14			
Details under title: Wake Up and Dream					
Homestretch (T)	Wilde-O'Hara	7-22			
I Wonder Who's Kissing Her Now (T)	Haver-Stevens	8-6			
Late George Apley, The	Colman-Cummins	7-8			
Home Sweet Homicide (70)	Bari-Scott	3-18	Oct.	640	8-7
If I'm Lucky (79)	Blaine-James	4-29	Sept.	633	9-2
Details under title: That's for Me					
Margie (T) (94)	Crain-Young	2-18	Nov.	646	10-28
My Darling Clementine (T) (97)	Fonda-Darnell	4-29	Nov.	645	10-14
Razor's Edge, The	Power-Tierney	4-15			
Shocking Miss Pilgrim, The (T)	Grable-Haymes	12-10			
Strange Journey (65)	Kelly-Massen	5-27	Oct.	643	9-16
Details under title: Flight To Paradise					
Sun Valley Serenade (—)	Henie-Payne	Reissue	Sept.	641	
13 Rue Madeleine	Cagney-Annabella	6-10			
Three Little Girls in Blue (T) (90)	Haver-Montgomery	11-26	Oct.	639	9-16
Wanted for Murder	Portman-Grey	Foreign	Nov.	644	

COMPLETED — 1945-46 —

NOT DESIGNATED

Anna and The King of Siam (128)	Dunne-Harrison	12-10	Aug.	634	6-10
Behind Green Lights (64)	Landis-Gargan	10-1	Feb.	620	2-4
Details under title: Precinct 33					
Bell for Adano, A (103)	Hodiak-Tierney	11-13	Aug.	601	7-9
Centennial Summer (T) (102)	Crain-Wilde	9-17	Aug.	633	6-10
Cluny Brown (100)	Jones-Boyer	12-24	June	628	5-27
Colonel Effingham's Raid (70)	Bennett-Eythe	12-25	Feb.	610	10-15
Dark Corner, The (99)	Ball-Stevens	12-10	May	625	4-15
Deadline For Murder (65)	Kelly-Ryan	3-18	Aug.	635	6-24
Do You Love Me? (91)	O'Hara-Haymes	4-30	May	626	4-22
Doll Face (80)	Miranda-O'Keefe	8-20	Jan.	617	12-24
Dragonwyck (103)	Tierney-Price	3-5	Apr.	623	3-18
Fallen Angel (97)	Faye-Andrews	5-14	Dec.	612	10-29
Jesse James (106)	Power-Fonda	Reissue	Feb.	618	
Junior Miss (94)	Garner-Joslyn	2-19	Aug.	603	6-25
It Shouldn't Happen To A Dog (70)	Landis-Joslyn	2-4	July	632	5-27
Johnny Comes Flying Home (65)	Stewart-Crane	11-26	Apr.	624	4-1
Leave Her To Heaven (T) (110)	Tierney-Wilde	5-28	Jan.	614	12-24
Rendezvous 24 (70)	Gargan-Palmer	1-21	May	627	5-13
Return of Frank James (92)	Fonda-Tierney	Reissue	Feb	619	
Shock (70)	Price-Bari	10-15	Feb.	615	1-21
Somewhere In the Night	Hodiak-Guild	12-10	June	629	5-13
Smoky (T) (87)	MacMurray-Baxter	7-23	July	631	6-24
Strange Triangle (65)	Hasso-Shepperd	1-7	June	630	5-27
Sentimental Journey (94)	Payne-O'Hara	10-1	Mar.	621	2-18
Walk In the Sun (117)	Andrews-Conte	8-11	Mar.	616	12-24
Details under UA Release Chart					
Yank In London, A (106)	Neagle-Harrison	Foreign	Mar.	622	3-4

UNITED ARTISTS

1945-46 Features Completed (45) In Production (4)

KEY TO PRODUCERS

Small (Sml); Rogers (Rgs); Vanguard (Van); Crosby (Cby); Bill Boyd (BB); Pressburger (Psb); Ripley-Monter (RM); Bogeaus (Bog); Stromberg (Smg); Levey (Lev); Cowan (Cow); Stone (Stn); Selznick (Szk); Nebenzahl (Neb); Lesser (Les); Loew-Lewin (LL); Eagle-Lion (GFD); Cagney (Cgy); Bronston (Brn); California (Cal); Chaplin (Chn).

NEW PRODUCTIONS

PERSONAL COLUMN

Mystery Drama—Started October 23

Cast: George Sanders, Lucille Ball, Charles Coburn, Cedric Hardwicke.

Director: Douglas Sirk Producer: Hunt Stromberg

Story: Man murdered in [illegible] London.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Miracle Can Happen, A	All-Star	8-5		Bog-Mer.	
New Orleans	deCordova-Patrick	9-30		Lev.	
Red River	Wayne-O'Sheridan	9-30		Hawks	
— 1945-46 —					
Abie's Irish Rose (96)	Dru-Chekhov	4-29	12-27	Cby	
Abilene Town (89)	Scott-Dvorak	8-6	1-11	Lev.	1-21
Details under title: Abilene					
Adventures of Don Coyote (C)	Martin-Rafferty	8-19		R-C	
Angel On My Shoulder (102)	Muni-Baxter	1-21	9-20	Rgs.	5-30
Details under title: Me and Mr. Satan					
Bachelor's Daughters, The (89)	Russell-List	4-1	9-6	Stn	9-30

Blithe Spirit (T) (94)	Cummings-Harrison	Foreign	12-14		GFD	10-1
Breakfast in Hollywood (93)	Brenneman-Granville	8-20	2-22		Glen	1-21
Caesar and Cleopatra (T) (126)	Olivier-Leigh	Foreign	8-16		GFD	9-2
Captain Kidd (89)	Laughton-Britton	2-5	10-19		Bog	8-20
Carnegie Hall	Hunt-Prince				LeB-M	
Cinder, The (86)	Cummings-Morgan	6-24	11-22		Neo	
Curley	Rafferty-Olsen	5-27			Roach	
Dangerous Venture	Boyd-Alexander	8-5			Rachmil	
Dishonored Lady	Lamarr-O'Keefe	5-27			Smg	
Devil's Playground, The (62)	Boyd-Clyde	5-27	11-15		B.B	9-30
Diary of A Chambermaid (87)	Goddard-Hatfield	7-23	2-15		Bog-Mer	2-18
Duel In the Sun (T)	Jones-Cotten	3-19			Szk	
Fabulous Joe, The	Abel-Grahame	8-6			Roach	
Fabulous Dorseys, The	Dorsey-Blair	8-5			Rgs	
Getting Gertie's Garter (72)	O'Keefe-McDonald	6-25	11-30		Sml	12-10
Fanny by Gaslight	Mason-Calvert	Foreign			GFD	
Fool's Gold (67)	Boyd-Clyde	5-27	1-31		B.B	9-30
Henry V (T) (134)	Olivier-Newton	Foreign			GFD	4-29
Here Comes Trouble (Cinecolor)	Tracy-Lloyd	6-24			Roach	
Hoppy's Holiday	Boyd-Ware	9-30			Rchl	
Johnny in the Clouds (88)	Montgomery-Mills	Foreign	3-15		GFD	12-10
Little Iodine (57)	Marlowe-Cramer	4-29	10-11		R.C	9-16
Macomber Affair, The	Peck-Bennett	4-29			Bog	
Details under title: The Short, Happy Life of Francis Macomber						
Mr. Ace (84)	Raft-Sidney	3-4	8-2		Bog	10-14
Details under title: Mr. Ace and the Queen						
Monsieur Verdoux	Chaplin-Raye	6-24			Chn	
Details under title: Comedy of Murders						
Night in Casablanca, A (89)	Marx Brothers	10-15	5-10		LL	5-13
Outlaw, The (114)	Russell-Huston		2-8		Hug	4-1
Paris—Underground (97)	Bennett-Fields	1-22	9-14		Bnt	10-29
Pretenders, The	Bracken-Lane	7-8				
Details under title: Strange Bedfellows						
Private Affairs of Bel Ami	Sanders-Lansbury	5-13	1-24		Low	
Rebecca (130)	Fontaine-Olivier	Reissue	4-26		Szk	
Red House, The	Robinson-McCallister	5-13			Lsr	
Scandal in Paris, A (100)	Sanders-Hasso	10-29	2-19		Psb	8-5
Sin of Harold Diddlebock, The	Lloyd-Walburn	10-1	1-10		Stg	
Spellbound (113)	Bergman-Peck	7-24	12-28		Szk	11-12
Details under title: House of Dr. Edwardes						
Strange Woman, The (100)	Lamarr-Sanders	12-24	10-25		Smg	
Susie Steps Out	Bruce-Caldwell	5-27	12-13		R.C	
Details under title: Miss Television						
2000 Women	Robson-Calvert	Foreign			GFD	
Young Widow (98)	Russell-Hayward	3-5	3-1		Smg	3-4
Whispering Walls	Boyd-Tate	9-2			Rel	
Whistle Stop (85)	Raft-Gardner	7-23	1-25		Neb	1-21
Who Killed Doc Robin? (C)	Olsen-Jannsen	9-30			Roach	
Details under Misc. Independents Chart						
Vendetta	deGeorge-Brooke	8-19			Sts	

UNIVERSAL-INTERNATIONAL

1946-47 Features		Completed (16)	In Production (1)
Serials		Completed (1)	In Production (0)
1945-46 Features	(48)	Completed (48)	In Production (6)
Westerns	(7)	Completed (7)	In Production (0)
Serials	(4)	Completed (4)	In Production (0)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Egg and I, The	Colbert-MacMurray	10-28			
—— 1946-47 ——					
Dark Mirror, The (85)	deHavilland-Ayres	4-1	Oct	Jnsn	10-14
Flame of Tripoli (T)	DeCarlo-Brent	8-5			
I'll Be Yours	Durbin-Drake	9-2			
Lady Surrenders, A	Lockwood-Granger	Foreign			
My Heart Goes Crazy (T)	Field-Kendall	Foreign			
Magnificent Doll	Rogers-Niven	6-24	Dec		
Men of Two Worlds	Calvert-Portman	Foreign			
Michigan Kid, The (C)	Hall-Johnson	4-29	Nov		
Murder Mansion	Goodwin-Grey	10-1			
Mysterious Mr. M. (Serial)	Martin-Blake	6-10	7-23	2581	
Notorious Gentleman (108)	Harrison-Palmer	Foreign	Nov		
Pirates of Monterey (T)	Montez-Cameron	5-13			
Smash-Up	Hayward-Bowman	6-10			
Details under title: Love Takes a Holiday					
Song of Scherezade (T)	DeCarlo-Donlevy	1-21	Dec		
Details under title: Scherezade					
Stairway to Heaven (T)	Massey-Niven	Foreign			
Swell Guy	Tufts-Blyth	6-24	Nov		
Temptation	Oberon-Brent	4-29	Dec		
Details under title: Bella Donna					
They Were Sisters (108)	Mason-Calvert	Foreign	Sept		9-16
Vigilantes Return, The (Cinecolor)	Hall-Lindsay	7-22			

PRESTIGE PICTURES

Brief Encounter (85)	Johnson-Howard	Foreign	8-24			10-14
This Happy Breed	Newton-Johnson	Foreign			GFD	
I Know Where I'm Going	Hiller-Livesy	Foreign				
Johnny Frenchman (104)	Rosay-Roc	Foreign				
Love Story	Lockwood-Granger	Foreign				
Captive Heart, The	Redgrave-Johns	Foreign				
COMPLETED	**—— 1945-46 ——**					
Blondie Alibi (62)	Neal-O'Driscoll	1-21	4-12	527		4-15
Details under title: Design for Death						
Black Angel, The (81)	Duryea-Vincent	4-29	8-2	543		8-19
Details under title: Lesson in Love						
Cat Creeps, The (57)	Collier-Brady	1-21	5-17	532		6-10
Canyon Passage (T) (90)	Andrews-Hayward	9-3	7-26	541		8-5
Danger Woman (65)	Joyce-Porter	4-15	7-12	539		8-5
Details under title: Claudia's Wife	Arnaz-Smith	4-29	7-26	542		11-11
Cuban Pete (61)						
Dark Horse (59)	Terry-Savage	4-1	7-19	540		
Dead of the Night (79)	Redgrave-Withers	Foreign	8-23	547		7-22
Dressed To Kill (72)	Rathbone-Bruce	2-4	6-7	534		6-24
Details under title: Prelude to Murder						
Gunmen's Code (54)	Grant-Adams	8-5	8-30	1107		
Her Adventurous Night (65)	O Keefe-Walker	4-29	7-5	538		7-22
Details under title: He Meant No Harm						
Inside Job (65)	Foster-Rutherford	3-18	6-28	537		7-8
Details under title: Kelly Is My Name						
Killers, The (102)	Lancaster-Gardner	5-13	8-30	548		8-19
Lawless Breed, The (56)	Grant-Adams	7-22	8-16	1106		
Little Miss Big (61)	Holden-Simmons	3-4	8-30	549		
Lover Come Back (90)	Brent-Hall	3-18	6-21	536		6-24
Lost City of the Jungle (Serial)	Adams-Haydn	2-18	4-23	1881		
Madonna of the Seven Moons (88)	Calvert-Granger	Foreign	4-5	526		6-10
Night in Paradise (T) (84)	Oberon-Bey	1-8	5-3	529		4-29
Rustlers' Roundup (56)	Grant-Adams	7-8	8-2	1105		
Run-Around, The (88)	Cameron-Raines	4-1	5-14	535		6-24
She Wolf of London, The (61)	Haden-Harvey	12-24	5-17	531		4-29
Details under title: Alibi In Ermine						
She Wrote the Book (75)	Davis-Oakie	2-4	5-31	533		5-27
Slightly Scandalous (62)	Ryan-Brady	5-13	8-2	544		9-2
So Goes My Love (88)	Loy-Ameche	11-22	4-19	528		4-15
Details under title: Genius In the Family						
Strange Conquest (63)	Wyatt-Cookson	2-4	5-10	530		5-13
Time of Their Lives, The (82)	Abbott-Costello	3-18	8-16	546		
White Tie and Tails	Duryea-Raines	7-8	8-30	550		
Wild Beauty (61)	Porter-Collier	6-10	8-9	545		10-14

WARNER BROTHERS

1946-47 Features		Completed (19)	In Production (5)
1945-46 Features		Completed (22)	In Production (0)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Deep Valley	Clark-Lupino	10-14			
My Wild Irish Rose (T)	Morgan-King	10-14			
Night Unto Night	Lindfors-Reagan	9-30			
Possessed	Crawford-Heflin	6-24			
Details under title: The Secret					
The Woman In White	Parker-Young	10-14			
COMPLETED	**—— 1946-47 ——**				
Beast With Five Fingers, The	Alda-King	12-10			
Big Sleep, The (114)	Bogart-Bacall	10-31	8-31	601	8-19
Cheyenne	Morgan-Wyman	4-1			
Cloak and Dagger (106)	Cooper-Palmer	4-1	9-28	603	9-16
Cry Wolf	Flynn-Stanwyck	5-27			
Deception (112)	Davis-Henreid	5-13	10-28	605	10-28
Escape Me Never	Flynn-Lupino	11-26			
Life With Father (T)	Dunne-Powell	4-15			
Love and Learn	Carson-Vickers	9-16			
Never Say Goodbye (97)	Flynn-Parker	8-6	11-9	606	10-28
Nobody Lives Forever (100)	Garfield-Fitzgerald	9-18	10-12	604	9-30
Nora Prentiss	Sheridan-Smith	1-21			
Details under title: The Sentence					
Pursued	Wright-Mitchum	8-19			
Shadow of A Woman (78)	King-Prince	2-19	9-14	602	9-2
Stallion Road	Reagan-Smith	4-15			
That Way with Women	Greenstreet-Vickers	2-18			
Details under title: A Very Rich Man					
Time, The Place and The Girl, The (T)	Morgan-Paige	4-2			
Two Mrs. Carrolls, The	Bogart-Stanwyck	5-14			
Verdict, The (86)	Greenstreet-Lorre	11-23		607	11-11
COMPLETED	**—— 1945-46 ——**				
Burma Victory (63)	Documentary	2-16		512	
Cinderella Jones (88)	Leslie-Aldo	12-13	3-9	512	2-18
Devotion (107)	deHavilland-Lupino	11-16	4-20	517	4-15
Her Kind of Man (78)	Scott-Paige	8-20	5-11	518	4-29
Janie Gets Married (89)	Leslie-Hutton	4-16	6-22	520	6-10
My Reputation (94)	Stanwyck-Brent	11-29	1-26	510	1-21
Night and Day (T) (128)	Grant-Smith	6-25	8-3	523	7-22
Of Human Bondage (107)	Henreid-Parker	7-24	7-20	522	7-8
One More Tomorrow (87)	Sheridan-Moran	11-1	6-1	519	5-27
Saratoga Trunk (135)	Cooper-Bergman	3-8	3-30	514	12-10
Stolen Life, A (107)	Davis-Ford	2-19	7-6	521	5-27
Three Strangers (93)	Fitzgerald-Greenstreet	1-22	2-16	511	2-4
Two Guys From Milwaukee (90)	Morgan-Leslie	12-24	8-17	524	8-5
REISSUES					
City for Conquest	Cagney-Sheridan		4-13	515	
No Time for Comedy	Russell-Stewart		4-13	516	

MISC. INDEPENDENTS

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Arch of Triumph	Bergman-Boyer	7-22		Enterprise	
Other Love, The	Stanwyck-Niven	10-28		Enterprise	
COMPLETED	**—— 1946-47 ——**				
My Dog Shep	Neil-Chapman	9-2		SG-A	
Neath Canadian Skies	Hayden-Cooper			SG-A	
Queen of The Amazon	Morison-Lowery	9-30		SG-A	
Renegade Girl	Curtis-Savage	9-30		SG-A	
Ramrod	McCrea-Lake	6-20		Enterprise	
Rolling Home	Parker-Hayden	7-8		SG-A	
Details under title: One More Chance					



That Rosalind Russell's role of Sister Elizabeth Kenny was a make-up artist's delight is immediately apparent from these contrasting views of the famed nurse at two periods in her life some 35 years apart. Miss Russell has been acclaimed by critics for an outstanding characterization, one that might win her nomination for a coveted "oscar."

"SISTER KENNY" . . . RKO'S Controversial Epic Of Famed Nurse

Nothing is as sweet to the ears of a showman as the sound of controversy about the attraction he is to handle. In Sister Kenny, RKO has come up with one of those films that has critics disagreeing, doctors disputing and the general public wondering what it's all about. Of course, it's all about the life of Sister Elizabeth Kenny, the Australian nurse who developed her own famous treatment for infantile paralysis. And her story is told in terms of a lovely young woman who gives up love and marriage to help children to walk again. It has all the human elements that the average moviegoer desires, PLUS a serious, provocative problem angle that will stimulate the interest of intelligent people everywhere.

(Continued On Next Page)

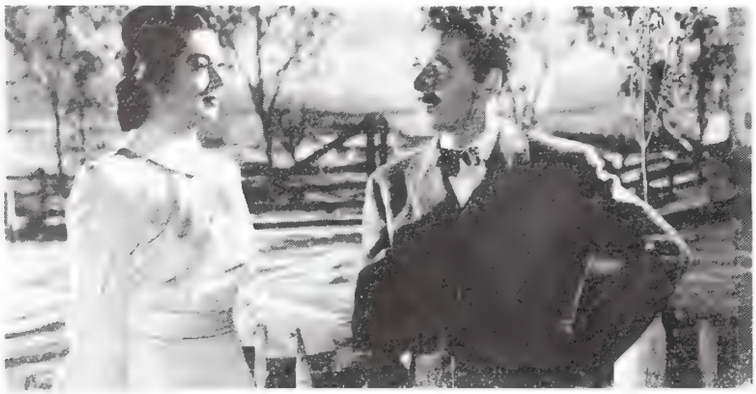
EXPLOITATION PICTURE

Continued from Preceding Page

"SISTER KENNY"

CREDITS

An RKO Radio Picture. Produced and Directed by Dudley Nichols. Screen Play by Dudley Nichols, Alexander Knox and Mary McCarthy. Based on "And They Shall Walk" by Elizabeth Kenny in collaboration with Martha Ostenso. Director of Photography, George Barnes, A. S. C. Cast: Rosalind Russell, Alexander Knox, Dean Jagger, Philip Merivale, Beulah Bondi, Charles Dingle, Fay Helm, Charles Kemper, Dorrie McIntyre, John Litel, Dorothy Peterson.



1. Graduating from Australian nursing school at 22, Elizabeth Kenny (Rosalind Russell) is deaf to the pleas of her friend and teacher, Dr. Aeneas McDonnell (Alexander Knox), that she join the hospital staff and announces that she will become a "bush nurse," ministering to those far from medical aid.



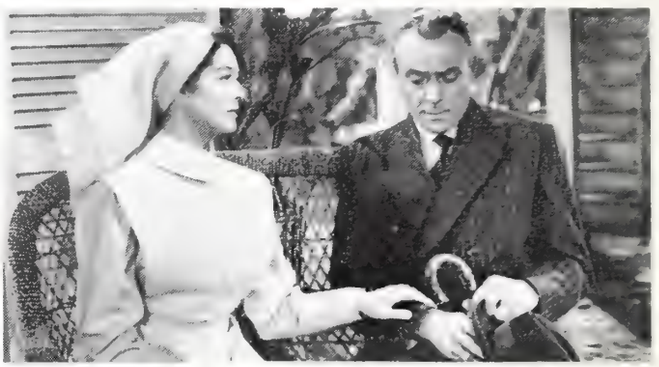
2. Her tireless work in the community makes her loved by all and after three years when she is called to attend the five-year-old daughter of the McIntyres (Charles Kemper. Fay Helm), Nurse Kenny wires the symptoms to Dr. McDonnell and receives the terrifying answer — "Infantile Paralysis. No known treatment."



3. She devolves her own treatment — hot packs and massage — and although the child is saved, she cannot walk. An epidemic develops and Nurse Kenny treats all and by "educating" paralyzed muscles to work, she makes the victims walk again. Her happiness increases when Kavin Connors, (Dean Jagger) Australian Army officer, asks her to marry him.



4. When she tells Dr. McDonnell that all of her patients have recovered without crippling effect, he takes her to the hospital's orthopedic chief, Dr. Brack (Philip Merivale), who angrily condemns her unorthodox methods.



5. Dr. Brack's condemnation begins Nurse Kenny's battle with the conservative elements of the medical world, temporarily halted during her service as a World War nurse which gives her the title "Sister," but renewed afterwards. Realizing this is her life's work, Sister Kenny foregoes marriage with Connors.



6. As her clinics are closed by medical authorities, she opens new ones and gradually wins supporters in the medical profession. A Royal commission is appointed to investigate the Sister Kenny method and she is invited to introduce it in England, but is forced to return to Australia by a new polio epidemic, and the commission denounces her method.



7. She goes to America for a lecture tour, but meets further discouragement. About to return, she receives the triumphant news that she is to be given an institute in Minneapolis. Her success is saddened by the death of her lifelong supporter, Dr. McDonnell, but when children flock to pay her tribute on her 59th birthday, her triumph is complete.



Republic Studios netted the services of John H. Auer, former RKO producer-director and John Carroll, ex-MGM star, as they sign term contracts at the studio's North Hollywood quarters. Top, Allen Wilson, vice-president in charge of studio production; Auer, and Herbert J. Yates, Sr., president of Republic Pictures Corp., seem to enjoy the negotiations, and, immediately above, Carroll's affixing his John Hancock does not produce any grim visages, either.

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20TH ANNIVERSARY
TALKING PICTURES

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NEWS DIGEST

(Continued from Page 16)

who prepares for it can make it a "paying proposition," according to Ralph B. Austrian, president of RKO Television Corp., who addressed the confab on "The Showmanship Side of Television." He promised a technically feasible theatre television system and cited several sporting and news events as being particularly suited to the medium as applied to theatres.

* * *

"OUTLAW" DECISION DELAYED

Decision on whether the New York State license for exhibition of "The Outlaw" will be rescinded was left hanging for at least three weeks, following the hearings conducted by Dr. Ward C. Bowen, acting director of the motion picture division of the Department of Education. United Artists' appeal from the N. Y. State Supreme Court denial of its action to compel the Gotham, Rialto and Republic theatres in New York to fulfill contracts for exhibition of the film was set for November 22 in the Appelate Division.

Although the question of unauthorized censorship was hardly detailed at the hearings, this was the principal topic of concern in the industry. It was reported that several distribution companies are considering filing briefs as amicus curiae on the grounds that action of the city's License Commissioner Ben Fielding and Police Commissioner in threatening revocation of the theatres' licenses if they show the picture was a course of action constituting a danger to all product. However, a deterrent to the distributors' contemplated action was the fact that since they are members of the Motion Picture Association, which has withdrawn its seal of approval from "The Outlaw," it would hardly be compatible for them to enter litigation which has as its objective the vindication of the picture to permit its exhibition.

However, no such bar applied to municipal officials and evidence was city councilman Eugene P. Connolly's blast at Fielding's restrictive action. In a letter to the License Commissioner, Connolly said Fielding and Police Commission Wallander were seeking to intimidate theatre owners against showing the film because of their uncertainty that a penal conviction could be obtained, and that, therefore, the case involved a clear instance of arbitrary censorship. He added that the action, which is tantamount to overruling the State Board of Regents which issued the license, if successful, would "establish a precedent whereby the community would be subjected to the prejudices, whims or code of morals of succeeding license commissioners."

* * *

JULES BRULATOUR DIES AT 76

Jules E. Brulatour, 76, president of J. E. Brulatour, Inc., and distributor of Eastman motion picture film, died on October 26 at Mount Sinai Hospital in New York after an illness of several weeks.

The veteran film man was one of the organizers and first president of Universal Film Company and in 1912 became U. S. distributor of motion picture film for Eastman Kodak. His interests included several producing companies as well as film laboratories.

Top executives of every branch of the industry attended the services which were held October 29 at the St. Ignatius Loyola Church to pay their last respects to one of the earliest pioneers in motion pictures.

* * *

URGES SURVEY COOPERATION

In a bulletin issued by Pete Wood, ITO of Ohio secretary, he urged exhibitors to comply with the Jonhston Office request for information for the purpose of compiling statistics regarding motion picture theatres in the U. S. and cited the opinion of national Allied's general counsel A. F. Myers who feels that exhibitors have nothing to fear from this survey and feels that the information "might be very valuable in legislative work."

Myers further added, "All who have engaged in legislative work know that the motion picture industry is singularly deficient in the matter of statistical information. The job of collecting and compiling it on a national scale is so gigantic and expensive that I doubt if it could have been handled by any exhibitor association. It does not seem to me that any of the information called for by the form is in any degree confidential, or is not known to the distributors—unless it is the question as to the number of employees."

The ITO bulletin warned against certain exhibitors' comment that if the government reduces the Federal Admissions Tax to ten per cent, they will retain the reduction by increasing their "established price." He called this contemplated procedure "unhealthy and objectionable" and conducive to a quick re-enactment of the higher levy or an increase in the state tax. Wood recommended, "If exhibitors feel that they are entitled to higher admissions, make this adjustment now or in the near future, and thus be in the position of passing on to their patrons any reduction in the federal tax."

* * *

NEW CHICAGO UNION FOR THEATRE WORKERS

An agreement under which unorganized Chicago theatre employes will be enrolled in a new AFL union was reached last weekend at a conference of union officials and theatre representatives, and the new local was designated B-46, AFL. Eugene Atkinson, head of the Chicago Operators Union and Richard F. Walsh, IATSE head who came to Chicago from New York to attend the meeting, said one of the main grievances of the workers was existence of a company union in some of the theatres and that 15 employes had been discharged in one of the theatres because they had joined Local 46. The theatres agreed to make no more dismissals because of union affiliation, Atkinson reported.

Potential salaries under the union schedule were listed as 65 cents to $1 an hour for candy girls, $1.75 to $2.75 for chasiers, and $1.50 to $2.50 for doormen. Ushers would get a 65-cent minimum.

Although union officials denied that a wave of sound failure in several theatres was completely unrelated to negotiations and denied any knowledge of the source of the sound stoppages, it was expected that such "accidents" would now no longer occur. The mysterious sound failures which lasted for 15 minutes one evening in all Essaness and Balaban & Katx theatres and two Warner Houses resulted in several patrons walking out during the "sound strike," receiving ticket refunds on the way out.

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Film
BULLETIN

America's Independent
Motion Picture Journal

Film BULLETIN

America's Independent Motion Picture Journal

NOVEMBER 25, 1946

A Producer And An Exhibitor See Eye To Eye on the Question Of

VALUE OF MEAT AND POTATOES PICTURES

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'THE PERFECT MARRIAGE' SPOTTY ENTERTAINMENT HAS SELLING ANGLES

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'MY BROTHER TALKS TO HORSES' COMEDY WILL PAY OFF AT BIG ODDS!

'CROSS MY HEART' SLAPSTICK FARCE IS STRICTLY FOR HUTTON FANS

And Others, Pages 4 - 8

M-G-M NEWS IS GOOD NEWS!



BERGMAN AND BOB SET NEW CAPITOL RECORD!

New all-time Sunday record at Capitol, N. Y. where Ingrid Bergman and Robert Montgomery are spellbinding the crowds with "Rage In Heaven." First time in history that a Reprint plays M-G-M's Ace house. Packing them in everywhere!



RUNAWAY HORSE!

"Gallant Bess" continues to pay off at every gate! Big opportunity for showmanship! Filmed in Action-Cinecolor! A top audience show!



STARS OVER MUSIC HALL!

Naturally it is M-G-M which has captured the highly valued Christmas - New Year's booking at Radio City Music Hall. "Till The Clouds Roll By" Technicolor Musical of Jerome Kern's life and songs is a Big Show for a big Showshop. 13 Top Stars, 13 Top Featured Players, 26 Songs and Numbers! Something to look forward to.



"THE YEARLING" WORLD PREMIERE!

M-G-M will shortly make announcement of the most important World Premiere in years. No picture in recent film history has had such advance praise. It has already been selected as their Prize Picture by Louella Parsons in Cosmopolitan, Thornton Delehanty in Redbook, Jack Moffitt in Esquire, Dorothy Kilgallen in Modern Screen and more every day.



VAN DOES IT AGAIN!

"No Leave, No Love" is delighting every Van-fan from Coast to Coast. Van Johnson adds another gay musical hit to "Thrill Of A Romance" and "Easy To Wed."



REMINDER FOR THE FUTURE!

This week we screened an amazing attraction "Lady In The Lake." It reveals a unique technique in screen story-telling, the most startling innovation since talking pictures began! *YOU* are co-starred in the picture with Robert Montgomery and a sterling cast. You'll see what we mean! It's powerful, suspenseful, daring, revolutionary!



YOU CAN SAY IT AGAIN AND AGAIN!

The Big Ones Come From M-G-M. The Big Ones Come From M-G-M. The Big Ones Come From M-G-M. Ditto! Ditto! Ditto!

EDITORIAL

Vol. 14, No. 24 November 25, 1946

America's Independent Motion Picture Journal

Film BULLETIN

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EYE TO EYE

It was a coincidence that the following two letters reached the Editor's desk on the same day, but even stranger was the fact that the contents found a producer and an independent exhibitor seeing eye to eye on the explosive issue of film prices.

* * *

Dear Sir:

I noted with much interest your editorial in the November 11th issue of Film Bulletin.

Perhaps you would like to hear the other side of the story, without prejudice. During the past five years the thousands of subsequent-run exhibitors, the common man of the motion picture industry as you refer to them, have been unwilling to meet the advancing costs of B product and low cost westerns.

As far as Republic is concerned, costs during the past five years have risen approximately 85%, whereas 70% of the independent exhibitors in the group you refer to gave no increase in rentals, while the other 30% gave an increase averaging 10%.

I do agree with you that the B product situation, as well as low cost westerns, is unhealthy, but for an entirely different reason than stated in your editorial. That reason, as stated above, is that independent exhibitors have refused to meet the higher increased costs of production prevailing during the past five years.

Should you like to review the records showing this result, that is, as far as Republic is concerned, I would willingly show you these records.

With warm personal regards,

Sincerely,
HERBERT J. YATES, SR.
President, Republic Pictures.

* * *

Dear Sir:

In your last issue of Film Bulletin, you editorialized on the so-called "Meat and Potatoes" pictures upon which most smaller exhibitors rely for their profits. I thought your comments were the soundest kind of common sense and I would like to express my personal views on some of the points you raised.

I wonder if you realize just how serious the product situation has become for exhibitors like myself, in competitive situations, during the last two or three years. With most of the major film companies delivering only about 20 or 25 pictures a year and demanding top percentage or outright terms on about half of them, we haven't gotten a fair share of the prosperity this industry has had during the war years. The toughest part of this situation is the fact that the film men are using first-run grosses as the criterion on business generally and that is not a fair measuring rod, because, as your editorial points out, the war prosperity swelled first-run business far above its normal proportion to subsequent-run business.

What is a sound solution for these problems facing the average sub-run theatre owner? Personally, I think there is no better course for us to follow today than to give our fullest support to companies like Republic and Monogram.

Take Republic, for instance. Here is a company that has been improving its product steadily ever since they started producing. That studio has been making the best westerns for years and their program pictures are at least as good as Columbia's or Universal's. On top of that, Republic has been turning out some damn good features that might not match Metro's deluxe specials, but certainly compare favorably as business-getters with the better pictures from other majors.

It burns me up when I hear some exhibitors squawk because the Republic salesman asks a few dollars more for his product. Here is an outfit that can really provide some competition for the majors, and, certainly, their costs of production have gone up, yet lots of exhibitors seem to want to hold the company down because they don't want it to get ideas like the majors. That doesn't make sense to me.

If the rank and file theatre owners are going to get any relief from the product shortage and from the high-handed tactics of the majors, they should bend backgrounds to encourage and boost Republic, as well as Monogram and any other independent companies, by paying more for pictures that deserve more.

My advice to my fellow exhibitors is simply this: "Play ball with the independent companies and you'll live longer in this business."

If you should print this letter, you may use my name, although I would prefer to remain anonymous.

Very truly yours.

* * *

Our correspondent's preference to remain anonymous will be respected. His advice is heartily recommended to our exhibitor readers.

20th CENTURY-FOX . . . 1 December Release

'THE RAZOR'S EDGE' ZANUCK GETS E FOR EFFORT, BUT PICTURE IS DISAPPOINTING

Rates ● ● ● on star value; less in action houses

20th Century-Fox
146 minutes
Tyrone Power, Gene Tierney, John Payne, Anne Baxter, Clifton Webb, Herbert Marshall, Lucile Watson, Frank Latimore, Elsa Lanchester, Fritz Kortner, John Wangraf, Cecil Humphreys, Harry Pilcer, Cobina Wright, Sr., Albert Petit, Andre Charlot, Directed by Edmund Goulding.

After almost two years of preparation and filming, Somerset Maugham's best-selling novel, "The Razor's Edge," finally reaches the screen as a multi-starred, lavishly-produced film which has an unusual theme, fascinating characters and several scenes of great dramatic power. Producer Darryl Zanuck gets E for effort, but the over-all effect is disappointing, chiefly because the long-winded and confusing plot development frequently obscures its central theme of mysticism and faith. However, 20th Century-Fox's tremendous ballyhoo has presold the picture to millions and, with Tyrone Power returning to the screen to head its impressive star line-up, it should be a box-office smash in first-runs and do better-than-average business in all except action houses, where it will be weak. Lamar Trotti's screenplay follows the book — almost too faithfully — as in the colorful minor characters and lesser incidents which are graphically shown, even if they have little bearing on Larry Darrell's search for his soul and delay the progress of the romantic story, the part most interesting to the average picture patron. Naturally, the coarse language and some of the more sordid episodes have been omitted but Edmund Goulding must be commended for his fine attention to detail, his authentic backgrounds and his masterly direction of most of the players who make Maugham's characters spring vividly to life. The story covers the period between World War I and the depression years and the rapidly shifting scenes are laid in Chicago, Paris, the Riviera and the Himalayan Mountains of India. As in the book, the author is a spectator who occasionally takes part in the dramatic action and whose narration covers story gaps and time lapses. Alfred Newman's musical score is superb.

The voice of Somerset Maugham (Herbert Marshall) introduces the audience to Larry Darrell (Tyrone Power), a World War I flyer who is engaged to Gene Tierney, a Chicago heiress, despite the disapproval of her snobbish uncle, Clifton Webb. Both Webb and Miss Tierney are worried at Power's disinclination to do anything but loaf but, when he announces he will go to Paris to resolve his spiritual unrest, she agrees to wait for him. A year later, Power, having resisted all Webb's efforts to introduce him to society, is living in poverty in Paris when Miss Tierney arrives and again attempts to persuade him to settle down. After a round of night spots and a farewell love scene, Power leaves and, several years later, Miss Tierney marries John Payne. In 1925, Power is working in a French coal mine when he learns about a Hindu mystic and he travels to the Himalayas where he discovers the meaning of God. In 1931, Power again meets Miss Tierney in Paris where she and her husband are living with Webb. Although Miss Tierney tries to re-kindle the flame of their love, they have a chance meeting with Anne Baxter, a former school chum who has become a drunken prostitute since the death of her husband and baby, and Power determines to save her. The news of Power's impending marriage to Miss Baxter causes Miss Tierney to deliberately lead her back to the drink she promised Power to abstain from. Miss Baxter disappears and Power later finds her murdered. Finding Webb hopelessly ill, Power does a kind deed which makes him die happy. And Power, realizing that Miss Tierney plotted Miss Baxter's second downfall, leaves her forever and returns to America on a tanker — where he hopes to again find real contentment.

Tyrone Power gives a sincere and occasionally notable portrayal of the strange, restless, unromantic Larry Darrell who is most intent on finding peace of mind and Gene Tierney is most effectice when displaying the vicious side of Isabel, the girl who loves him but resents his essential goodness. However, the outstanding performances are those of Anne Baxter, who gives a truly sensitive portrayal of the disillusioned Sophie, and Clifton Webb, who is brilliantly cast as the snobbish Elliott Templeton whose acidulous comments and conceited mannerisms furnish most of the film's lighter moments. Miss Baxter's hysterical grief in the hospital scene and her hopeless attempt to resist the temptation of drink and Webb's deathbed scene are the memorable moments in this over-long picture. John Payne, who plays Gray Maturin and Herbert Marshall, as Maugham, are the least convincing of the six stars but Fritz Kortner, as an embittered miner, Cecil Humphrey as a holy man, and Elsa Lanchester, as a kittenish social secretary, contribute fine bits — the last named giving the lagging film a much-needed lift in its last minutes.

LEYENDECKER.

M-G-M . . . 3 Not Set

'TILL THE CLOUDS ROLL BY' STAR-PACKED SONG-FILLED MUSICAL

Rates ● ● ● on name value

M-G-M
120 minutes
June Allyson, Lucille Bremer, Judy Garland, Kathryn Grayson, Van Heflin, Lena Horne, Van Johnson, Tony Martin, Dinah Shore, Frank Sinatra, Robert Walker and Dorothy Patrick, Virginia O'Brien, Ray McDonald, Mary Nash, Harry Hayden, Gower Champion, Joan Wells, Russell Hicks, Rex Evans, Cyd Charisse, Ray Teal, Byron Foulger, Directed by Richard Whorf.

That this brilliantly-Technicolored, star-studded, over-stuffed musical cavalcade will be strong box-office fare is a foregone conclusion — but it is spotty entertainment, often dull to watch. With a name line-up ranging from Van Johnson and Frank Sinatra, two of the biggest marquee draws today, down to the lesser M-G-M- stars, plus those lilting Jerome Kern melodies to add nostalgic appeal, "Till the Clouds Roll By" has the ingredients to attract countless moviegoers — many of whom will be disappointed. No less than 22 of Kern's song hits are heard in this two-hour film biography and most of them are sung by outstanding personalities against elaborate production backgrounds. Starting with a 15-minute tabloid version of "Showboat" which, incidentally, makes a fine trailer for M-G-M's eventual picturization of this current Broadway revival, the picture flashes back to the start of Kern's musical career — one which embodies a pallid romance and has few dramatic highlights. While Director Richard Whorf fails to stir up audience interest in Kern's monotonously-successful life, the composer's many song hits present a dazzling array of tuneful moments. Following "Ka-Lu-A," Kern's first hit, came "They Didn't Believe Me," with Dinah Shore portraying Julia Sanderson; the title tune delightfully sung and danced by June Allyson and Ray McDonald; Judy Garland (as Marilyn Miller) warbling "Who" and "Look for the Silver Lining" in a glorified version of "Sunny" and the eye-arresting Hollywood finale which has Tony Martin, Lena Horne, Miss Shore and others singing "Smoke Gets In Your Eyes," "All The Things You Are," "Why Was I Born?" and, to top it all, Frank Sinatra closing the picture reprising "Ol' Man River." However, the high spot of the entire film — and one which received spontaneous applause from the preview audience — was Van Johnson's sly mugging and surprisingly effective hoofing with Lucille Bremer to "I Won't Dance." While this may be the least exciting of the many composer cavalcades, it has something for every type of patron and enough star power to make it one of the season's top grossers.

Following the successful Broadway debut of Ziegfeld's "Showboat," for which he wrote the score, Jerome Kern (Robert Walker) reflects on his career which started when he met Van Heflin, a music arranger who was instrumental in introducing him to Charles Frohman. Because the latter was convinced that musical numbers for his Broadway productions must be imported from abroad, Kern goes to London where he writes songs for a show. In England, he meets his bride-to-be, Dorothy Patrick and, after he scores a hit with his first Broadway show, Kern brings her to America. Inspired by his wife and by Heflin, Kern writes the music for a succession of Broadway hits. When Heflin's daughter, Lucille Bremer, grows up, she is spoiled and selfish and insists on a career in the theatre. Furious because Kern permits Marilyn Miller to sing "Who," which he had promised to let her sing, Miss Bremer disappears. Months later, after Heflin dies, Kern finds Miss Bremer working in a Memphis nightclub and she admits she has learned her lesson and intends to make good on her own.

Because Robert Walker never completely sumerges his familiar shy personality, he seems little more than adequate as Kern. Dorothy Patrick is sweet and sympathetic as Mrs. Kern and Van Heflin does a fine acting job as his arranger and confidante. Lucille Bremer is effective as the latter's spoiled young daughter and Joan Wells is captivating in the early sequences.

DENLEY

'MY BROTHER TALKS TO HORSES' WILL PAY OFF AT BIG ODDS!

Rates ● ● ● generally

Metro-Goldwyn-Mayer
93 minutes
"Butch" Jenkins, Peter Lawford, Beverly Tyler, Edward Arnold, Charlie Ruggles, Spring Byington, O. Z. Whitehead, Paul Langton, Ernest Whitman, Irving Bacon, Lillian Yarbo, Howard Freeman, Harry Hayden.
Directed by Fred Zinnemann.

"My Brother Talks to Horses" is a warm, delightful comedy, tinged with a mystical excitement that sets it apart and above the usual horse-boy story and will undoubtedly set word-of-mouth buzzing for happy box-office returns. And we have no doubt also that the long but tricky title will become the object of radio quips, thereby making it a household word long before the picture hits the neighborhoods. Director Fred Zinnemann has taken a good screen play and developed it into a masterful film by making even bits memorable. There is a Saroyanesque quality about the characters and dialogue created by Morton Thompson that makes this more suitable for adults than youngsters and the racetrack sequences are as exciting as any yet filmed. "Butch" Jenkins is ideal as the homely, lovable lad who can communicate with horses and the rest of the cast are also, without exception, excelently placed and paced by Mr. Zinnemann. Spring Byington's characterization of the slightly pixilated mother imbued with the Yoga spirit; O. Z. Whitehead's shy, eccentric inventor whose dream is to invent an edible beer bottle — "eat a little, drink a little", he murmurs soulfully; Lillian Yarbo as the skittish maid, Psyche — pronounced Pishy with obvious effect; Charlie Ruggles' race-track gambler — all are gems skillfully cut by director Zinnemann to add sparkle. Peter Lawford and Beverly Tyler are just right in the romantic roles, rounding out the neatly selected cast. Essentially, however, it is "Butch's" picture. He is as natural as they come and almost makes you believe he is talking to the beautiful animals that appear to such advantage. Harold Rosson's photography makes the most of every scene, reaching rare heights at times. "My Brother Talks to Horses" can look forward to good grosses in every type of house and where exploited, boxoffice music will be sweet indeed.

In Baltimore in the year 1909, young Butch Jenkins suddenly discovers that he can talk to horses, and is overjoyed that he can talk with his beloved "The Bart" an aging race-horse in Edward Arnold's stable. He convinces his brother, Peter Lawford, a bank clerk with dreams of developing his crystal set invention, of his strange ability when he talks to the horses at the race track and then calls every winner. "The Bart" is entered in a claiming race and Lawford, fearing that Butch will be broken-hearted if he loses "The Bart" puts in a claim for him, although he has to borrow the money to cover. Just as the horse is forging to the front, he falls, breaks a leg and has to be shot. Butch falls ill from shock and when he recovers and is at the race track for the Preakness, finds that he has lost his ability to communicate with horses. With bets riding on the youngster's earlier prediction that a long shot would win, his horse comes through in a thrilling finish that enables Lawford to square his debt. And Butch, past the golden stage where he can talk to horses, suddenly realizes that he would rather talk to girls.

BARN

'THE MIGHTY McGURK' TYPICAL WALLACE BEERY HOKUM FOR FAMILY TRADE

Rates ● ● + generally

M-G-M
85 minutes
Wallace Beery, Dean Stockwell, Edward Arnold, Aline MacMahon, Cameron Mitchell, Dorothy Patrick, Aubrey Mather,
Directed by John Waters.

Wallace Beery repeats his soft-hearted, sentimental braggart characterization in "The Mighty McGurk", a hokum-filled period comedy. With Beery's faithful following and Dean ("The Green Years") Stockwell to attract the women, this should do above-average business generally and may score heavily in naborhood spots. Beery, who is back in the colorful 1900's settings of one of his greatest hits, "The Bowery," plays a blustering ex-champ, who accidentally finds himself playing father to a serious orphan lad, in his familiar broad comedy style. Beery, who murders the King's English, and Stockwell, with his precise pronunciation, are neatly contrasted to get a goodly amount of laughs, as well as a few tears from the more tender-hearted patrons. While the story follows the standard pattern for these Beery starrers, even to his sharp-tongued, middle-aged romantic interest, it has many exciting moments including a bang-up street brawl to make a rousing climax. Young Stockwell's grave and appealing portrayal will win him many new fans and Edward Arnold is well cast as the flashily-dressed saloon-keeper who aims to run the Salvation Army out of the Bowery. As Beery's vis-a-vis, Aline MacMahon is less raucous than Marjorie Main — and a better actress.

Wallace Beery, an ex-championship fighter turned into a bragging, beer-swilling bum, is being paid a small salary by Edward Arnold to be the troubleshooter of the latter's Bowery dive. Sent to meet Arnold's daughter, Dorothy Patrick, on her return from England, Beery encounters Dean Stockwell, a young English orphan, and he promises to take the lad to his uncle in New York. When Dean deliberately loses his identification tag, Beery is forced to take him home and the lad soon becomes his adoring shadow. Arnold, who has been promised a huge new saloon if he takes over the Salvation Army headquarters, orders Beery to start a riot, despite the fact that his friend, Cameron Mitchell, is the Army captain and is in love with Miss Patrick. Meanwhile, Beery finds Stockwell's uncle but is disappointed when the latter doesn't want the kid. To keep Dean, Beery is forced to join the Salvation Army and this makes Arnold furious. When Dean overhears Beery remark that he wants nothing to do with the kid, he runs away and, later, the pawnshop proprietress, Aline MacMahon, who has loved Beery for years, also quarrels with him. Ordered to break up the Salvation Army headquarters, Beery refuses and is exposed as a phoney champ by Arnold. When Arnold's hired thugs start a riot at the Army, Beery pitches in to help Mitchell and the two are winning when police arrive. When Dean is found, Beery decides to adopt him and Miss MacMahon gives him a loan so that they can finally get married.

LEYENDECKER

RKO RADIO . . . 1 in Second Block (Total 5)

'DICK TRACY VS. CUEBALL' EXCITING ACTION FARE

Rates ● ● + in action houses; good dualler elsewhere

RKO Radio
62 minutes
Morgan Conway, Anne Jeffrys, Lyle Latell, Rita Corday, Ian Keith, Douglas Walton, Dick Wessel, Esther Howard, Joseph Crehan, Byron Foulger, Jimmy Crane, Milton Parsons, Skelton Knaggs, Jason Robards.
Directed by Gordon M. Douglas.

An exciting programmer replete with murder, mayhem and villainy of assorted kinds, "Dick Tracy Vs. Cueball" is action fare at its best. With Morgan Conway and Anne Jeffrys repeating their capable portrayals of Dick Tracy and Tess Trueheart, plus several of the more grotesque characters from Chester Goulds's widely-syndicated and tremendously-popular comic strip, this should gross strongly in action houses and make an above-average supporting dualler in all except first-runs. It's sure-fire wherever the youngsters and thrill-hungry males abound. Second in RKO's "Dick Tracy" series, this is even better than the first, which also started fast, kept to a bang-up pace and finished with a rousing chase and gun battle in true melodramatic fashion. While most of the characters necessarily are cut along exaggerated comic strip lines, Director Gordon M. Douglas has given the heroic ones many human traits, but no sympathy is wasted on the double-dyed villains. One new character, Cueball, is a frightening figure and Dick Wessel, who plays this bald-headed strangler, resists the temptation to over-act. At the same time, Ian Keith is amusingly hammy in the burlesqued part of Vitamin Flintheart, an aging thespian.

A representative of a jewel company is robbed of $300,000 worth of diamonds by Dick Wessel, a bald-headed strangler who has been promised $10 000 for the job by a trio of crooks headed by Rita Corday, secretary in the jewel concern. Dick Tracy, who is summoned on the case while in the midst of Tess Trueheart's birthday party for him, believes it to be an inside job. Knowing that the "hot" diamonds are worth more than the price agreed upon. Wessel takes refuge with an old hag, Esther Howard, and when she tries to steal the gems, he strangles her. After still another strangling takes place, Tracy deduces that the murder weapon was a leather strap made in a prison from which Wessel was recently released. Tracy uses Tess Trueheart to help him trap Miss Corday and her confederates but Wessel escapes taking Tess with him. Tracy catches up with Wessel just as he is about to strangle Tess. Tracy recovers the diamonds and pursues Wessel across the railroad yards where the strangler is killed beneath a freight train.

YORK

PARAMOUNT . . . 2 in First Block (Total 5)

'THE PERFECT MARRIAGE' SPOTTY ENTERTAINMENT HAS SELLING ANGLES

Rates ● ● + on name value, except in action houses

Paramount
87 minutes
Loretta Young, David Niven, Eddie Albert, Charlie Ruggles, Virginia Field, Rita Johnson, Zasu Pitts, Nona Griffith, Nana Bryant, Jerome Cowan, Louella Gear, Peter Haggerty.
Directed by Lewis Allen.

Hal Wallis, who has set an enviable standard in his previous films for Paramount, has noticeably lowered his par in this mediocre comedy-drama, blighted by an indecisiveness in its subject treatment. Vacillating between a serious treatise on divorce and quasi-farcical romantic frou-frou, "The Perfect Marriage" winds up neither fish nor fowl. However, it has exploitation angles that can be utilized to garner above-average returns in all except action houses, where it will be weak. Except for a few bright directorial touches that catch the spirit of the matrimonial spat, Lewis Allen has failed to inject the spark of reality into the production and without it, this type of film falls flat on both its faces Miss Young or Niven help the proceedins by ever being more than adequate in their roles and Eddie Albert, as the suitor who turns on his affection full force after the lapse of a decade has a part that is barely short of embarrassing. Nona Griffith, as the child, has some precocious lines and is responsible for a few heart-tugs and some laughs are evoked by the feuding in-laws. But, on the whole. "The Perfect Marriage" emerges as neither solid humor nor solid drama and what's left refuses to jell as solid entertainment. The supporting cast is strong. Returns will be spotty generally, varying with the exploitation used, falling below par in action spots.

On their tenth anniversary, despite their "perfect marriage", Loretta Young and David Niven have a minor quarrel that leads to plans for a divorce. The spat involves their respective in-laws, who have made no bones about their animosity to the match, their jobs, whether they are really "in love" (which is obvious to the audience all along) and culminates in unity on only one point — that they both love their nine-year old daughter, Nona Griffith. After several attempts at reconciliation each foiled by one or the other's touchiness, their divorce plans become known and Eddie Albert, an Army captain about to be discharged takes up his courtship with Young where he left off ten years before, while Niven makes advances to divorcee Virginia Field. However, when the cozy foursome get together in the Nivens' house and the married couple hear the plans their intended have for Nona and a discussion of the little things they don't like about each other, Young and Niven realize that they are really in love.

BARN

'CROSS MY HEART' FARCE ROMP FOR BETTY HUTTON

Rates ● ● + except in action houses

Paramount
83 minutes
Betty Hutton, Sonny Tufts, Michael Chekhov, Ruth Donnelly, Rhys Williams, Howard Freeman, Iris Adrian, Alan Bridge, Lewis L. Russell, Jimmy Conlin, Ida Moore, Frank Faylen, Mae Busch, Tom Dugan, Tom Fadden.
Directed by John Berry.

This highly-exaggerated farcical romp is strictly for Betty Hutton fans, since it permits the star to mug and fling herself about the screen in the manner which has won her a large following. It's broadly played and completely implausible, but the combined marquee strength of Miss Hutton and Sonny Tufts will insure above-average grosses, except in action houses. Naborhood audiences will best appreciate its many slapstick moments. Dealing with a chronic liar who even confesses to manslaughter to help her lawyer-fiance's career, the picture is made-to-order for the rambunctious Miss Hutton whose acting is anything but subtle, especially during the lengthy courtroom sequence which amusingly burlesques a murder trial. Although the prosecuting attorney jumps up and down like a monkey on a stick and the jurors are pictured as sentimental nit-wits, these broadly-played characters excite considerable merriment. Miss Hutton shouts out five songs (two of them during the murder trial, which gives a rough idea of the film's absurdity), with "Love Is the Darndest Thing" destined for great airwaves popularity. Sonny Tufts gives the most convincing performance as the honest young attorney and Ruth Donnelly has her comedy innings as Miss Hutton's exasperated mother. Michael Chekhov lets himself go with a ridiculously-childish portrayal and Rhys Williams and Howard Freeman over-act atrocioulsy under John Berry's careless direction.

Betty Hutton ,a showgirl and chronic liar, is engaged to Sonny Tufts, an honest lawyer who prefers to starve rather than take any crooked clients. When Howard Freeman, a middle-aged wolf who had hired Betty as secretary, is found murdered soon after she refuses to respond to his advances, she "confesses" to the crime in order that Tufts can defend her in court. As the evidence of her "guilt" piles up against her, Betty becomes scared and tells Tufts she didn't murder Freeman. Tufts thinks she is merely unnerved and refuses to believe her, but when she gets so involved on the stand, he finally realizes she has been lying all along. Although he wins an acquittal for her, Tufts cannot forgive her for committing perjury and they break up. As a result of the publicity, Betty becomes a featured nightclub singer but she isn't happy without Tufts. When she accidentally learns that Michael Chekhov, an eccentric actor, murdered Freeman for refusing to let him play "Hamlet," she gets Tufts to come to him by pretending she is in danger. Although he is almost murdered in the attempt, Tufts finally gets the truth from Chekhov and the police arrives in time to rescue him after which he is reunited with Betty.

LEYENDECKER

'DECOY' STRONG, EXCITING MELODRAMA FOR ACTION FANS

Rates ● ● + in action houses; less in family spots

Monogram
76 minutes
Jean Gillie, Edward Norris, Herbert Rudley, Sheldon Leonard. Robert Armstrong, Marjorie Woodworth, Philip Van Zandt, Ferris Taylor, William Ruhl, Carol Donne, John Shay, Jody Gilbert, Donald Kerr, Franco Corsaro, Harry Tyler.
Directed by Jack Bernhard

This is a grim and realistic murder melodrama peopled with ruthless characters lacking any redeeming traits, strong meat for action enthusiasts. Although name value is almost nil, Jean Gillie, the British actress who gives an arresting portrayal of an unscrupulous, money-mad dame, will excite comment and rates a selling campaign as the female "Dillinger." However, the picture is a bit too sordid for the family houses, being unrelieved by either romance or comedy. As the first producing effort of Jack Bernhard and Bernard Brandt for Monogram release, this melodrama loses some suspense by being told in flashback fashion, but the aveage patron is likely to be held fascinated as the story pursues its relentless, and somewhat unbelievable, course of hate, revenge, cold-blooded murder, and lust for money. It's unpleasant stuff, but Bernhard has directed it effectively with only the ending as a concession to the "Crime Doesn't Pay" ruling. Miss Gillie, who has that Lauren Bacall hard-boiled quality is a stand-out and her slight British accent is barely noticeable. Edward Norris, who is excellent as Miss Gillie's partner-in-crime; Herbert Rudley, who is less than adequate as a susceptible young doctor, and Robert Armstrong, as a murderer who is executed and later brought back to life, are all disposed of by the money-loving moll leaving only Sheldon Leonard, who does an expert acting job as an inscrutable detective, remaining among the principals. The others are all bits. Production values are good except for the outdoor photography which is often so dark that spectators are unable to watch the actors' movements.

After Jean Gillie is shot by Herbert Rudley, a fatally-wounded doctor, she tells Sheldon Leonard ,a detective, the story of how she caused the deaths of three men. Robert Armstrong, her first boy friend, was captured and sentenced to death in the gas chamber for killing the guard in a $400,000 bank robbery. By pretending love for Edward Norris, a gangster, she gets him to engineer the removal of Armstrong's body immediately after gas was administered. She then makes a play for Herbert Rudley, the prison doctor, and gets him to administer an antidote for cyanide gas poisoning to Armstrong. When the latter is revived, she manages to get his half of the map showing the location of the money before he is shot by the jealous Norris. Because his doctor car plates will get him through the police blockade, Norris and Miss Gillie take him on their treasure hunt, En route, Miss Gillie deliberately runs over Norris because she wants all the money for herself. After Rudley digs up the money box, she shoots him but the wouded man follows her. As she finishes her story, Leonard opens the box and finds only torn paper and a single dollar bill.

YORK

'THE STRANGE WOMAN' FASCINATING STORY OF A RUTHLESS BEAUTY

Rates ● ● ● generally

United Artists (Hunt Stromberg)
100 minutes
Hedy LaMarr, George Sanders, Louis Hayward, Hilary Brooke, Gene Lockhart, June Storey, Rhys Williams, Dennis Hoey, Moroni Olsen, Olive Blakeney, Alan Napier, Ian Keith, Jessie Arnold, Francis Pierlot, Kathleen Lockhart, Jo Ann Marlowe.
Directed by Edgar Ulmer.

As the fascinating study of a beautiful, albeit cold-blooded and designing, woman who uses men to further her own ends, "The Strange Woman" will exert a powerful appeal, particularly for the feminine trade. Hedy LaMarr, who looks ravishing in the period gowns, will draw the males and a strong supporting cast will insure above-average grosses generally. From the best-selling novel by Ben Ames Williams (who also wrote "Leave Her to Heaven") this is a tale of lust, cruelty and greed and, as such, is primarily adult entertainment. It's red-blooded fare with many dramatic highlights, including several sordid or unpleasant sequences, but as skilfully directed by Edgar Ulmer, it captures and holds the spectator's interest to the final tragic fade-out. That the latter portion of a long film is less convincing is due to the unfortunate casting of the suave George Sanders as a shy lumberman, a role more suited to an actor like Randolph Scott. Settings and costumes of Bangor, Me. in the early 19th Century are picturesque and authentic-looking and the musical score by Carmen Dragon is a noteworthy one.

In Bangor, Me. in 1820, Hedy LaMarr, beautiful and wilful daughter of Dennis Hoey, the town drunkard, is beaten by her father and runs to the protection of Gene Lockhart, the aged, wealthy store-keeper who secretly covets her. After their marriage, Miss LaMarr cleverly covers up her inherent cruel nature by a show of charity and good works. When her step-son, Louis Hayward, returns home, Miss LaMarr taunts him into desiring her and even influences him to cause an accident which results in Lockhart's death by drowning. After accusing Hayward and turning him out of the house, Miss LaMarr becomes mistress of a large fortune and she proceeds to take George Sanders, her lumber camp foreman, away from his fiancee, Hilary Brooke, who is also her best friend. Hayward tells Sanders about Miss LaMarr's true character before hanging himself, despite this, the two are married. When his wife's sadistic nature begins to assert itself, Sanders leaves her and Miss Brooke tries to console him. Consumed with jealousy when she sees Sanders and Miss Brooke together, Miss LaMarr tries to run them down with her team of horses. But the wheels of her carriage hit a log and Miss LaMarr is thrown from the wrecked vehicle and killed.

Hedy LaMarr scores a triumph as a beautiful, tempestuous heroine of the "Scarlett O'Hara" breed — her best screen portrayal to date. Jo Ann Marlowe contributes a fine bit as the child heroine who establishes this self-willed character in the opening sequence. Except for Sanders' inept performance, the other players are excellent, especially Louis Hayward, as the weak-willed step-son and Gene Lockhart, who is outstanding as the wealthy covetous store-keeper. Hilary Brooke does well in a sympathetic role — for a change — and Moroni Olsen, Olive Blakeney, Dennis Hoey and Ian Keith, the latter as a fiery evangelist, do first rate acting jobs.

LEYENDECKER

'SECRET OF THE WHISTLER' ENGROSSING MURDER MYSTERY

Rates ● ● as dualler generally

Columbia
64 minutes
Richard Dix, Leslie Brooks, Michael Duane, Mary Currier, Ray Walker, Mona Barrie, Charles Trowbridge, Claire DuBrey, Arthur Space, Jack Davis, Barbara Wooddell.
Directed by George Sherman.

An interest-holding murder melordama, slightly above the programmer level as regards cast and production values. Richard Dix's name and the popularity of the "Whistler" radio series give this fair draw for the action houses — or as a supporting dualler in naborhoods' These "Whistler" pictures, which are the best of Columbia's several series based on air-waves programs, invariably employ an out-of-the-ordinary murder plot in which Justice triumphs in an ironic fashion. Once again "The Whistler" is merely a shadowy passer-by who comments on the weird case of an artist who planned a model murder, but who reckoned without his conscience. The picture starts off with a gruesome sequence showing a woman buying her own tombstone and, except for a few loose ends at the finale, George Sherman's direction maintains suspense throughout. The low-key photography helps create a properly tragic mood. Richard Dix gives a convincing performance in an unsympathetic part and Mona Barrie, Ray Walker and Claire DuBrey are excellent in smaller roles, but it is Mary Currier who contributes a stand-out characterization as the ailing wife. Leslie Brooks is less credible as a calculating artists' model.

Richard Dix, an artist married to the wealthy Mary Currier, who supports him, becomes infatuated with Leslie Brooks, a model. The ailing Miss Currier takes treatments from a famous specialist and, it is only when she recovers sufficiently to pay Dix a surprise visit at his studio that she learns of his infidelity. The shock nearly kills her, but later she openly accuses Dix and threatens to strike his name from her will. Sneaking into her bedroom while he believes her to be asleep, Dix puts poison in Miss Currier's medicine but she watches him and notes the incident in her diary. Miss Currier subseqeuntly dies of a heart attack but Dix believes he killed her and he has her body cremated. Dix marries Miss Brooks but he is plagued by his guilty conscience and, when news of a similar murder breaks in the newspapers, he starts a search for his wife's diary. When he finds it, Dix is unaware that his new wife has torn out the tell-tale page. Learning of his wife's intention to turn him over to the police, Dix strangles her and is then held for a useless murder since the police found out he was innocent of his first wife's death.

DENLEY

'BOSTON BLACKIE AND THE LAW' JUST ANOTHER ROUTINE SERIES ENTRY

Rates ● ● as dualler in action houses

Columbia
69 minutes
Chester Morris, Trudy Marshall, Richard Lane, George E. Stone, Constance Dowling, Frank Sully, Warren Ashe, Selmer Jackson, Jessie Arnold.
Directed by D. Ross Lederman.

Still another program entry in one of Columbia's "Boston Blackie and the Law" is merely a variation of the out-worn "clever Blackie-dumb cops" routine. This will get by as a dualler in action or minor naborhood houses. However, after eleven "Blackie" films starring Morris, whatever color the original sleuth character had has long since faded and Columbia might as well drop the series. This time the story makes use of Morris' magicianship and sleight-of-hand tricks by presenting him as a performer in the Thanksgiving show at a women's penitentiary. After one of the inmates, a former magician's assistant, escapes prison, Blackie is accused of being her accomplice, but, as usual, he dons various disguises (easily detected by the audience, if not by the dim-witted police) and proves himself a better sleuth than Inspector Farraday. The picture again stresses comedy rather than the mystery and the feeble laughs all stem from slapstick antics or the stupidity of the law-enforcers. Chester Morris, as the roguish "Blackie," George E. Stone, as the jittery "Runt", and Richard Lane, as the loud-shouting Farraday, give stock portrayals and Trudy Marshall is good as the attractive performer who finally reveals her true colors as a scheming murderess and gives the film a surprise finish.

Constance Dowling, an inmate at a women's penitentiary where Boston Blackie (Chester Morris) is giving a magic show, uses one of his trick devices to escape from the prison. Although completely innocent, Blackie is accused of being an accomplice by his arch-enemy, Inspector Farraday (Richard Lane). To prove his innocence, Blackie escapes from Lan's clutches and digs out information that proves Miss Dowling was formerly an assistant in Warren Ashe's magic act and that both were involved in a $100,000 robbery. Ashe, who was acquitted while Miss Dowling was sent to prison, has changed his professional name but is still doing his old magic act with Trudy Marshall as his new assistant. Blackie arranges to impersonate Ashe, knowing that Miss Dowling will seek him out because of the $100,000 which was never recovered. While Blackie is doing Ashe's act and Lane has the theatre surrounded by police, the real magician is murdered. Blackie again escapes Lane's clutches and seeks out Miss Dowling only to find her dead at Miss Marshall's hands. The latter has arranged to make Blackie appear to be the killer but he uses a ventriloquist trick to make her give herself away and confess the crimes to the police.

DENLEY

'PLAINSMAN AND THE LADY' BIG-SCALE WESTERN HAS FORMULA PLOT

Rates ● ● ● for action spots; ● ● + as dualler elsewhere

Republic
87 minutes
William Elliott, Vera Ralston, Joseph Schildkraut, Gail Patrick, Andy Clyde, Donald Barry, Raymond Walburn, Reinhold Schunzel, Russell Hicks, Charles Judels, William B. Davidson, Paul Hurst, Byron Foulger, Jack Lambert, Hal Taliaferro, Noble Johnson, Eva Puig, Grady Sutton, Staurt Hamblen, Henry Wills.
Directed by Joseph Kane.

Although it boasts a well-balanced cast and fine production values, "Plainsman and the Lady" rarely breaks the shackles of its formula western plot. However, stressing the above-average marquee draw will bring good results in any dual situation and such familiar cowboy stars at William (formerly "Wild Bill") Elliott and Donald (formerly "Red") Barry make it a strong bet for western or action houses. The semi-historical theme dealing with the founding of the Pony Express seemed like a natural for an epic outdoor picture, but its characters are stock figures who stay safely inside the tried-and-true outlines of a conventional western pattern. Although the elaborate introductory scenes and stilted romantic dialogue slow up the first 30 minutes, there is excitement aplenty during the Indian uprising and the trail-breaking first ride between Sacremento, Calif, and St. Joseph, Mo., the Pony Express terminals. Director Joseph Kane puts considerable life into these rousing adventure sequences but he fails to make the drawing-room espisodes ring true. Cutting some of this melodramatic dead wood would vastly improve the picture's entertainment value. The outdoor photography, especially the shots of the rocky Arizona plains, is superb.

In 1859, Reinhold Schunzel, wealthy banker of St. Joseph, Mo., and Russell Hicks, a California Senator, announce the formation of a new enterprise, the Pony Express to carry fast mail between the two states. Schunzel's second wife, Gail Patrick, conspires with her lover, Joseph Schildkraut, owner of the Southern Stage Line, to see that the Pony Express never gets started. However, William Elliott, big time gambler, meets Schunzel's daughter, Vera Ralston, and he decides to join the express company and hire riders to organize stations. Just before the Express line's opening celebration, Schildkraut persuades Miss Patrick to shock the ailing Schunzel with news of her infidelity. As Schildkraut had hoped, the shock proves fatal to Schunzel and Miss Patrick, as chief heir, removes her support from the express project. However, Elliott announces the the Pony Express will go forward and he, himself, will see to it that the courageous riders will cross swollen rivers and brave hostile Indians to get the mail through. Although Schildkraut's henchmen burn the express stations and make it appear as if Indians are responsible, Elliott convinces the friendly red men of Schildkraut's trickery. In the resultant battle, Schildkraut and Miss Patrick are killed and Elliott proves to Miss Ralston that the Pony Express is a success.

William Elliott, who has vastly improved as an actor since his "Red Ryder" western days, is handsome, two-fisted and completely convincing as Sam Cotton, the gambling man who helps to found the Pony Express. While Vera Ralston looks lovely in the flowing period costumes, her riding outfits are more suited to a modern dude ranch that to the rugged west of 1859 and she gives an uninspired performance through out. Joseph Schildkraut stands out among the other name players for his suave portrayal of a double-crossing promotor. Gail Patrick is attractive and capable as the mercenary wife and Andy Clyde is amusing as a likable old codger — so necessary to every western film. Donald Barry gives such a phony portrayal of a black-costumed killer that his pseudo-toughness gets snickers from average audiences.

DENLEY

'LITTLE MISS BIG' TEAR-JERKER WILL GO OVER BIG WITH FAMILY TRADE

Rates ● ● + as supporting dualler in family houses

Universal
60 minutes
Beverly Simmons, Frank McHugh, Fay Holden, Fred Brady, Dorothy Morris, Samuel S. Hinds, Milburn Stone, John Eldredge, Arthur Loft, Dorothy Christy, Jeff York, Houseley Stevenson, Peggy Webber, Jim Nolan, Minerva Urecal.
Directed by Erle C. Kenton.

This unashamedly sentimental little programmer is aimed at family audiences who will laugh, shed a few tears and best appreciate its heart-warming qualities. A New York naborhood audience even applauded when matters came out right at the climax. More sophisticated patrons will label the picture a tear-jerker, pure and simple. Because name value is weak, this will probably be confined to the supporting spot, but it will boost business in any naborhood or rural spot. The story stresses the oft-repeated philosophy that "money doesn't bring happiness" by showing how a rich old woman is declared insane by her grasping relatives and eventually finds the love and affection she had long missed from a poor family unaware of her wealth. Little 7 year-old Beverly Simmons comes through with a charming and natural performance and, except for Frank McHugh's be-fuddled barber who resorts to mugging to get laugh results, the other characters behave like genuine human beings instead of stock figues. Fay Holden, taking a vacation from her Mrs. Hardy roles, does a fine acting job as the crochety old dowager and Samuel S. Hinds and Milburn Stone also do good work.

Fay Holden, the richest woman in the world, is disgusted with her scheming relatives and finds her only joy in Aubrey, a cocker spaniel she has named as her sole heir, When her conniving nephew, John Eldredge, hears of this he institutes a sanity hearing and has her committed to an asylum from which she escapes by tying bedsheets together. Miss Holden collapes at the door of a barber shop owned by Frank McHugh whose two daughters, Dorothy Morris and Beverly Simmons, take her in and give her loving care without realizing who she is. Meanwhile, Eldredge posts a huge reward for information about his aunt but it is only when her dog locates Miss Holden that McHugh learns she is a wealthy woman. They refuse to turn her over to the police and they try to hide her until Fred Brady, a budding lawyer engaged to Miss Morris, can find a loophole in Eldredge's sanity hearing. The police finally find Miss Holden, but her lawyer and Brady prove the sanity hearing was illegal and she is freed. She then helps McHugh's entire family and finds that the greatest happiness is in making others happy.

LEYENDECKER

'THE BRUTE MAN' FOR THE HORROR LOVERS

Rates ● ● in action spots; OK for naborhood duals

PRC Pictures
58 minutes
Rondo Hatton, Tom Neal, Jane Adams, Donald MacBride, Peter Whitney, Jan Wiley, Fred Coby, Joseph Crehan, John Gallaudet, Janelle Johnson, Lorin Baker.
Directed by Jean Yarbrough.

This is strictly for the horror fans who will get some thrills from the stalkings and murderous deeds of its psychopathic killer. "The Brute Man" is Class C stuff as regards acting and production, so its is understandable that Universal, which made it as the second of its "Creeper" series early in 1946, could not sell it as part of its current quality program and made a deal with PRC for distribution. Although name value is lacking, the title and the awesome face of the late Rondo Hatton can be exploited in action houses. While the picture has occasional moments of suspense, the story is implausible and the dialogue is very much in the melodramatic vein. Hatton's forbidding appearance and hollow voice will elicit shrieks from the youngsters, but a less-wooden performer might have created some sympathy for the misshapen brute. Jane Adams' portrayal of a blind pianist is an appealing one. However the others are no more than adequate and Donald MacBride's blustering comedy is feeble stuff.

His face hideously disfigured by acid, Rondo Hatton, ex-football hero, becomes a psychopathic killer. Hiding from the police, Hatton takes refuge in the apartment of Jane Adams, a blind piano teacher who is unaware that he is a ruthless murderer. Anxious to repay Miss Adams for her friendship by giving her money for an eye operation, Hatton confronts Tom Neal, his former college friend, and the latter's wife, Jan Wiley, and blames them for the accident that caused his disfigurement years before. When Neal tries to shoot him, Hatton strangles him and steals Miss Wiley's jewels. Miss Adams unwittingly accepts the jewels to finance her operation but, when she tries to sell them, the police are notified. The girl is horrified when the police accuse her of being "The Creeper's" accomplice, but she refuses to betray him. However, when the police spread the news that she has told them of his whereabouts, Hatton determines to make her his next victim. When Hatton arrives at her apartment and tries to strangle Miss Adams, he is trapped by the waiting detectives.

YORK


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Pride in your accomplishments is matched by our confidence in your future achievements. We know that you will continue to serve the great motion picture public above and beyond the call of superior entertainment.

Our personal thanks to each of you.

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Harry M. Warner
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AND FORTIFYING THE CAUSE
OF FREEDOM
BY THE GIFT OF
SPITFIRE AIRCRAFT
shall mount up with wings as eagles
"COMBINING GOOD Citizenship WITH GOOD Picture Making"
THE NEW YORK TIMES



Heading the new United World Films, Universal's subsidiary for handling all sub-standard product, are Col. James M. Franey (upper right), president; E. L. McEvoy (upper left) and William F. Kruse (lower left), vice-presidents, and Matthew Fox (lower right) chairman of the board.



William E. Danziger, newly-appointed advertising and publicity director for the J. Arthur Rank division of Universal.



When M-G-M held a special press preview of "Till The Clouds Roll By," two important figures in the theatrical world attending were Jack Hylton (left), British producer, and Irving Berlin, who needs no introduction.

ARTIFICIAL SHORTAGE CHARGED BY ALLIED

Charges that the major distributors are deliberately withholding product from exhibitors to create an artificial shortage designed to increase prices for their films were made at two important exhibitor meetings last fortnight, coincident with National Allied's campaign to bring the matter directly to the public. The resolutions were passed at confabs held by Allied Theatres of Michigan, meeting in Detroit for its 27th Annual Convention, and in the mid-year convention of North Central Allied in Minneapolis, where 200 exhibitors voted to join the National Allied body as an affiliate.

Michigan Allied's meeting was highlighted by addresses by A. F. Myers, general counsel and board chairman of the national organization, and H. M. Richey, M-G-M director of exhibitor relations. Myers predicted that auction selling would never be put into operation because, he felt sure, it would not "pass master in the Supreme Court" when the inevitable appeal is made in that Tribunal. Myers also took to task President Truman and Congress for failing officially to declare an end to the war period so that the present emergency 20 per cent increase on admission taxes could be abolished by Congress.

ATA Tax Efforts Decried

Myers' attack also took in, indirectly, the American Theatres Association for its attempts to gain repeal of the admissions tax "by direct action." He claimed that the activity of such a group, "composed of and financed by the great chains" with a $250,000 budget, "will drive from the Congressmen's minds the recollection of the modest, home-owned neighborhood and small-town theatres with which he is familiar, and supplant it with visions of the great chain-operated metropolitan first-runs, which, on the basis of their financial statements, have small claim to the sympathy of tax collectors."

Richey's address stressed the danger of governmental film controls, alleging that there can be no permanent benefit to exhibitor, producer, or distributor, from controls which are imposed on the industry by legislation or court action. He referred to the anti-trust suit action, noting, "You can't legislate success in the film industry, nor can you create a box office attraction by an act of Congress." Citing the proposed ban on road showing, Richey charged that it would inevitably reduce the quality of production.

Prepares Press Stories

National Allied's belief that the artifically created product shortage will soon force closing of theatres was evidenced by a series of prepared press stories distributed to its membership for use if and when those theatres would close because of the shortage. Typical of the stories is this: "Withholding the release of new motion picture features completed and ready for exhibition by the distributors of most Hollywood product has caused the management of the...theatre to close the theatre each ...and...rather than book in inferior pictures to fill this gap. This temporary change of policy is to begin next...and to continue until further notice. 'This scarcity of product appears to be a deliberate maneuver on the part of Hollywood interests to shorten the market so that they can get more money from the public while actually delivering less film,' said...of the...theatre. 'Our theatre will not become a party to this extortion.'"

The Michigan Allied body also voted to proceed with its setting up of a booking and buying combine and were encouraged in this respect by both Myers and Jack Kirsch, National Allied president, who reviewed the combine situation in Chicago, adding that such an organization should be voluntary but limited to independent owners.

Percentage, Local Checking Blasted

Resolutions attacking the high rate of percentage selling were passed by both the Michigan unit and North Central Allied. NCA president Benny Berger avowed the organization's determination to fight percentage terms, pointing that it was a short-sighted policy followed by the distributors where high percentages in small town situations that "cannot pay 40 to 50 per cent" are destructive to these situations and, consequently, to the distributors themselves. Both NCA and ATO of Michigan blasted the local checker practice.

Pleas for a rebirth of showmanship were voiced by Leon Bamberger of RKO and George Dembow of National Screen at the Minneapolis meet.

* * *

SORRELL, 13 OTHERS FACE JAIL TERMS

In a series of mass arrests which came to the staggering total of 1200 by the middle of last week, Herbert K. Sorrell, president of the Conference of Studio Unions, sponsor of the 8-week-old studio strike, and 13 other CSU officers and associates, were charged with criminal conspiracy in a complaint issued by the Los Angeles Municipal Court at the request of the District Attorney's office.

The complaint accused the leaders of conspiring, chiefly through the picketing disturbances which resulted in the record arrests, to commit extortion, assault with deadly weapons, unlawful assembly and interference with orderly administration of justice. The charges involve possible prison terms up to ten years and maximum fines of $5,000. The extortion count was explained by the D. A.'s office in the light that "a man's right to earn a living is a property right" and that in trying to keep workers out of the struck studios, the pickets were trying to deprive them of this right.

The defendants also included Carl Head, Painters' Union business agent; James Skelton, local business agent of the AFL carpenters; Edward Higby also of the carpenters; Edward Gilbert and Edward Drdlik, Set Designers Local; Matthew Mattison, president of the Story Analysts local; Roy Tindall, Electrical Workers local president; Andrew Lawless and Louis Whitman, CSU pickets; Russell McKnight, Norval Crutcher

(Continued On Page 14)



Cliff Work, formerly vice-president and studio head of Universal, has resigned as vice-president and director of the company, to serve in an advisory capacity for the next six years.



Robert Mochrie, RKO Radio vice-president, congratulates Len Gruenberg, Rocky Mountain District Manager, upon being chosen captain of the 1947 Ned Depinet Drive.



Curtis Mitchell's first anniversary as national director of advertising and publicity for Paramount was met with a surprise party by members of his staff who presented the popular executive with a cake sporting one candle.



William T. Powers, general attorney for 20th Century-Fox, who was elected as a candidate of the Republican party to the Supreme Court of the Second District of New York.

NEWS DIGEST

(Continued from Page 13)

and John R. Martin, officers of the rebellious Technicians Local, which recently joined the strike, and Averill Berman, radio commentator, who has supported the strike and who describes himself as an honorary member of the CSU.

Demonstrate at RKO

Coincident with the filing of the charges, more than 150 strikers demonstrated in front of the RKO studios, but no arrests were made. Most of the arrests were made at the gates of Columbia Studios, where pickets consistently massed in defiance of an injunction limiting their number.

Earlier developments found independent producers hit for the first time by picketing activity. Lines were thrown around General Service Studios in protest against the use of IATSE workers. Sorrell warned that if "the independents continue to play along with the IATSE the time to close them up is getting nearer and nearer." Donald Nelson, SIMPP president, commented that the independents' relations with labor unions had been extremely cordial up to the time of Sorrell's warning. Cinecolor studios also had to cease normal operations when the insurgent IA laboratory workers set up picket lines there because the company had begun processing major studio film in addition to the independent companies product.

Keenan Leaves Hollywood

Joseph D. Keenan, elected arbitrator in the dispute, said that conferences between representatives of the disputing parties to set up arbitration machinery would continue despite IA chief Richard Walsh's walkout on the round-table talks, but later left Hollywood for Chicago, indicating that negotiations were at a stalemate. Walsh charged violence on the part of CSU members and offered a $5000 reward for information leading to the arrest and conviction of those responsible for the bombing of the home of Norman J. Pottle, Technicolor laboratories department manager, which climaxed a series of stench and acid bomb incidents.

Byron Price, board chairman of the Association of Motion Picture Producers, called for legislation outlawing jurisdictional strikes in an address before an American Automobile Association meeting in San Francisco. Price called for immediate legislative action on the jurisdictional strike only, asking that immediate legislation avoid "involvement with other explosive labor issues, where the public interest may be more in doubt." He asserted that failure of the AFL Chicago convention to deal "effectively with the issue" had dissolved the last hope that "stern legislative action" would be unnecessary.

* * *

BROWNOUT LOOMS AS MINERS STRIKE

Theatres in the eastern section of the country found themselves faced with another brownout as 400,000 soft coal miners responded to the eloquent silence of John L. Lewis by walking out of the pits in a work stoppage that began last Monday and culminated in the complete cessation of bituminous mining activity by Wednesday midnight, the time set by Lewis for expiration of the contract which his United Mine Workers had with the Government.

The power brownout regulations, expected to be issued by the Civilian Production Administration, would curtail activities of a majority of Eastern theatres, or force closings in certain areas, as was the case in the soft-coal walkout last Spring.

Coal stocks on hand were reported as sufficient to last from two weeks to one month, used for essential needs only, while transportation and several of the nation's vital industries were faced with crippling or complete shutdown if the strike were protracted.

* * *

INTERVENTION NIXED BY COURT

Intervention pleas by the American Theatres Association, S. Cal. Theatre Owners Assn. and the Confederacy of Southern Associations were denied by the three-judge Statutory Court in the New York anti-trust case last week in a decision which admitted their briefs as amicus curiae, as well as those submitted by the CIEA, MPTOA, SIMPP, Vanguard Films and Joseph P. Day, auction house.

The decision left no means by which exhibitors, as a group, could voice their opinions directly to the Supreme Court when it hears the appeal which is certain to be made on the District Court's opinion. However, in most independent exhibitor quarters, the fact that the Government would press for divestiture in its appeal as the only remedy for the alleged monopoly was considered sufficient to represent their interests. Despite the fact that a final decree is not expected for some time, the Department of Justice is reported working on the appeal which it will present to the U. S. Supreme Court.

* * *

UNIVERSAL ENTERS SUB-STANDARD FIELD

Universal Pictures' formation of a new company, United World Films, Inc., marks the first instance of a major American distributor to back all phases of the sub-standard film field, it was announced by Nate J. Blumberg, U president, as he disclosed that the new subsidiary would produce and distribute 16mm. and 8mm. entertainment, educational and religious films for national consumption. Blumberg also revealed that the entire sub-standard library of the Bell and Howell Co., known as Filmosound Library, comprising 6000 subjects, had been acquired, along with the B & H entire operating personnel and its branch offices in Chicago, New York, Washington and Los Angeles, and its dealer and agency contracts.

United World will also distribute J. Arthur Rank sub-standard product in the United States, a natural arrangement considering Universal's affiliation with the Rank Organization in the distribution of its feature product through the recent merger of Universal

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The scene above is the typical one of the husband (David Niven) and wife (Loretta Young) brushing aside all the happiness their ten years of married life has brought them to quarrel over petty things. The maid (Zasu Pitts) looks on the unhappy scene.

'THE PERFECT MARRIAGE' ... Comedy and Near-Tragedy

Two completely different types of exploitation campaigns are available to the exhibitor playing The Perfect Marriage. Here is a picture that is, for the most part, smart, sophisticated comedy about a married couple—looked upon by their friends as the ideally happy pair—who suddenly begin to imagine that they are really not compatible and start seeking greener romantic pastures. This phase of the story is all in fun. But there is an undercurrent of near-tragedy in this tale, for they have a child both adore and even their love for her does not prevent them from making each other miserable to the point where divorce seems the only solution. This part is serious, typical human drama. The Perfect Marriage may not be one of the season's topnotch movies, but it certainly offers the enterprising showman the choice of two solid exploitation themes.

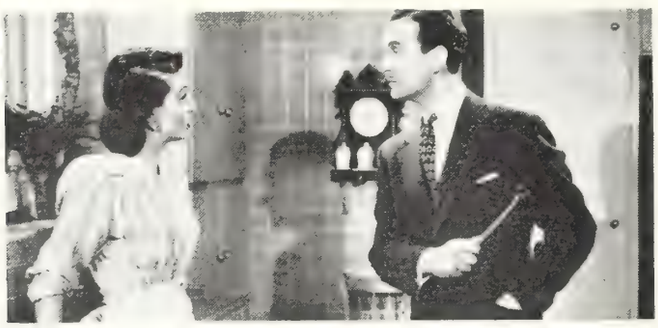
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EXPLOITATION PICTURE

(Continued from Preceding Page)



1. Maggie and Dale Williams (Loretta Young and David Niven), celebrating the 10th Anniversary of a perfect marriage, tell their daughter, Cookie (Nona Griffith), of their whirlwind courtship that has resulted in a decade of marital bliss.



2. But all is not sweetness and light when Dale's abruptness to some visitors on their anniversary night precipitates an argument that turns into a bull session wherein each tells what they don't like about each other and the ugly figure of divorce begins to take shape.



3. Maggie and Dale make a brave show of hiding the spat from the latter's mother (Nana Bryant), who is just aching for a chance to say I told you so, but eventually the tidings of divorce leak out.



4. Maggie tries to forget her unhappiness by rekindling a pre-marital romance with Gil Cummins (Eddie Albert) while Dale turns to divorcee Gloria Endicott (Virginia Field) for solace, but their hearts aren't in it.

"THE PERFECT MARRIAGE"

CREDITS

A Paramount Picture. Produced by Hal Wallis. Directed by Lewis Allen. Screenplay by Leonard Spigelgass. Based on a play by Samson Raphaelson. Director of Photography, Russell Metty, A.S.C. Cast: Loretta Young, David Niven, Eddie Albert, Charlie Ruggles, Virginia Field, Rita Johnson, Zasu Pitts, Nona Griffith, Nana Bryant, Jerome Cowan, Luella Gear, Howard Freeman.



5. They go to Addison Manning (Jerome Cowan), a lawyer friend, for their divorce and he almost dissuades them by recalling some poignant moments in their marriage, but Manning's wife queers the argument by telling Maggie that Dale had dated Gloria without Maggie's knowledge.



6. When Dale and Gloria meet up with Cummins and Maggie in a night club, they all decide to go to the Williams' to discuss the situation. Gloria, wise in the ways of divorce, sees that Dale and Maggie are still in love and walks out on the meeting.



7. Cummins, however, is determined to marry Maggie, but when she hears the plans he has for Cookie, she begins to wonder about leaving Dale, and the reconciliation is cinched when the Williams realize that it is the things they apparently don't like about each other that makes their marriage so perfect.

STUDIO SIZE-UPS

Behind the Scenes of Film Production

COLUMBIA

Four new pictures in work this past week include two westerns, one serial and one more in the "Blondie" series. At the moment, the Columbia schedule is so typical that all that flurry a few months ago about "no more B's" seems to have been just so much chatter. However, the pattern seems to indicate that the company will continue to interperse its program with another kind of B picture.....B for Bait.....while using the westerns, serials, and minor program pieces as their real stock-in-trade.

The new films are: "Blondie's Holiday" (Arthur Lake-Penny Singleton), "King of The Wild Horses" (Preston Foster-Gail Patrick), "Stranger From Ponca City" (Charles Starrett-Smiley Burnette), "Jack Armstrong" (Johnny Hart-Rosemary LaPlanche).

"Lady From Shanghai," Rita Hayworth-Orson Welles film, returned from a Mexican location trip of five weeks to the studio to complete the production.

Gentlemanly Ladies

Helen Deutsch, who took over the producing reins on "The Guilt of Janet Ames," when trouble arose between the director and the former producer, Virginia Van Upp, is refusing screen credit on the picture. She feels the credit belongs to Van Upp regardless of personal differences. Meanwhile, Miss Deutsch has been handed her next assignment, tentatively called "The Castaways."

Columbia was quick to jump in on the wave of success that flolowed Larry Park's performance in "The Jolson Story." Even before the picture was released Parks was given a lead opposite Rita Hayworth. Now, they're ready with another big Technicolor film for the boy and this time he is starred. Titled, "The Swordsman," it is a period piece with Ellen Drew cast as the leading woman.

Robert Young has formed his own producing company, Cavalier Productions, with Eugene B. Rodney. Their first, a western in Technicolor, with Young starred and George Sherman directing, will be released through Columbia.

EAGLE - LION

Studio spokesmen here state that there are now six pictures in preparation for early starts with three ready for release. Only one of the three now completed was made in the Hollywood studio, "Amy Comes Across" (Franchot Tone-Ann Richards). The other two, "Bedelia" and "The Adventuress," are from Arthur Rank's British production lines for E-L release.

Among the six in planning are "Repeat Performance," with Franchot Tone and Joan Leslie; "Love From A Stranger;" "Out of the Blue;" " Clementine"—none of which have been cast as yet. The studio has just bought the rights to the King Features Syndicate comic strip, "Prince Valiant," which has also been placed on the production schedule to be made in color under the supervision of Leonard Picker, an ex-Metro man.

The studio exploitation department has completed a far reaching tie-up with the American Red Cross to advertise "Amy Comes Across." The story dealing with G.I. brides from overseas has many sequences showing Red Cross volunteer workers. All these stills will be released for distribution through the Red Cross channels hitting an audience of approximately 30,000,000 volunteer workers.

METRO-GOLDWYN-MAYER

Metra has hit full production stride with eight features in work, three new ones during the past two weeks. The first of the new trio is "A Love Story" Katherine Hepburn-Paul Henreid) under the complete supervision of Clarence Brown; "The Birds and The Bees" is a Pasternak Technicolor special which marks the return of Jeanette MacDonald and Jose Iturbi's first romantice role, with Jane Powell also featured; "Rich Full Life" stars Elizabeth Taylor under Robert Leonard's direction, with George Murphy and Mary Astor taking over as her parents.

Still set to come this year are Joe Pasternak's "The Kissing Bandit," which will star Katherine Grayson; Arthur Freed's "The Pirate," a musical for Judy Garland and Gene Kelly, and "The Song of the Thin Man," with William Powell and Myrna Loy.

January will see a big schedule of top productions including "Cass Timberlane" (Spencer Tracy), "The Hucksters" (Clark Gable-Deborah Kerr).

More Reissues To Come

Impressed by the box-office response to the re-issue of "Rage In Heaven," Metro isdigging through its files for more likely prospects on return showings. Just added to the list is "The Citadel," made some years ago with Robert Donat.

Red Skelton, having just completed "Merton of the Movies" on which sneak preview response has been none too flattering), is heading for a musical for his next. It is called "Hold On To Your Hats" and tells the story of a radio cowboy serial star who hits the real Wild West and actually has to do the things he depicts on the radio. Sounds like a natural for the Skelton talent.

When Frank Sinatra left for New York about two weeks ago, there were those who said he would not be back for a long time. In the past two months, there's been a change in the Sinatra box-office standing, his attitude and the whole general picture on his career. First of all, he is not too happy with "It Happened In Brooklyn," which he just finished at Metro. When the studio refused to let him sing one of the songs from the picture on his air show, he was even more upset. These and other incidents are small in themselves but they often combine to wreck careers. Rumor says he may not return to pictures at all and his contract with the studio would be dropped. As for the Sinatra box-office standing, his own personal shenanigans in the past month haven't cheered his legion of bobby-soxers. Sinatra has been a credit as well as a profit to the industry up to now, and it is to be hoped that his personal and business affairs will be straightened out ere long. He's a valuable personality.

MONOGRAM

Allied Artists Corporation is the name of the company which has just been formed by the board of directors of Monogram to handle forthcoming high budget pictures to be distributed through Monogram's exchanges.

President Steve Broidy pointed out that the company will be just what its name implies. "It will enlist for its productions the most important producers, directors, actors and writers in Hollywood." The new company will not affect the regular Monogram distribution program which calls for 46 pictures for its 1946-47 schedule.

No specific commitments have as yet been announced by Allied Artists.

With two mystery films in work, Monogram has a third film ready for starting this week. The two in work are Jack Wrather's production of "The Guilty," with Bonita Granville and Don Castle, and "Fall Guy" which Walter Mirisch is producing with Leo Penn and Teala Loring. The one to come is "Black Gold" on which most of the background film has already been shot.

PARAMOUNT

The tide of approval for Olivia de Havilland's performances has risen fast in the past six months with the release of "To Each His Own" and "The Dark Mirror." At this writing, she is among the top contenders for the Academy Award this year. Miss de Havilland has a commitment with Universal-International where she made "The Dark Mirror." At the moment, it is reported that she will start "Ivy" at that studio within the next several weeks. However, Paramount also has a deal with the actress for another picture and the studio is wasting no time in preparing the script and production plans. They are trying everything they can to have something that meets with her approval (she has the right to approve stories) ready for production by the first of the year.

Only Two Features Shooting

With "Unconquered," the Cecil B. De Mille picture, and "Desert Fury," the Hal Wallis film, both wound up, there are only two in production on the lot. "Variety Girl" and "Blaze of Noon" continue.

STUDIO SIZE-UPS

Bill Pine and Bill Thoams are one ahead of their scheduled six for Paramount with "Adventure Island" all cut and ready for release. The producers plan to continue in work regardless of backlog. Their next will be "Albruerque." Waiting for release are: "Adventure Island," "Jungle Flight," "Fear in the Night," "Danger Street," "Seven Were Saved" and "I Cover Big Town." Robert Lowery stars in five of the seven. De Forest Kelley, now in the leading role in "Variety Girl," starred in "Fear In The Night."

Roland Culver, the English actor who scored in "To Each His Own," has been signed to a new contract to make four pictures in the next two years. Culver's second for Paramount was the recently completed "Emperor's Waltz," which stars Joan Fontaine and Bing Crosby. Now, there will be two a year for him.

PRC

John Sutherland, who is going to release through PRC, has had his first original screen play approved by PRC President Harry Thomas. It is called "Love Lessons" and will go into production within the next month.

President Thomas has future plans for the signing of such deals as he has made with Sutherland in order to build the PRC program to the 42 pictures promised for the 1946-47 schedule. As it now stands, 14 of this list will be westerns; Eagle-Lion will come from such wide arrangements as the one with Sutherland.

A new one in the new Philo Vance series hit the cameras last week. This one is "Philo Vance's Secret Mission," with Alan Curtis and Terry Austin. "Red Stallion" continues in production.

REPUBLIC

Herbert J. Yates can well be satisfied with the showing his company has made in the production department in the past two months. The difference between Yates company and the other smaller outfits is that Yates went out and did much of what he said he would do in the making of bigger pictures while the other studios announced plan after plan which hardly ever developed. More to the point, Yates has managed to keep his solid western and feature box-office pictures rolling out in the usual steady fashion.

Republic's vice-president, Allan Wilson, announces that more than two-thirds of the studio's 1946-47 production schedule is ready for release. Twenty-seven features and one serial are completed with four pictures in production and three more ready to go.

On the list are ten top-budgeted productions. One of these, "I've Always Loved You," is in release, three are being edited and three are in production. Three more to come are "The Fabulous Texan, which Edmund Grainger will produce; "Mike Was a Lady,' with John Auer producing, and "Heaven For Jenny" on the Allan Dwan schedule.

Three Top Features In Work

The three top ones now in work include the untitled picture starring Nelson Eddy and Ilona Massey; "Gallant Man," with Don Ameche and Catherine McLeod, and "Wyoming," with Vera Ralston and William Marshall.

Fifth picture on Allan Dwan's schedule at Republic will be "Silver Creek, N. Y." which the studio has just purchased in un- "Silver Creek, N. Y." which the studio has just purchased in unpublished novel form from authors Ernest Lehman and Geza Herczeg. Girl" and is now at work on the Eddy-Massey picture. That is followed by "Heaven For Jennie" and this new one will come immediately after.

RKO-RADIO

"Seven Keys To Baldpate" finally got off to production after some last-minute casting changes. Jack Haley was set to do the lead up until three or ofur days before the starting date. Then, he is reported to have decided that the part was not for him and out he stepped. Phillip Terry was selected to fill the role. Jacqueline White, the former Metra player, is doing the leading feminine part. Eduardo Ciannelli, Marguerite Lindsay, and Arthur Shields support.

The only other new starter is another of RKO's independent producers first ventures on his own. It's "Magic Town," with James Stewart and Jane Wyman for Producer Robert Riskin. Speaking of Stewart, it is amazing how much this actor is in demand in spite of the fact that he has not been seen on film by the American public for four years. Nobody knows yet what the box-office reaction will be to this actor and yet he could have any part on any deal he chose. Having just completed his first for Frank Capra, "Its A Wonderful Life,' Stewart went right to work again Now, every studio (expect Paramount and Metro) are mentioning for prospective roles. Stewart says little except that he is tired.

Samuel Goldwyn has won out in his battle for the Astor Theatre in New York because he is going ahead with plans for opening "The Best Years of Our Lives" there next month. Meanwhile, this picture which Goldwyn is very proud of having made, is being scheduled for a world wide exploitation program with special staffs being set up in London, Paris, Algiers, Sidney, Australia and South America.

20th CENTURY-FOX

Darryl Zanuck is so pleased with the box-office and public response to "Margie," in current release, he is planning a sequel to the film, or, at least, a film set in the same era to be called "The Flapper." He would like to use Jeanne Crain again, but she will be off the lot until March when her baby is expected. After that she is set for "Chicken Every Sunday," so Zanuck may go along with some one else.

The company for "Captain From Castile" left last week for location in Mexico. Tyrone Power heads the cast and a complete newcomer, Jean Peters, has been assigned the leading feminine role. The girl won a beauty contest and was brought out from the University of Ohio for a screen test as part of the exploitation gimmick. 20th went along with the gag, but the studio was surprised to find the girl on film what executives termed "sensational." Now, she has the chance of her lifetime in a Tyrone Power picture. It will be interesting to see what happens to her and to the girl over at Metro who got a comparable break recently in "Romance of Rosy Ridge" with Van Johnson. Every now and then, the studios pop up with these newcomers out of nowhere, but too often they peter out after the first shout.

Wurtzel Continues Programmers

The studio just paid $15,000 for an option on Samuel Shellaberger's new novel, "Prince of Foxes." The book will not be completed until January. If, at that time, 20th wants the rights it will cost them another $135,000. Shellaberger is the author of "Captains From Castile" and the Zanuck team think htey may have another piece of material for Technicolor, costumes and, perhaps, Tyrone Power.

Sol Wurtzel, who releases through this company, is winding up his 1946 schedule with "Jewels of Brandenburg," set to go into production. Productions completed by Wurtzel this year include: "Rendezous 24," "Deadline For Murder," "Strange Journey," "Dangerous Millions" and "Backlash." The first three of these are in release. Wurtzel plans to continue his production program in 1947 on much the same basis as he has worked thus far. He keeps in close touch with exhibitors, because it is his belief that they know best the type of stories which will mean profit for the producer as well as themselves.

Wurtzel's six bring to a total of 11 the outside films which 20th is releasing this year besides its own product. "Captain Eddie," "And Then There Were None," "Walk In The Sun" and several British films were on the schedule. With all the concentration on the 20th product, it is sometimes forgotten that the studio has tie-ups with independent producers.

Only two features in production on the lot: "Mother Wore Tights," the Technicolor Betty Grable feature and "Forever Amber," with Linda Darnell and Cornel Wilde.

UNITED ARTISTS

David O. Selznick is a man with problems as of this writing, the most important being when and through what channel he will release his four million dollar film, "Duel In The Sun." More than that he faces a lawsuit launched by United Artists (principally Mary Pickford and Chares Chaplin) asserting that he has failed to live up to his contract with the company. What the fight actually boils down to is an effort by Chaplin and Pickford to buy out or force Selznick out of UA.

Selznick, on his part, has an offer up to buy out these two major stockholders for ten million dollars, which up to now has been ignored. It has been implied that the break at this time is UA's effort to get out from under the releasing deal on "Duel In The Sun." The case is due to come to trial in the New York Federal District Court this week with Selznick as the defendant.

The struggle between Chaplin, Pickford and Selznick has been going on for many years and this may well be the show-down.

Meanwhile, Selznick is denying the story that he will shelve "Little Women" in spite of the fact that Mervyn LeRoy has stepped out of the directorial spot because production was delayed to the point where it overlapped the LeRoy chore on "The Rabe."

Another Selznick problem deals with "The Paradine Case." Selznick brought Ann Todd over for the lead opposite Gregory Peck for this one. But when the current strike broke, Selznick closed down his shop. Now, Todd is due back in England within two months and Peck, the likely Academy Award winner, in our book, has commitments lined up which make it impossible for him to wait for Selznick to start production. It seems likely at this point that Selznick will get a UA release on "Duel In The Sun," although what may happen after that is conjecture.

Nebenzal To Spend 7 Millions

Seymour Nebenzal has announced his schedule and his budget for 1947 production. He will make five pictures at an approximate cost of $7,000,000. First on the list is "Heaven Only Knows," due to start next month although no casting has been set as yet. "Atlantis" is the second on the list, with Maria Montez starred, and this one must be finished by March 1 so Miss Montez can start a film at U-I where she is under contract. Third on the list is "Mayerling," which will be a remake of the picture he made in Europe and which met with considerable success some years ago. Winding up the schedule will be "The Tempest." starring Jorja Cortright, his discovery, and "Madame Butterfly."

Benedict Bogeaus has signed George Raft, Randolph Scott and George Brent for roles in "Christmas Eve," due to start within the month with Edwin L. Marin directing. No feminine roles have been set as yet, but Dolores Moran (Mrs. Bogeaus) is slated for one of the three available.

Robinson-Lesser Unit Continues

Thalia Pictures, the Edward G. Robinson-Sol Lesser combine, which was organized to make three pictures is going to continue in steady production. "The Red House" is reported to be slated by UA for top promotion and Lesser is upping his advertising budget to $250,000. The release date has been set ahead to March 1 to allow time for the magazine, newspaper and trade coverage planned for this film. Robinson will not appear in all products. The next from this outfit will be "I Heard Them Sing."

Stuart Heisler has been handed a seven-year contract to direct for Howard Hughes and his first chore will be the winding up of "Vendetta." This is the picture that went off production when Hughes and Preston Sturges quarreled. It looks now as though most of the film will be re-shot and the $1,300,000 already spent will go down the drain. No report on the stock settlement between Sturges and Hughes was made. But the former will probably keep his financial interest at least until "The Sin of Harold Diddlebock" is released.

UNIVERSAL - INTERNATIONAL

Preston Sturges wasn't out of a job long after his break with Howard Hughes. Almost immediately, he joined U-I, although no assignments have as yet been set for him. William Dozier, new production executive, arranged for the Sturges hiring.

Surprise to the trade was the resignation of Felix Jackson last week. He is winding up his chore on "I'll Be Yours," the latest Durbin picture and leaves the lot this week. Nothing was said of his future plans beyond the fact that he plans to write. Rumors broke that this might be the forerunner of Durbin leaving, but that seems unlikely at this point.

Douglas Fairbanks Jr. will be heading for England shortly after the first of the year to do a Technicolor feature titled "Knights of The Round Table." It will be a big one with a five million dollar budget already announced. Fairbanks, who functions as an independent producer for U-I, also has "The Exile," "Terry and the Pirates" and "The Caballero" on his production schedule.

Production Lagging

Although the studio is constantly sending out a steady stream of impression that the activity peak is high on the lot, the cold fact remains that for more than a month there was only one picture in work, "The Egg and I." It is reported that "Ivy," starring Olivia deHavilland, and "Time Out of Mind" will roll any day now, but it's a long time between pictures. Of course, a radical reorganization such as this outfit has undergone would necessitate a letdown in production activity. There will be little new product coming out of U-I for several months.

The newest branch in the U-I set-up is a corporation called United World Films, Inc. set up to produce and distribute 16mm and 8mm films for entertainment, education and religious purposes. To start the company off, United World took over the Bell and Howell library of 6,000 subjects. Universal Pictures Company which is now purely a distributing agency for J. Arthur Rank and Universal-International films, will also handle this newest operation in the distribution end.

Only new starter on the lot is the latest Abbott and Costello comedy. "The Egg and I" (Claudette Colbert-Fred MacMurray) continues in work.

WARNER BROS.

With five pictures currently in work on the Warner lot, studio spokesmen report that the first of the year will find another five shooting. Slated to go are: "The Unfaithful" (Ann Sheridan-Zachary Scott); "Voice of The Turtle" with no casting announced yet; Michael Curtiz's first independent production, "The Unsuspected;" "Whiplash," which will star Dane Clark, and "One Last Fling," a Robert Buckner production.

Another film which may hit production earlier than planned is the Will Rogers biography. Will Rogers Jr., who may portray his father on the screen, has been reported ready to go to work soon since he lost out in the recent senatorial race in California. No director has been assigned. Michael Curtiz was supposed to do it, but since he has launched his own unit, another director will have to take over. This one should be a toughie to do because the public would resent the slightest deviation in story or characterization on this American favorite.

Curtis Bernhardt got himself into a mess recently when he announced his plans for filming "Strange Love," a novel by James Courtney. He planned to make this his first independent film in England with a probable release deal in America through Warner Brothers. He was trying to sell Joan Crawford on the idea of starring and participating in the production. Then, along came a threat of law suit if Bernhardt proceeds with his plans. It seems that Joseph Courtney, who is not related to James, wrote an original screen play by the title of "Strange Love" which is currently being peddled at Paramount.

MISCELLANEOUS INDEPENDENTS

With the Selznick-UA break headed for court, the trade is now conjecturing on whether or not Enterprise will step into the hole if Selznick walks out. One of the flies in the ointment on the long negotiation between UA and Enterprise has been the problem of distribution percentages. With the Selznick product out of the picture, Charles Einfeld may feel that his stuff will get a better break and he may sign. Whatever this new producer decides must be decided quickly because he will soon have two features ready for distribution, "Arch of Triumph" and "The Other Love." There's a handsome hunk of money tied up in this product and there will have to be quick returns if Enterprise is to stay the happy place it is now.

It is not known whether Charles Einfeld deliberately planned to hold "Arch of Triumph" until after the December rush for Academy nominations or whether production problems forced the delay. But it seems a smart move at this point. With the host of quality product and performances due for unveiling in the next four weeks, Einfeld might have felt that his picture would have suffered from the rush. At any rate, he will have it ready to show after the Academy furore has subsided and he may top the lot by having waited. It's been a long time since the competition for the Academy Award (which so many industry people try to belittle and yet which everybody bows to) has been as intense as it is this year. And Einfeld is avoiding any risk of having his film a second best in the confusion.

Screen Guild Productions has two films in work, three in printing, two editing and one more scheduled for early starting. This gives the company a solid start against its release dates for the coming year. The next feature to start will be William Berke's "Shoot to Kill." It has a December 1 starting date.

PRODUCTION & RELEASE RECORD

November 25, 1946 Vol. 14, No. 24

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the running time in States where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (C) denotes Cinecolor.

COLUMBIA

1946-47 Features	Completed (22)	In Production (2)
Westerns	Completed (10)	In Production (1)
Serials	Completed (1)	In Production (1)
1945-46 Features	Completed (44)	In Production (0)
Westerns	Completed (15)	In Production (0)
Serials	Completed (4)	In Production (0)

NEW PRODUCTIONS

BLONDIE'S HOLIDAY
Comedy—Started November 5
Cast: Arthur Lake, Penny Singleton, Larry Simms, Marjorie Kent, Jerome Cowan, Danny Mummert.
Director: Abby Berlin
Story: Not available. See next issue.

STRANGER FROM PONCA CITY
Western—Started November 15
Cast: Charles Starrett, Smiley Burnette, Virginia Hunter, Paul Campbell.
Director: Derwin Abrahams Producer: Colbert Clark
Story: Another in the Durango Kid series.

JACK ARMSTRONG
Serial—Started November 5
Cast: Johnny Hart, Rosemary La Planche, Claire James.
Director: Wallace Fox Producer: Sam Katzman (independent)
Story: From the character created in the Armstrong radio program.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Lady from Shanghai, The	Hayworth-Welles	10-14			
COMPLETED — 1946-47 —					
Alias Mr. Twilight	Duane-Marshall		9-16		
Betty Co-ed	Porter-Mills	8-19	11-28	824	
Blondie's Big Moment	Singleton-Lake	8-19			
Boston Blackie and the Law	Morris-Marshall	8-19			
Blondie Knows Best (69)	Singleton-Lake	4-1	10-17	806	9-30
Cigarette Girl	Brooks-Lloyd	9-30			
Crime Doctor's Manhunt, The (61)	Baxter-Drew	5-27	10-24	816	10-14
Dead Reckoning	Bogart-L. Scott	6-24			
Down To Earth (T)	Hayworth-Parks	4-15			
Framed	Ford-Carter	9-30			
Details under title: They Walk Alone					
Guilt of Janet Ames	Russell-Douglas	7-22			
Details under title: My Empty Heart					
Hunter Is A Fugitive, The	Dix-Morley	10-14			
Inside Story	Morris-Dowling	9-30			
Jolson Story, The (T) (128)	Parks-Keyes	11-12			9-30
Johnny O'Clock	Powell-Keys	7-8			
Landrush (53)	Starrett-Burnette	11-26	10-17	861	9-30
Last of The Redmen	Hall-Ankers	9-16			
Law of The Canyon	Starrett-Burnette	10-28			
Lone Hand Texan	Starrett-Burnette	10-14			
Lone Star Moonlight	Curtis-Barton	8-19	11-14		
Lone Wolf in Mexico, The	Mohr-Ryan	9-16			
Details under title: Lone Wolf's Invitation to Murder					
Millie's Daughter	George-Nelson	10-28			
Mr. District Attorney	O'Keefe-Chapman	8-5			
Over The Santa Fe Trail	Curtis-Holt	9-2			
Prairie Raiders	Starrett-Saunders	11-11			
Return of Monte Cristo, The	Hayward-Britton	7-8			
Son of The Guardsman (Serial)	Kennedy-Shaw	7-22			
Secret of The Whistler (65)	Dix-Brooks	7-22	11-7		
So Dark the Night (70)	Geray-Chenel	12-10	10-10	805	9-16
Terror Trail (56)	Starrett-Burnette	10-29	11-21	862	
Twin Sombreros (C)	Scott-Britton	9-30			
West of Dodge City	Starrett-Burnette	9-30			
— 1945-46 —					
Bandit of Sherwood Forest (T) (87)	Wilde-Louise	4-2	2-21	7004	4-15
Blondie's Lucky Day (69)	Lake-Singleton	10-15	4-4	7020	7-8
Chick Carter, Detective (Serial)	Talbot-Blake	7-11		7180	
Cowboy Blues (65)	Curtis-Donnell	4-29	7-18	7223	
Dangerous Business (59)	Tucker-Merrick	3-18	6-20	7037	9-2
Details under title: Power of Attorney					
Desert Horseman, The (54)	Starrett-Burnette	9-3	7-11	7209	
Details under title: Phantom of the Desert					
Devil's Mask, The (66)	Louise-Bannon	2-18	5-23	7026	8-5
Frontier Gunlaw (59)	Starrett-Taylor		1-31	7204	
Gallant Journey (85)	Ford-Blair	3-18	9-24	7002	10-28
Galloping Thunder (54)	Starrett-Burnette	7-9	4-25	7207	
Gentleman Misbehaves, The (74)	Massen-Stanton	11-12	2-28	7034	6-10
Details under title: Lullaby of Broadway					
Gilda (110)	Hayworth-Ford	9-17	4-25	7001	4-1
Gunning for Vengeance (56)	Starrett-Adair	6-25	3-21	7206	
Details under title: Burning the Trail					
Heading West (56)	Starrett-Houck	10-1	8-17	7210	
Details under title: Massacre Mesa					
Hop Harrigan (Serial)	Bakewell-Holt	2-18	3-28	7160	
It's Great To Be Young (68)	Brooks-Stanton	6-10	9-12	7038	
Jungle Raiders (Serial)	Richmond-Berg	8-6	9-14	7120	
Just Before Dawn (65)	Baxter-Barrie	11-26	3-1	7021	5-13
Kiss and Tell (90)	Temple-Abel	2-5	10-18	7101	
Man Who Dared (66)	Brooks-Macready	3-4	5-30	7040	
Details under title: One Life Too Many					
Mysterious Intruder, The (62)	Dix-Blake	12-24	4-11	7025	5-13
Details under title: Murder Is Unpredictable					
Night Editor (67)	Gargan-Carter	1-7	4-18	7023	5-27
Notorious Lone Wolf, The (64)	Mohr-Carter	11-12	2-14	7028	4-15
Details under title: Lone Wolf on Broadway					
Perilous Holiday (89)	O'Brien-Warrick	10-15	3-21	7008	7-8
Personality Kid, The (68)	Louise-Duane	5-13	8-10	7039	9-30
Details under title: His Face Was Their Fortune					
Phantom Thief, The (65)	Morris-Donnell	1-21	5-2	7031	9-2
Details under title: Boston Blackie's Private Ghost					
Prison Ship (60)	Lowery-Foch	8-20	11-15	7036	
Renegades (T) (88)	Keyes-Parker	6-11	6-13	7003	6-10
Details under title: The Kansan					
Return of Rusty, The (64)	Donaldson-Dennis	4-1	6-27	7032	
Roaring Rangers (55)	Starrett-Burnette	6-11	2-14	7205	
Details under title: Powder River					
Shadowed (70)	Louise-Dunne	6-24	9-26	7041	
Details under title: The Gloved Hand					
Sing While You Dance (73)	Drew-Stanton	4-29	7-25	7033	
Singing On The Trail	Curtis-Donnell	5-27	9-12	7224	
Talk About A Lady (71)	Falkenburg-Tucker	12-24	3-28	7016	
That Texas Jamboree (67)	Curtis-Donnell	12-24	5-16	7222	
Thrill of Brazil (91)	Keyes-Wynn	4-29	9-30	7006	
Details under title: Rio					
Throw a Saddle on a Star (67)	Curtis-Roberts	12-10	3-21	7221	
(Details under title: Smoky River Serenade)					
Two-Fisted Stranger (51)	Starrett-Burnette	3-20	5-30	7208	
Unknown, The (70)	Morley-Bannon	4-1	7-4	7027	9-16
Details under title: The Coffin					
Walls Came Tumbling Down, The (82)	Bowman-Chapman	12-24	6-7	7011	9-16
Who's Guilty? (Serial)	Kent-Ward	10-15	12-13	7140	

EAGLE-LION

1946-47 Features	Completed (2)	In Production (0)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED					
Amy Comes Across	Tone-Richards	10-28			
Details under title: Alias the Bride					
It's A Joke, Son	Delmar-Merkel	8-6			

METRO-GOLDWYN-MAYER

1946-47 Features	Completed (25)	In Production (7)
1946-47 Features	Completed (27)	In Production (8)

NEW PRODUCTIONS

A LOVE STORY
Romance with Music—Started November 5
Cast: Katharine Hepburn, Paul Henreid, Robert Walker.
Producer-Director: Clarence Brown
Story: The life story of Robert and Clara Schuman and Johannes Brahms.

THE BIRDS AND THE BEES (T)
Drama with Music—Started November 6
Cast: Jeanette MacDonald, Jose Iturbi, Jane Powell.
Director: Fred Wilcox Producer: Joe Pasternak
Story: A successful business woman with 3 young daughters, has to earn their approval of her second marriage.

THE RICH FULL LIFE
Drama—Started November 14
Cast: Elizabeth Taylor, George Murphy, Mary Astor, Spring Byington, Gene Lockhart.
Director: Robert Leonard Producer: Edwin Knopf
Story: Teen-age girl has her semi-invalidness cured by learning about other people.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Green Dolphin Street	Turner-Heflin	9-30			
Cynthia's Secret	Barrymore-Bremer	10-28			
Details under title: The Personal Touch					
To Kiss and To Keep	Kelly-McDonald	8-6			
Details under title: Life's for The Loving					

Romance of Rosy Ridge ..... Johnson-Leigh 9-30
Undercover Maisie ..... Sothern-Nelson 11-11

—— 1946-47 ——

Arnelo Affair, The ..... Hodiak-Gifford 8-6
Beginning Or The End ..... Barrymore-Donlevy 5-27
Cockeyed Miracle, The (81) ..... Morgan-Totter ..... 1-7 .... Oct. 703 7-22
Details under title: But Not Goodbye
Fiesta (T) ..... Williams-Carroll 12-24 702
Gallant Bess (Cinecolor) (98) ..... Thompson-Tobias 10-29 9-30
Details under title: Star from Heaven
High Barbaree ..... Johnson-Allyson 5-27
Holiday In Mexico (T) (127) ..... Pidgeon-Massey ..... 9-17 ..... 701 8-5
It Happened In Brooklyn ..... Sinatra-Grayson 8-6
Little Mr. Jim (92) ..... Jenkins-Gifford 10-29 6-10
Lady In The Lake ..... Montgomery-Totter 5-27
Love Laughs at Andy Hardy ..... Rooney-Granville 5-13
Merton of The Movies ..... Skelton-O'Brien 9-2
Mighty McGurk, The (85) ..... Beery-MacMahon 5-13 11-25
My Brother Talks to Horses (93) ..... Lawford-Jenkins 4-1 11-25
No Leave, No Love (117) ..... Johnson-Kirkwood ..... 10-1 .... Oct. 704 9-2
Woman of My Own, A ..... Garson-Hart 4-1
Secret Heart, The ..... Colbert-Pidgeon 6-10
Sea of Grass ..... Tracy-Hepburn 7-8
Show-Off, The (84) ..... Skelton-Maxwell 3-4 8-19
Summer Holiday ..... Rooney-DeHaven 7-8
Tenth Avenue Angel ..... O'Brien-Murphy 4-1
This Time for Keeps (T) (120) ..... Williams-Melchior 8-6
Till The Clouds Roll By (T) (135) ..... Garland-Walker 12-24
Two Smart People (93) ..... Ball-Hodiak ..... 10-1 .... Nov. 6-10
Undercurrent (111) ..... Taylor-Hepburn ..... 3-4 .... Nov. 10-14
Details under title: You Were There
Unfinished Dance, The ..... O'Brien-Charisse 7-22
Details under title: Ballerina
Yearling, The (T) ..... Peck-Jarman 8-20

REPRINTS

Boom Town ..... Gable-Tracy
Captains Courageous (116) ..... Tracy-Bartholomew 9-2
Great Waltz ..... Rainer-Gravet
Rage In Heaven (82) ..... Bergman-Montgomery ..... Oct. 9-2

COMPLETED —— 1945-46 ——

BLOCK NO. FIFTEEN

Letter for Evie, A (89) ..... Hunt-Carroll ..... 6-11 ... 1-46 ... 614 .. 12-10
Harvey Girls, The (T) (101) ..... Garland-Hodiak ..... 1-22 ... 1-46 ... 611 1-7
Portrait of Maria (76) ..... Del Rio-Armendariz Foreign ... 1-46 .... 612 1-7
Sailor Takes a Wife (91) ..... Walker-Allyson ..... 4-2 ... 1-46 .... 615 1-7
Up Goes Maisie (89) ..... Sothern-Murphy ..... 8-20 ... 1-46 .... 613 1-7

BLOCK NO. SIXTEEN

Bad Bascomb (112) ..... Beery-O'Brien ..... 4-46 .... 619 ... 2-18
Hoodlum Saint (91) ..... Powell-Williams ..... 7-9 ... 4-46 .... 618 ... 2-18
Last Chance, The (105) ..... Foreign ... 4-46 .... 621 .. 12-18
Postman Always Rings Twice, The (113) ... Turner-Garfield ..... 6-25 ... 4-46 .... 620 ... 3-18
Two Sisters From Boston (112) ..... Allyson-Lawford ..... 7-9 ... 4-46 .... 622 ... 3-18

BLOCK NO. SEVENTEEN

Boys' Ranch (88) ..... Craig-Jenkins ..... 8-6 ... 7-46 .... 625 ... 5-13
Courage of Lassie (T) (93) ..... E. Taylor-Lassie ... 9-18 ... 8-46 .... 626 .. 5-13
Details under title: Hold High the Torch
Faithful In My Fashion (81) ..... Reed-Drake ..... 1-7 ... 8-46 .... 627 ... 6-24
Three Wise Fools (90) ..... O'Brien-Barrymore ... 11-26 ... 8-46 .... 628 ... 6-24

SPECIALS

Adventure (129) .....
Details under title: This Strange Adventure ... Gable-Garson ..... 6-11 ... 3-46 .... 616 .. 12-24
Easy To Wed (T) (117) ..... Ball-Johnson ..... 2-19 ... 7-46 .... 624 ... 4-15
Green Years, The (127) ..... Coburn-Drake ..... 9-3 ... 7-46 .... 623 ... 3-18
Weekend at the Waldorf (130) ..... Turner-Johnson ... 11-27 .. 10-45 .... 605 ... 7-23
Ziegfeld Follies (T) (110) ..... Astaire-Ball ..... 5-1 ... 3-46 .. 617 .. 1-21

MONOGRAM

1946-47 Features		Completed (12)	In Production (2)
Westerns		Completed (4)	In Production (0)
1945-46 Features	(34)	Completed (33)	In Production (0)
Westerns	(12)	Completed (12)	In Production (0)

NEW PRODUCTIONS

THE GUILTY

Mystery—Started November 4

Cast: Bonita Granville, Don Castle, Wally Cassell, Regis Toomey, John Litel.

Director: John Reinhardt Producer: Jack Wrather (independent)

Story: Twin girls — one is murdered. Crime is solved by detective from police dept.

FALL GUY

Mystery—Started November 11

Cast: Leo Penn, Teala Loring, Robert Armstrong.

Director: Reginald Le Borg Producer: Walter Mirisch

Story: Man accused of crime he didn't commit, escapes prison to clear himself.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED —— 1946-47 ——					
Bringing Up Father	Yule-McManus	... 6-24 .. 11-23		604	
Cisco and The Angel	Roland-Loring	.... 10-14			
Dangerous Money	Toler-Young	..... 6-24 .. 10-12		603	
Details under title: Hot Money					
Decoy (76)	Gillie-Norris	..... 5-13 ... 9-14		601	
Gentleman Joe Palooka	Errol-Kirkwood	... 6-10 .. 10-5		602	
Ginger	Albertson-Reed	..... 9-2 .... 1-4			
Mr. Hex	Gorcey-Robbins	..... 9-2 .. 12-7			
Raiders of the South	Brown-Hatton	..... 9-2			
Details under title: Draw When You're Ready					
Rainbow Over The Rockies	Wakely-Stirling	.... 8-19			
Song of The Sierras	Wakely-Carlin	.... 8-19 .. 12-28		681	
Sweetheart of Sigma Chi	Reagan-Knox	..... 7-22 .. 12-21			
Suspense (101)	Belita-Moore	.... 10-29 .. 6-15 ...		699 ...	4-15
Details under title: Glamour Girl					
Teen-agers Go West	Stewart-Preisser	.. 10-28			
Trap, The	Toler-Chandler	.... 8-19 .. 11-30			
Wife Wanted	Francis-Shayne	.... 6-24 ... 11-2		605	
—— 1945-46 ——					
Beauty and the Bandit	Roland-Ames	..... 8-5 .. 10-26		531	
Details under title: Cisco Kid No. 3					
Allotment Wives (80)	Francis-Kelly	... 6-25 .. 12-24		505 ..	12-10
Behind the Mask (67)	Richmond-Reed	... 10-29 ... 5-11		526	
Details under title: The Shadow's Shadow					
Below The Deadline (65)	Douglas-Ames	.... 4-29 .... 8-3		520	
Details under title: Jumpin' Joe					
Black Market Babies (71)	Richmond-Hayes	.. 3-18 .... 6-1		508	
Border Bandits (57)	Brown-Hatton	..... 8-20 ... 1-12		565	
Bowery Bombshell	Gorcey-Hall	..... 4-1 .... 7-20		511	
Details under title: Hot Money					
Dark Alibi (65)	Toler-Loring	.... 12-24 .. 5-25		519	
Don't Gamble With Strangers (68)	Richmond Hayes	... 3-18 .. 6-22		508 ...	9-30
Details under title: Charlie Chan at Alcatraz					
Face of Marble, The (72)	Carradine-Drake	.. 10-15 .... 2-2		528	
Fear (68)	Cookson-William	... 7-23 .... 3-2		507	
Details under title: Suspense					
Freddie Steps Out (75)	Stewart-Preisser	... 3-18 .. 6-29		515	7-8
Details under title: High School Scandals					
Gentlemen from Texas, The (60) ...	Brown-Hatton	.... 3-18 .... 6-8		562	
Details under title: The Fighting Texans					
Gay Cavalier, The (65)	Roland-Ames	.... 12-24 ... 3-30		529	
Haunted Mine, The (52)	Brown-Hatton	... 10-29 .... 3-2		566	
High School Hero	Stewart-Preisser	... 6-10 .... 9-7		517	
In Fast Company (63)	Gorcey-Hall	..... 2-18 .. 6-22		510 ...	8-19
Details under title: In High Gear					
Joe Palooka, Champ (70)	Kirkwood-Knox	... 12-24 .. 5-28		502 ...	4-29
Junior Prom (69)	Stewart-Preisser	... 11-26 .. 5-10		514 ...	5-13
Details under title: High School Kids					
Live Wires (65)	Gorcey-Drake	..... 10-1 ... 1-12 ...		509	
Details under title: Stepping Around					
Lonesome Trail (55)	Wakely-White	..... 9-17 .. 12-8		561	
Details under title: On The Cherokee Trail					
Missing Lady, The (60)	Richmond-Reef	.... 4-29 .. 8-17		525	
Details under title: Jade Lady					
Moon Over Montana	Wakely-Holt	..... 12-10 .. 2-16		572	
Red Dragon The (64)	Toler Fong	..... 9-17 .. 2-9		513 ...	4-15
Details under title: Charlie Chan in Mexico					
Shadows On The Range (57)	Brown-Hatton	.... 5-13 .... 8-3		567	
Details under title: Roaring Range					
Shadows Over Chinatown (64)	Toler-Young	..... 4-1 .. 7-27		518 ..	10-28
Details under title: Corpus Delicti					
South of Monterey (63)	Roland-Riordan	... 4-15 .. 7-13		530	
Details under title: Romance of the Rancho					
Shadow Returns The (61)	Richmond-Reed	... 10-29 .. 2-16		527	
Silver Range, The	Brown-Hatton	.... 7-22 ... 11-2		563	
Details under title: The Silver Trail					
Spook Busters (68)	Gorcey-Hall	..... 5-27 .. 8-24		512	
Details under title: The Shadow					
Strange Mr. Gregory, The (63)	Lowe-Rogers	..... 6-25 .... 1-2 ..		516 ...	3-18
Details under title: Gregory					
Sunbonnet Sue (90)	Regan-Storm	..... 5-14 .. 1-10		503 ..	10-28
Strange Voyage (61)	Albert-Taylor	..... 7-6		521 ...	8-19
Swing Parade of 1946 (75)	Storm-Reagan	..... 8-6 ... 3-16 ..		503	9-2
Trail to Mexico	Wakely-White	.... 4-29 .. 6-29		574	
Trigger Finger	Brown-Hatton	.... 6-24 ... 9-21		568	
Under Arizona Skies	Brown-Hatton	..... 2-4 ... 4-27		561	
Details under title: Code of The Drifter					
West of The Alamo	Wakely-White	..... 2-4 ... 4-20		573	

PARAMOUNT

1946-47 Features	Completed (28)	In Production (2)	
1945-46 Features	Completed (25)	In Production (0)	

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Blaze of Noon	Baxter-Holden	.... 11-11			
Variety Girl	Hatcher-Kelley	.... 11-11			
—— 1946-47 ——					
COMPLETED					
BLOCK NO. ONE					
Big Town	Reed-Brooke	..... 12-24			
Blue Skies (T) (107)	Crosby-Astaire	..... 8-6 .. 12-27			9-30
Cross My Heart	Hutton-Tufts	..... 1-8			11-25
Details under title: Too Good To Be True					
Perfect Marriage, The (87)	Young-Niven	..... 1-21			11-25
Two Years Before the Mast (98)	Ladd-Donlevy	..... 5-1 .. 11-22			9-2
NOT DESIGNATED					
Adventure Island (C)	Calhoun-Fleming	.. 9-30			
Big Haircut, The	Ladd-Lamour	..... 9-16			
Calcutta	Ladd-Russell	..... 7-9			
California (T)	Stanwyck-Milland	.. 12-10			
Danger Street	Lowery-Withers	.....			
Dear Ruth	Caulfield-Holden	.... 9-2			
Desert Fury (T)	Scott-Hodiak	..... 9-2			
Details under title: Desert Town					
Easy Come, Easy Go	Tufts-Fitzgerald	.. 10-29			
Details under title: Third Avenue					
Emperor Waltz, The (T)	Crosby-Fontaine	.... 6-24			
Fear In The Night	Kelly-York	..... 4-29			
Golden Earrings	Milland-Dietrich	... 8-10			
I Cover Big Town	Reed-Brooke	..... 6-10			
Imperfect Lady, The	Wright-Milland	.... 10-1			
Details under title: Take This Woman					
Jungle Flight	Lowery-Savage	.... 6-24			
Ladies' Man	Bracken-Welles	.... 11-26			
My Favorite Brunette	Hope-Lamour	..... 7-22			
Perils of Pauline (T)	Hutton-Lund	..... 3-18			
Seven Were Saved	Denning-Craig	..... 4-1			
Suddenly It's Spring	MacMurray-Goddard	3-18			
Trouble With Women, The	Milland Wright	.... 6-11			
Unconquered (T)	Cooper-Goddard	.... 8-19			
Welcome Stranger	Crosby-Caulfield	.... 3-18			
Where There's Life	Hope-Hasso	..... 4-15			

REISSUES

Jungle Princess, The ..... Lamour-Milland ..... 9-1.....
Plainsman, The ..... Cooper-Arthur ..... 9-1.....

COMPLETED —— 1945-46 ——

BLOCK NO. THREE

Masquerade in Mexico (96)..... Lamour-Cordova .....1-8...2-22...4512..12-10
Miss Susie Slagle's (87) ..... Tufts-Lake .....9-18....3-8...4513..12-10
Tokyo Rose (66) ..... Barr-Massen .....2-8...4511..12-10

BLOCK NO. FOUR

Blue Dahlia, The (99)..... Ladd-Lake .....4-2...4-19...4518...2-18
They Made Me A Killer (65)..... Lowery-Britton .....7-9....5-3...4517...2-18
Virginian, The (T) (90)..... McCrea-Britton ...11-13....4-5...4516...2-18
Well-Groomed Bride, The (75)..... Milland-deHavilland 2-19...5-17...4519...2-18

BLOCK NO. FIVE

Bride Wore Boots, The (82)..... Stanwyck-Cummings ..8-6...5-31.. 4521....4-1
Hot Cargo (57) ..... Rogers-Reed ..... 6-28...4523...3-18
Our Hearts Were Growing Up (122)..... Donlevy-Russell .....3-5...6-14...4522....4-1
To Each His Own (122)..... deHavilland-Lund ...7-9....7-5...4524...3-18

BLOCK NO. SIX

O. S. S. (107)..... Ladd-Fitzgerald ...2-18...7-26...4526...5-13
Searching Wind, The (108) ..... Young-Sidney .....1-21....8-9...4527...5-13
Strange Love of Martha Ivers (116)..... Stanwyck-Heflin ..10-15...9-13...4528...5-13
Details under title: Love Lies Bleeding
Swamp Fire (70) ..... Weissmuller-Grey ..11-12....9-6...4529...5-13

SPECIALS

Monsieur Beaucaire (T) (93) ..... Hope-Caulfield ....9-17...8-30...4532...5-27
Road to Utopia, The (90) ..... Crosby-Hope-Lamour 12-13 ..3-22...4531 12-10

PRC

1946-47 Features	(23)	Completed (7)	In Production (2)
Westerns	(14)	Completed (5)	In Production (0)
1945-46 Features		Completed (20)	In Production (0)
Westerns		Completed (16)	In Production (0)

NEW PRODUCTIONS

PHILO VANCE'S SECRET MISSION

Mystery—Started November 14
Cast: Alan Curtis, Terry Austin, Frank Jenks.
Director: Basil Wrangell Producer: Ben Stoloff
Story: Smuggled emerald involves murder. Vance clears crime.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Red Stallion (C)	Paige-Nash	10-14.....			
COMPLETED —— 1946-47 ——					
Born To Speed					
Details under Eagle-Lion heading	Sands-Wall	8-19.....			
Brute Man, The (58)	Hatton-Adams ...	11-26...	10-1.....		
Details under Universal Release Chart					
Corpse Came Calling, The	Beaumont-Walker ..	10-28.....			
Devil On Wheels, The.....	Coleman-Reed	10-29...	9-23.....		10-1
Driftin' River (55)	Dean-Ates	7-22...	10-1.....		11-11
Her Sister's Secret (85)	Coleman-Reed	10-29...	9-23.....		10-14
Outlaws of the Plains (56)	Crabbe-St. John ...	9-22.....			
Philo Vance's Gamble	Curtis-Ryan	10-14.....			
Return of Rin-Tin-Tin, The (V)	Rin Tin Tin-Woods	9-16.....			
Stars Over Texas	Dean-Ates	9-16..	11-18.....		
Tumbleweed Trail	Dean-Ates	9-2.....			
Wild West	Dean-Ates	5-27...	11-1.....		
Details under title: Melody Round-Up					
—— 1945-46 ——					
Accomplice (68)	Arlen-Borg	9-29.....			10-28
Ambush Trail (58)	Steele-Saylor	2-17.....			
Avalanche (68)	Cabot-Borg	3-4...	6-20.....		5-21
Blonde For A Day (67)	Beaumont-Walker ...	5-3...	8-22.....		8-19
Details under title: Blondes On the Loose					
Caravan Trail, The (Cinecolor) (65).....	Dean-Carlin	10-1...	4-20		4-2
Club Havana (62)	Lindsay-Neal	5-28..	10-23.....		11-26
Colorado Serenade (68)	Dean-Ates	6-30.....			
Danny Boy (66)	Henry-Johnson	8-6....	1-8.....		
Detour (62)	Savage-Neal	6-25..	11-30.....		12-24
Devil Bat's Daughter	La Planche-James ...	1-21...	4-15.....		
Don Ricardo Returns	Colby-Isabelita ...	8-19..	10-2.....		
Down Missouri Way (74)	Gardner-Wright ..	4-29...	8-15.....		11-11
Details under title: Missouri Hayride					
Enchanted Forest, The (Cinecolor) (80)...	Lowe-Joyce	1-22...	12-8		10-1
Flying Serpent, The (60)	Lewis-Kramer	9-3....	2-20.....		2-18
Gas House Kids (68)	Halop-Lowery	8-19..	10-14.....		
Gentlemen with Guns	Crabbe-St. John .	1-21...	3-27.....		
Ghost of Hidden Valley	Crabbe-St. John ...	4-29...	6-3.....		
How Do You Do? (83).....	Gordon-Windsor	8-6..	12-24.....		11-26
I Ring Doorbells (67).....	Shayne-Gwynne	10-2..	2-25.....		9-16
Lady Chaser	Lowery-Savage	9-2..	10-21.....		
Details under title: Lady Killer					
Larceny in Her Heart (68)	Beaumont-Walker ..	3-18...	7-10.....		6-10
Details under title: Crime in The Night					
Lighthouse	Litel-Lang	9-30...	11-1.....		
Lightning Raiders (61)	Crabbe-St. John ..	10-15.	1-7.....		
Mask of Diijon (73).....	Von Stroheim-Bates	11-26...	4-9.....		8-19
Murder Is My Business (65).....	Beaumont-Walker ..	12-26...	4-10.....		5-13
Navajo Kid (59)	Steele-Saylor	10-15..	11-21.....		
Overland Riders (54)	Crabbe-St. John ..	6-24...	8-21.....		10-14
Details under title: Buster Crabbe No. 8					
Prairie Badmen	Crabbe-St. John ...	4-29...	7-17.....		
Details under title: Dangerous Men					
Prairie Rustlers (55)	Crabbe-St. John ...	9-17...	11-7.....		
Details under title: Buster Crabbe No. 1					
Queen of Burlesque (67)	Ankers-Young	4-1...	7-24.....		
Romance of the West (60).....	Dean-Barton	8-6...	3-20.....		11-11
Trail of A Lonesome Girl	Ware-Vallin	8-1.....			9-16
Six Gun Man (60).....	Steele-Carlin	10-29...	2-1.....		
Details under title: Six-Gun For Hire					
Strange Holiday (61)	Rains-Holden	9-2.....			9-30
Strangler of The Swamp (60)	LaPlanche-Edwards	9-3....	1-1.....		
Terrors On Horseback (54)	Crabbe - St. John	1-21...	8-14.....		
Thunder Town (57)	St. John-Saylor	12-10...	1-10.....		
Details under title: Man Without a Gun					
Wife of Monte Cristo, The (81)	Loder-Aubert	8-6...4-23.....			...4-1

REPUBLIC

1946-47 Features		Completed (12)	In Production (3)
Westerns		Completed (6)	In Production (1)
Serials		Completed (0)	In Production (0)
1945-46 Features	(40)	Completed (38)	In Production (0)
Westerns	(16)	Completed (23)	In Production (0)
Serials	(4)	Completed (4)	In Production (0)

NEW PRODUCTIONS

UNTITLED

Musical—Started November 4
Cast: Nelson Eddy, Ilona Massey, Joseph Schildkraut, Hugo Haas, Elsa Lanchester, Tamara Shayne, Peter Whitney.
Assoc. Producer-Director: Allan Dwan
Story: Not available. See next issue.

MARSHAL OF CRIPPLED CREEK

Western—Started November 4
Cast: Allan Lane, Bobby Blake, Martha Wentworth.
Director: R. G. Springsteen Producer: Sidney Picker
Story: Not available. See next issue.

WYOMING

Western—Started November 11
Cast: William Elliott, Vera Ralston, John Carroll, Virginia Bruce, George (Gabby) Hayes, Albert Dekker, Maria Ouspenskaya, LeRoy Mason, Minna Gombell.
Associate Producer-Director: Joseph Kane
Story: Not available. See next issue.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Gallant Man	Ameche-McLeod ...	11-11.....			
COMPLETED —— 1946-47 ——					
Affairs of Geraldine	Withers-Withers	1-21.....			
Details under title: Lonely Hearts Club					
Angel and the Badman, The	Wayne-Russell	4-29.....			
Details under title: Angel and the Outlaw					
Apache Rose	Rogers-Evans	9-2.....			
Calendar Girl	Frazee-Marshall	7-8.....			
Heldorado	Rogers-Evans	7-22.....			
Hit Parade, The	Albert-Moore	9-16.....			
Magnificent Rogue, The	Roberts-Douglas	7-8..	10-15.....		
Fabulous Suzanne, The	Britton-Vallee	3-18.....			
I've Always Loved You (T) (117)	McLeod-Dorn	8-20.....			9-30
Details under title: Concerto					
Oregon Trail Scouts	Lane-Wentworth	9-2.....			
Outlaw of Sioux City	Lane-Stewart	10-14.....			
Pilgrim Lady, The	Mara-Douglas	3-18.....			
Details under title: The Inner Circle					
Sioux City Sue	Autry-Roberts	6-24.....			
Spoilers of The North	Kelly-Booth	8-19.....			
That Brennan Girl (95)	Dunn-Freeman	5-13.....			
That's My Girl (Trucolor)	Barry-Roberts	8-6.....			
Trail To San Antone	Autry-Stewart	8-19.....			
Web of Danger	Mara-O'Flynn	10-28.....			
Winter Wonderland	Roberts-Drake	5-13.....			
Details under title: Snow Cinderella					
—— 1945-46 ——					
Alias Billy The Kid (56).....	Carson-Stewart ...12-24...4-17....555.....				
California Gold Rush (56).....	Elliott-Fleming	4-30...	2-4....	565.....	
Cat Man of Paris, The (65)	Osmond-Aubert	10-1...	4-20....	511	
Conquest of Cheyenne (56)	Elliott-Fleming ..	10-29...	7-22....	568.....	
Crime of the Century (56)	Bachelor-Browne ..	10-29...	2-28....	511...	6-24
Crimson Ghost, The (Serial)	Stirling-Quigley ...	4-15..	10-26....	583	
Earl Carroll's Sketchbook (90)	Moore-Marshall	3-18...	8-13....	530....	9-2
El Paso Kid	Carson-Harmon	5-22...	556.....		
Daughter of Don Q (Serial).....	Booth-Allen	1-21...	7-27....	583.....	
Days of Buffalo Bill (56).....	Carson-Stewart	10-1...	2-8....	554.....	
French Key, The (67).....	Dekker-Ankers	10-29...	5-18....	51	7-8
Gay Blades (67)	Ashley-Rogers	12-10...	1-25	0	4-2
G. I. War Brides (69)	Ellison-Lee	4-29...	8-12....	5 8..	10-11
Guy Could Change, A (65).....	Lane-Frazee	6-25...	1-27....	508....	2-4
Glass Alibi, The (68)	Wrixon-Fowley	12-24...	4-27....	516...	5-27
Home in Oklahoma (72)	Rogers-Evans	6-24...	11-8....	5542.....	
Home On the Range (55).....	Hale-Booth	11-26...	4-18....	5501...	4-29
Details under title: West of God's Country					
In Old Sacramento (89)	Moore-Elliott	12-10...	5-31....	517..	5-13
Invisible Informer (57)	Stirling-Henry	2-18...	8-19....	529..	10-14
Inner Circle, The	Douglas-Roberts ..	2-18...	8-7....	526.....	
King of the Forest Rangers (Serial)	Thompson-Talbot ..	10-15..	4-27....	582	
Last Crooked Mile, The (67)	Barry-Savage	12-10...	8-9....	527...	9-30
Last Frontier Uprising (Magnacolor)	Hale-Booth	10-22.....			
Madonna's Secret, The (79)	Lederer-Patrick	10-1...	2-16....	513	3-14
Man from Rainbow Valley (M) (57).....	Hale-Booth	2-18...	6-14....	5102...	7-22
Murder in the Music Hall (84).....	Ralston-Marshall ..	10-29...	4-10....	512....	3-4
My Pal Trigger (7)	Rogers-Evans	3-4...	7-12....	5541...	7-22
Mysterious Mr. Valentine	Stirling-Henry	6-10...	9-3....	531.....	
Night Train to Memphis (67)	Acuff-Mara	11-12...	7-12....	523...	8-19
One Exciting Week (69)	Pearce-Harris	12-24...	6-8....	521....	7-8
Out California Way (M)	Hale-Booth	4-29...	9-6.....		
Passkey to Danger (58)	Bachelor-Mara	5-11...	518...	8-19	
Phantom Rider, The (Serial)	Kent-Stewart	8-6...	1-26....	581	
Plainsman and The Lady (87)	Elliott-Ralston	4-29.....		11-25	
Rainbow Over Texas (65).....	Rogers-Evans	4-1...	5-9....	448..	6-10
Red River Renegades (55)	Carson-Stewart	4-1...	7-25....	557.....	
Rendezvous With Annie (89)	Albert-Marlowe	3-18...	7-19....	525....	9-2
Rio Grande Raiders (56).....	Carson-Stewart	9-9....	558.....		
Roll On, Texas Moon (68)	Rogers-Evans	5-13...	9-12....	542..	11-11
Details under title: Shine On Texas Moon					
Rough Riders of Cheyenne (56).....	Carson-Stewart	5-14...	11-1....	552.....	
Santa Fe Uprising	Lane-Wentworth	3-18			
Scotland Yard Investigator (68)	VonStroheim-Bachelor	2-19...	9-30 .	501	

Sheriff of Redwood Valley (56) ..... Elliott-Fleming ...7-23...3-29....566.....
Song of Arizona (68) ..... Rogers-Evans .....12-24....3-9....447...4-15
Song of Mexico (57) ..... Mara-Barrier .....12-28....506...5-27
Spectre of the Rose (90) ..... Kurov-Essen .....11-26....7-5....524...6-10
Strange Impersonation, A (68) ..... Marshall-Gargan ....8-6...3-16....513....4-1
Sun Valley Cyclone (55) ..... Elliott-Fleming ...9-17...5-10....567.....
Traffic In Crime (56) ..... Richmond-Mara .....4-1...6-28....522...10-14
Undercover Woman (56) ..... Bachelor-Livingston 11-26...4 15....511....9-2
Details under title: Passkey to Danger
Under Nevada Skies (69) ..... Rogers-Evans .....4-15...8-26....541...9-16
Valley of the Zombie, The (56) ..... Lesh-Livingston ..9-17...5-24....520....7-8
Vigilantes of Boom Town ..... Lane-Blake .....5-27.....
Wagon Wheels Westward (56) ..... Elliott-Fleming ....4-16 12-21....564....
Woman Who Came Back, The (68) ..... Kelly-Loder .....4-30..12-13....507...1-21
Details under title: The Web

RKO-RADIO

1946-47 Features	Completed (34)	In Production (5)
1945-46 Features	Completed (39)	In Production (0)

NEW PRODUCTIONS

SEVEN KEYS TO BALDPATE
Mystery-Comedy—Started November 14
Cast: Phillip Terry, Jacqueline White, Eduardo Ciannelli, Marguerite Lindsay, Arthur Shields.
Director: Lew Landers Producer: Herman Schlom
Story: A re-make of the old novel.

MAGIC TOWN
Comedy—Started November 1
Cast: James Stewart, Jane Wyman, Wallie Ford, Ned Sparks.
Director: William A. Wellman Producer: Robert Riskin
Story: Typical American town is taken for polls and statistics.

RELEASE CHART

Title—Running Time | Cast | Details | Rel. | No. | Rev.

IN PRODUCTION

Build My Gallows High ..... Mitchum Greer ...10-28.....
Dick Tracy vs. The Claw ..... Byrd-Christopher ..11-11.....
Time To Kill, A ..... Fonda-Bel Geddes ..9-16.....

COMPLETED —— 1946-47 ——

BLOCK NO. ONE

Great Day (69) ..... Robson-Portman .Foreign.....705...7-22
Lady Luck (97) ..... Young-Hale .....10-29.....702...7-22
Sister Kenny (116) ..... Russell-Knox ....11-12.....701...7-22
Step By Step (62) ..... Tierney-Jeffreys ...1-21.....703...7-22
Sunset Pass (60) ..... Warren-Leslie ....12-10.....704...7-22

BLOCK NO. TWO

Child of Divorce (62) ..... Moffett-Toomey .....3-4.....10-28
Criminal Court (62) ..... Conway-O Driscoll ..3-18.....9-2
Dick Tracy vs. Cueball (62) ..... Conway-Jeffreys .....4-1.....11-25
Genius At Work (61) ..... Carney-Brown .....9-3.....8-19
Nocturne (88) ..... Ratt-Bari .....5-13.....10-28

NOT DESIGNATED

Amazing Mr. Hammer, The ..... O'Brien-Slezak .....6-24.....
Details under title: Riffraff
Bachelor and The Bobby-Soxer, The ..... Grant-Loy .....8-6.....
Beat the Band ..... Langford-Krupa .....6-24.....
Banjo ..... Moffett-White .....9-16.....
Best Years of Our Lives, The ..... Loy-March .....4-2?.....
Code of The West ..... Warren-Alden .....7-22.....
Deadlier Than The Male ..... Trevor-Tierney .....5-27.....
Devil Thumbs A Ride, The ..... Tierney-Leslie .....7-8.....
Falcon's Adventure, The ..... Conway-Meredith ...4-29.....
Farmer's Daughter, The ..... Young-Cotten .....5-27.....
Details under title: Katie for Congress
Fascinating Nuisance ..... Williams-Hale .....2-4.....
Details under title: Master Minds
Honeymoon ..... Temple Madison .. 4-1.....
It's A Wonderful Life ..... Stewart-Reed .....4-29.....
Locket, The ..... Day-Ahearne .... 4-1.....
San Quentin ..... Tierney Carr .....8-19.....
Secret Life of Walter Mitty (T) ..... Kaye-Mayo .....4-29.....
Sinbad The Sailor (T) ..... Fairbanks-O'Hara ....3-4.....
Tarzan and The Hunters ..... Weissmuller-Joyce .10-14.....
They Won't Believe Me ..... Young-Hayward ....8-19.....
Thunder Mountain ..... Holt-Hyer .....10-28.....
Trail Street ..... Scott-Jeffreys .....8-19.....
Vacation in Reno (60) ..... Haley-Jeffreys .....2-4.....11-11
Woman on The Beach ..... Bennett-Ryan .....2-4.....
Details under title: Desirable Woman

SPECIALS

Notorious (101) ..... Bergman-Grant ...10-29.....761....8-5
Song of the South (T) (94) ..... Disney Cartoon Feature 11-11

—— 1945-46 ——

BLOCK NO. FOUR

Deadline at Dawn (83) ..... Hayward-Williams ..5-28.....617....3-4
From This Day Forward ..... Fonta ne-Stevens ...9-3.....616....3-4
Details under title: All Brides are Beautiful
Game of Death (70) ..... Loder-Long .....2-19.....619..12-10
Details under title: The Most Dangerous
Riverboat Rhythm (64) ..... Errol-Newton .....9 .....620....3-4
Tarzan and the Leopard Woman (72) .. Weismuller-Joyce ...8 10.....618...2-18

BLOCK NO. FIVE

Badman's Territory (98) ..... Scott-Richards ....10-1.....622...4-29
Ding Dong Williams (62) ..... Vernon-McGuire ...5-14.....623...4-29
Partners in Time (76) ..... Goff-Lauck .....625...4-29
Truth About Murder, The (63) ..... Granville-Conway ..7-23.....624...4-29
Details under title: The Lie Detector
Without Reservations (107) ..... Colbert-Wayne ...10-29.....621...5-13
Details under title: Thanks God, I'll Take It From Here)

BLOCK NO. SIX

Bamboo Blonde (68) ..... Langford-Wade ....9-17.....630...6-24
Bedlam (79) ..... Karloff-Lee .....8-6.....628...5-13
Details under title: A Tale of Bedlam
Crack-Up (93) ..... O'Brien-Trevor ....1-21.....627...6-24
Falcon's Alibi, The (62) ..... Conway-Corday ....8-20.....629...5-13
Till the End of Time (105) ..... McGuire-Madison .10-29.....626...6-24
Details under title: The Dream of Home

SPECIALS

Along Came Jones (90) ..... Cooper-Young ....11-27.....681...6-25
Bells of St. Mary's, The (125) ..... Crosby-Bergman .....3-5.....661..11-26
Heartbeat (102) ..... Rogers-Aumont ....8-20.....662...4-29
Kid From Brooklyn, The (T) (114) ..... Kaye-Mayo .....6-25.....652....4-1
Make Mine Music (75) ..... Disney Cartoon Feature .....692...4-25
Stranger, The (95) ..... Robinson-Young ..10-29.....683...5-27
Tomorrow Is Forever (105) ..... Colbert-Welles .....4-2.....682...1-21
Wonder Man (T) (98) ..... Kaye-Mayo .....7-24.....651...4-30

REISSUE

Pinocchio (T) ..... Disney Cartoon Feature .....691.....

20th CENTURY-FOX

1946-47 Features	Completed (24)	In Production (2)
1945-46 Features	Completed (35)	In Production (0)

RELEASE CHART

Title—Running Time | Cast | Details | Rel. | No. | Rev

IN PRODUCTION

Forever Amber ..... Darnell-Wilde ..11-11.....
Mother Wore Tights ..... Grable-Dailey ..11-11.....

—— 1946-47 ——

Backlash ..... Travis-Rogers .....9-30.....
Black Beauty (74) ..... Freeman-Denning ..12-10...Sept....636...8-19
Bon, Son of Battle (T) ..... Garner-McCallister ..7-22.....
Details under title: The High Window
Boomerang ..... Andrews-Wyatt ....9-30.....
Bowery, The ..... Ralt-Beery .....Reissue....Oct....642.....
Brasher Doubloon, The ..... Montgomery-Guild ..7-22.....
Carnival in Costa Rica (T) ..... Haymes-Holm .....4-29.....
Claudia and David (78) ..... McGuire-Young .....3-18...Sept....637....8-5
Dangerous Millions ..... Taylor-Drake .....7-8.....
Enchanted Voyage, The (T) ..... Payne-Haver .....5-14.....
Details under title: Wake Up and Dream
Homestretch (T) ..... Wilde-O'Hara .....7-22.....
I Wonder Who's Kissing Her Now (T) .... Haver-Stevens .....8-6.....
Late George Apley, The ..... Colman-Cummins ....7-8.....
Home Sweet Homicide (70) ..... Bari-Scott .....3-18....Oct....640....8-5
If I'm Lucky (79) ..... Blaine-James .....4-29...Sept....63?....9-2
Details under title: That's for Me
Margie (T) (94) ..... Craine-Young .....2-18...Nov....646..10-28
My Darling Clementine (T) (97) ..... Fonda-Darnell .....4-29..Nov....645..10-14
Razor's Edge, The ..... Power-Tierney .....4-15.....
Shocking Miss Pilgrim, The (T) ..... Grable-Haymes ....12-10.....
Strange Journey (65) ..... Kelly-Massen .....5-27....Oct....643...9 16
Details under title: Flight To Paradise
Sun Valley Serenade (—) ..... Henie-Payne .....Reissue..Sept....641.....
13 Rue Madeleine ..... Cagney-Annabella ..6-10.....
Three Little Girls in Blue (T) (90) ..... Haver-Montgomery .11-26...Oct....63...9-16
Wanted for Murder (91) ..... Portman-Grey ...Foreign....Nov....644...11-11

COMPLETED —— 1945-46 ——

NOT DESIGNATED

Anna and The King of Siam (128) ..... Dunne-Harrison ....12-10...Aug....634...6-10
Bell for Adano, A (103) ..... Hodiak-Tierney ...11-13..Aug....601....7-9
Centennial Summer (T) (102) ..... Crain-Wilde .....9-17...Aug....633...6-10
Cluny Brown (100) ..... Jones-Boyer .....12-24...June....628...5-27
Dark Corner, The (99) ..... Ball-Stevens .....12-10..May....625...4-15
Deadline For Murder (65) ..... Kelly-Ryan .....3-18...Aug....635...6-24
Do You Love Me? (91) ..... O'Hara-Haymes .....4-30..May....626...4-29
Junior Miss (94) ..... Garner-Joslyn .....2-19..Aug....603...6-25
It Shouldn't Happen To A Dog (70) ..... Landis-Joslyn .....2-4...July....632...5-27
Rendezvous 24 (70) ..... Gargan-Palmer .....1-21...May....627...5-13
Somewhere In the Night ..... Hodiak-Guild .....12-10..June....629...5-13
Smoky (T) (87) ..... MacMurray-Baxter ..7-23...July....631...6-24
Strange Triangle (65) ..... Hasso-Sheppard .....1-7...June....630...5-27

UNITED ARTISTS

1945-46 Features	Completed (46)	In Production (5)

KEY TO PRODUCERS

Small (Sml); Rogers (Rgs); Vanguard (Van); Crosby (Cby); Bill Boyd (BB); Pressburger (Psb); Ripley-Monter (RM); Bogeaus (Bog); Stromberg (Smg); Levey (Lev); Cowan (Cow); Stone (Stn); Selznick (Szk); Nebenzahl (Neb); Lesser (Les); Loew-Lewin (LL); Eagle-Lion (GFD); Cagney (Cgy); Bronston (Brn); California (Cal); Chaplin (Chn).

RELEASE CHART

Title—Running Time | Cast | Details | Rel. | No. | Rev.

IN PRODUCTION

Little Prince, The ..... Harman-Ising Cartoon .....
Miracle Can Happen, A ..... All-Star .....8-5.....Bog-Mer.....
Personal Column ..... Sanders-Ball .....11-11.....
Red River ..... Wayne-O'Sheridan ..9-30.....Hawks.....
Vendetta ..... DeGeorge-Brooke ...8-19.....

—— 1945-46 ——

Abie's Irish Rose (96) ..... Dru-Chekhov .....4-29..12-27...Cby.....
Abilene Town (89) ..... Scott-Dvorak .....8-6...1-11...Lev....1-21
Details under title: Abilene
Adventures of Don Coyote (C) ..... Martin-Rafferty ....8-19.....R-C.....
Angel On My Shoulder (102) ..... Muni-Baxter .....1-21...9-20...Rgs...9-30
Details under title: Me and Mr. Satan
Bachelor's Daughters, The (89) ..... Russell-List .....4-1....9-6...Stn...9-30
Caesar and Cleopatra (T) (126) ..... Olivier-Leigh ....Foreign..8-16..GFD....9-?
Carnegie Hall ..... Hunt-Prince .....LeB-M.....
Case, The (86) ..... Cummings-Morgan ...6-24..11-22...Neb..11-11
Curley ..... Rafferty-Olsen .....5-27.....Roach.....
Dangerous Venture ..... Boyd-Alexander .....8-5.....Rachmil.....
Dishonored Lady ..... Lamarr-O'Keefe ....5-27.....Smg.....
Devil's Playground, The (62) ..... Boyd-Clyde .....5-27..11-15....B.B...9-30
Duel In the Sun (T) ..... Jones-Cotten .....3-19.....Szk.....

Fabulous Joe, The	Abel-Grahame	8-6		Roach	
Fabulous Dorseys, The	Dorsey-Blair	8-5		Rgs	
Fanny by Gaslight	Mason Calvert	Foreign		GFD	
Fool's Gold (63)	Boyd-Clyde	5-27	1-31	B.B.	11-11
Henry V (T) (134)	Olivier-Newton	Foreign		GFD	4-29
Here Comes Trouble (Cinecolor)	Tracy-Lloyd	6-24		Roach	
Hoppy's Holiday	Boyd-Ware	9-30		Rchl	
Johnny in the Clouds (88)	Montgomery-Mills	Foreign	3-15	GFD	12-10
Little Iodine (57)	Marlowe-Cramer	4-29	10-11	R.C.	9-16
Macomber Affair, The	Peck-Bennett	4-29		Bog	
Details under title: The Short, Happy Life of Francis Macomber					
Mr. Ace (84)	Raft-Loney	3-4	8-2	Bog	10-14
Details under title: Mr. Ace and the Queen					
Monsieur Verdoux	Chaplin-Raye	6-24		Chn	
Details under title: Comedy of Murders					
New Orleans	deCordova-Patrick	9-30		Lev	
Night in Casablanca, A (89)	Marx Brothers	10-15	5-10	LL	5-13
Outlaw, The (114)	Russell-Huston	2-8		Hug	4-1
Pretenders, The	Bracken Lane	7-8			
Details under title: Strange Bedfellows					
Private Affairs of Bel Ami	Sanders-Lansbury	5-13	1-24	Low	
Rebecca (130)	Fontaine Olivier	Reissue	4-26	Szk	
Red House, The	Robinson-McCallister	5-13		Lsr	
Scandal in Paris, A (100)	Sander Hasso	10-29	2-19	Psb	8-5
Sin of Harold Diddlebock, The	Lloyd-Walburn	10-1	1-10	Stg	
Strange Woman, The (100)	Lamarr-Sanders	12-24	10-25	Smg	11-25
Susie Steps Out	Bruce-Calhern	5-27	12-13	R.C.	
Details under title: Miss Television					
2000 Women	Robson-Calvert	Foreign		GFD	
Young Widow (98)	Russell-Hayward	3-5	3-1	Smg	3-4
Whispering Walls	Boyd-Tate	9-2		Rel	
Who Killed Doc Robin? (C)	Olsen-Jannsen	9-30		Roach	
Details under Misc. Independents Chart					
Vendetta	deGeorge-Brooke	8-19		Sts	

UNIVERSAL-INTERNATIONAL

1946-47 Features		Completed (16)	In Production (1)
Serials		Completed (1)	In Production (0)
1945-46 Features	(48)	Completed (48)	In Production (6)
Westerns	(7)	Completed (7)	In Production (0)
Serials	(4)	Completed (4)	In Production (0)

RELEASE CHART

Title—Running Time	Cast	Details	Rel	No	Rev
IN PRODUCTION					
Egg and I, The	Colbert-MacMurray	10-28			
—— 1946-47 ——					
Dark Mirror, The (85)	deHavilland-Ayres	4-1	Oct	Jnsn	10-14
I'll Be Yours	Durbin-Drake	9-2			
Lady Surrenders, A	Lockwood-Granger	Foreign			
My Heart Goes Crazy (T)	Field-Kendall	Foreign			
Magnificent Doll	Rogers-Niven	6-24	Dec		
Men of Two Worlds	Calvert-Portman	Foreign			
Michigan Kid, The (C)	Hall-Johnson	4-29	Nov		
Mysterious Mr. M. (Serial)	Martin Blake	6-10	7-23	2581	
Notorious Gentleman (108)	Harrison-Palmer	Foreign	Nov	1066	11-11
Pirates of Monterey (T)	Montez-Cameron	5-13			
Slave Girl	DeCarlo-Brent	8-5			
Smash-Up	Hayward-Bowman	6-10			
Details under title: Love Takes a Holiday					
Song of Scherezade (T)	DeCarlo-Donlevy	1-21	Dec		
Details under title: Scherezade					
Stairway to Heaven (T)	Massey-Niven	Foreign			
Swell Guy	Tufts-Blyth	6-24	Nov		
Temptation	Oberon-Brent	4-29	Dec		
Details under title: Bella Donna					
They Were Sisters (108)	Mason-Calvert	Foreign	Sept	1065	9-16
Wallantes Return, The (Cinecolor)	Hall-Lindsay	7-22			
Wicked Lady	Mason-Lockwood	Foreign			

PRESTIGE PICTURES

Brief Encounter (85)	Johnson-Howard	Foreign	8-24		10-14
This Happy Breed	Newton-Johnson	Foreign		GFD	
I Know Where I'm Going	Hiller-Livesy	Foreign			
Johnny Frenchman (104)	Rosay-Roc	Foreign			
Love Story	Lockwood-Granger	Foreign			
Captive Heart, The	Redgrave-Johns	Foreign			
COMPLETED —— 1945-46 ——					
Blondie Alibi (62)	Neal-O'Driscoll	1-21	4-12	527	4-15
Details under title: Design for Death					
Black Angel, The (81)	Duryea-Vincent	4-29	8-2	543	8-19
Details under title: Lesson in Love					
Cat Creeps, The (57)	Collier-Brady	1-21	5-17	532	6-10
Canyon Passage (T) (90)	Andrews-Hayward	9-3	7-26	541	8-5
Danger Woman (65)	Joyce-Porter	4-15	7-12	539	8-5
Details under title: Claudia's Wife					
Cuban Pete (61)	Arnaz-Smith	4-29	7-26	542	11-11
Dark Horse (59)	Terry-Savage	4-1	7-19	540	
Dead of the Night (79)	Redgrave-Withers	Foreign	8-23	547	7-22
Dressed To Kill (72)	Rathbone-Bruce	2-4	6-7	534	6-24
Details under title: Prelude to Murder					
Gunmen's Code (54)	Grant-Adams	8-5	8-30	1107	
Her Adventurous Night (65)	O'Keefe-Walker	4-29	7-5	538	7-22
Details under title: He Meant No Harm					
Inside Job (65)	Foster-Rutherford	3-18	6-28	537	7-8
Details under title: Kelly Is My Name					
Killers, The (102)	Lancaster-Gardner	5-13	8-30	548	8-19
Lawless Breed, The (56)	Grant-Adams	7-22	8-16	1106	
Little Miss Big (61)	Holden-Simmons	3-4	8-30	549	
Lover Come Back (90)	Brent-Hall	3-18	6-21	536	6-24
Lost City of the Jungle (Serial)	Adams-Haydn	2-18	4-23	1881	
Madonna of the Seven Moons (88)	Calvert-Granger	Foreign	4-5	526	6-10
Night in Paradise (T) (84)	Oberon-Rey	1-8	5-3	529	4-29
Rustlers' Roundup (56)	Grant-Adams	7-8	8-9	1105	
Run-Around, The (88)	Cameron-Raines	4-1	5-14	535	6-24
She Wolf of London, The (61)	Maden-Harvey	12-24	5-17	531	4-29
Details under title: Alibi in Ermine					
She Wrote the Book (75)	Davis-Oakie	2-4	5-31	533	5-27
Slightly Scandalous (62)	Ryan-Brady	5-13	8-2	544	9-2
So Goes My Love (88)	Loy-Ameche	11-22	4-19	528	4-15
Details under title: Genius in the Family					
Strange Conquest (63)	Wyatt-Cookson	2-4	5-10	530	5-13
Time of Their Lives, The (82)	Abbott-Costello	3-18	8-16	546	
White Tie and Tails (77)	Duryea-Raines	7-8	8-30	550	
Wild Beauty (61)	Porter-Collier	6-10	8-9	545	10-14

WARNER BROTHERS

1946-47 Features	Completed (20)	In Production (5)
1945-46 Features	Completed (22)	In Production (0)

NEW PRODUCTIONS

DARK PASSAGE
Drama—Started October 29
Cast: Humphrey Bogart, Lauren Bacall, Bruce Bennett, Agnes Moorehead, Tom D'Andrea, Clifton Young.
Director: Delmer Daves Producer: Jerry Wald
Story: Innocent man convicted of wife's murder, escapes prison aided by girl whose father suffered the same injustice 15 years ago.

RELEASE CHART

Title—Running Time	Cast	Details	Rel	No	Rev
IN PRODUCTION					
Deep Valley	Clark-Lupino	10-14			
My Wild Irish Rose (T)	Morgan-King	10-14			
Night Unto Night	Lindfors-Reagan	9-30			
The Woman In White	Parker-Young	10-14			
COMPLETED —— 1946-47 ——					
Beast With Five Fingers, The	Alda-King	12-10			
Big Sleep, The (114)	Bogart-Bacall	10-31	8-31	601	8-19
Cheyenne	Morgan-Wyman	4-1			
Cloak and Dagger (106)	Cooper-Palmer	4-1	9-28	603	9-16
Cry Wolf	Flynn-Stanwyck	5-27			
Deception (112)	Davis-Henreid	5-13	10-28	605	10-28
Escape Me Never	Flynn-Lupino	11-26			
Life With Father (T)	Dunne-Powell	4-15			
Love and Learn	Carson-Vickers	9-16			
Never Say Goodbye (97)	Flynn-Parker	8-6	11-9	606	10-28
Nobody Lives Forever (100)	Garfield-Fitzgerald	9-18	10-12	604	9-30
Nora Prentiss	Sheridan-Smith	1-21			
Details under title: The Sentence					
Possessed	Crawford-Heflin	6-24			
Details under title: The Secret					
Pursued	Wright-Mitchum	8-19			
Shadow of A Woman (78)	King-Prince	2-19	9-14	602	9-2
Stallion Road	Reagan-Smith	4-15			
That Way with Women	Greenstreet-Vickers	2-18			
Details under title: A Very Rich Man					
Time, The Place and The Girl, The (T)	Morgan-Paige	4-2			
Two Mrs. Carrolls, The	Bogart-Stanwyck	5-14			
Verdict, The (86)	Greenstreet-Lorre	11-23		607	11-11
COMPLETED —— 1945-46 ——					
Burma Victory (63)	Documentary	2-16		512	
Cinderella Jones (88)	Leslie-Aldo	12-13	3-9	512	2-18
Devotion (107)	deHavilland-Lupino	11-16	4-20	517	4-15
Her Kind of Man (78)	Scott-Paige	8-20	5-11	518	4-29
Janie Gets Married (89)	Leslie-Hutton	4-16	6-22	520	6-10
My Reputation (94)	Stanwyck-Brent	11-29	1-26	510	1-21
Night and Day (T) (128)	Grant-Smith	6-25	8-3	523	7-22
Of Human Bondage (107)	Henreid-Parker	7-24	7-20	522	7-8
One More Tomorrow (87)	Sheridan-Moran	11-1	6-1	519	5-27
Saratoga Trunk (135)	Cooper-Bergman	3-8	3-30	514	12-10
Stolen Life, A (107)	Davis-Ford	2-19	7-6	521	5-27
Three Strangers (93)	Fitzgerald-Greenstreet	1-22	2-16	511	2-4
Two Guys From Milwaukee (90)	Morgan-Leslie	12-24	8-17	524	8-5
REISSUES					
City for Conquest	Cagney-Sheridan	4-13		515	
No Time for Comedy	Russell-Stewart	4-13		516	

MISC. INDEPENDENTS

NEW PRODUCTIONS

SCREEN GUILD
BUFFALO BILL RIDES AGAIN
Western—Started November 2
Cast: Richard Arlen, Jennifer Holt, Lee Shumway.
Director: Bernard Ray Producer: Jack Schwarz
Story: White men try to get Indian territory, Chief is murdered. Buffalo Bill averts tragedy.

BELLS OF SAN FERNANDO
Western—Started November 14
Cast: Donald Woods, Gloria Warren, Shirley O'Hara, Brian Folger, Paul Newland, Anthony Ward, Monte Blue.
Director: Terry Morse Producer: J. S. Burkett
Story: Spanish oppression in early San Fernando days is broken by Irish cowboy.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev
IN PRODUCTION					
Other Love, The	Stanwyck-Niven	10-28		Enterprise	
COMPLETED —— 1946-47 ——					
Arch of Triumph	Bergman-Boyer	7-22		Enterprise	
My Dog Shep	Neil-Chapman	9-2		SG-A	
Neath Canadian Skies	Hayden-Cooper			SG-A	
Queen of The Amazon	Morison-Lowery	9-30		SG-A	
Renegade Girl	Curtis-Savage	9-30		SG-A	
Ramrod	McCrea-Lake	6-20		Enterprise	
Rolling Home	Parker-Hayden	7-8		SG-A	
Details under title: One More Chance					

"QUOTES"

What the Newspaper Critics Say About New Films

'THE RAZOR'S EDGE'

20TH CENTURY-FOX

"Zanuck's bold choice of subject-matter and the energy of his approach deserve the praise accorded men of lofty intentions ...'The Razor's Edge' is preaching without inspiration, drama that flashes intermittently and little more than a thin purse of Indian philosophy. Being neither substantial as a contribution to modern thought nor especially entertaining it must worry along on sheer momentum of money spent, publicity driven home indelibly, and the mass of star appeal." — WINSTEN, N. Y. POST.

"Earnest, expensive endeavor...Long and elaborate film in which the grasp for some shining revelation of spiritual quality exceeds its reach .Richly, exquisitely theatrical in the very best style of Hollywood...Because of specious situations adorned with glib but vacuous dialogue, the opportunities of the performers are quite as limited as the talents of most...Will appeal to a great many people who are sentimentally inclined to its vague philosophy." — CROWTHER, N. Y. TIMES.

"Restrained and frequently fascinating study in character... Scant traffic with conventional romantics and a laudable lack of irrelevant sentiment...Its faults stem directly from a long-winded literary original...All the skill of Goulding's direction and all the intensity of Power's acting cannot make (it) more than intermittently entertaining." — BARNES, N. Y. HERALD TRI-

"Darryl Zanuck has done his level best to make a great movie. When he finished, he snowed under any shortcomings by an almost unprecedented hullaballoo over what a great movie had been made...Has turned what substance the novel had into frank tear-jerking...Does fulfill one of the requisites of a great picture. Everyone knew his lines." — COOK, N. Y. WORLD-TELEGRAM

'NOTORIOUS GENTLEMAN'

UNIVERSAL-INTERNATIONAL

"Puts the Winter Garden on the list of preferred movie theatres the next few weeks...Rex Harrison in a demonstration of light comedy playing at its amiable and gracious best...A few serious moments, but most of its length is jaunty, witty pleasantry." — COOK, N. Y. WORLD-TELEGRAM.

"Role played by Mr. Harrison is not calculated to boom his stock too much with that group of romantic movie-goers who like their heroes to have stiff and manly spines. But for those who enjoy a characterization done with polish and subtlety, Mr. Harrison's portrait of this scoundrel will be a strange but intriguing display...Oddly deceptive affair which taxes classification. It plays like a comedy-romance, but keeps switching with brutal abruptness to the sharpest irony." — CROWTHER, N. Y. TIMES.

"Beautiful example of the freshness of subject matter and maturity of treatment that distinguish the good English movies ...Production is skilled and thoughtful and held to uniform high quality in all its departments by rare taste and intelligence." — AGER, PM.

"Overall effect is one of delightful comedy. But, underlying its witty lines and comic situations, is the sad spectacle of a man's disintegration, which has a sobering effect." — CAMERON, N. Y. DAILY NEWS.

"Fine combination of comedy and drama suffers from lack of resolution...Almost wholly Harrison's picture, and his portrayal of a most fascinating and adult character is well worth viewing." — GUERNSEY, N. Y. HERALD TRIBUNE.

'NOBODY LIVES FOREVER'

WARNER BROS.

"When a gangster picture is better than the worst and not as good as the best it bobs about in a large, barely distinguishable company over the years. 'Nobody Lives Forever' will not be remembered any more successfully than are those, but for the moment it provides a story with tense though not very believable moments." — WINSTEN, N. Y. POST.

"Following a formula which has been generally successful in the past...Those customers — of which there are many — who have lived through such matters before are likely to find this repetition just a bit wearisome and even dull." — CROWTHER, N. Y. TIMES.

"Staccato acting and stock violence are the chief assets...Melodramatic crescendo which carries the show across the finish with considerable impetus...Production tricks in this screen underworld scuffle are tried, but true." — BuRNES, N. Y. HERALD TRIBUNE.

'NOCTURNE'

RKO RADIO

"Though Detective Raft does get into a couple of bloody battles, the moments of excitement and suspense in this hour-and-a-half manhunt are rare...Produced with an eye toward the terse, hard-bitten school of murder-mystery." — A. W., N. Y. TIMES.

"Occasionally, things take a turn for the lively...The rest of the time 'Nocturne' is a drab and dreary affair with very little happening...Throws in some unexplained confusion as a substitute for the usual type of mystery and suspense." — COOK, N. Y. WORLD-TELEGRAM.

"Over-produced, over-written, under-edited, sluggish detective story that remains lumpishly baffling after everything, it arbitrarily states, has been clearly explained." — AGER, PM.

"Awkward whodunit whose few moments of effective drama are accomplished almost entirely by direction...Muddled thriller whose handicaps are increased by the fact that its hero is not even likeable." — GUERNSEY, N. Y. HERALD TRIBUNE.

"Enough murder and mayhem. The quantity is there, and the quality is sufficiently good to pass muster among run-of the-factory products." — WINSTEN, N. Y. POST.

'WHITE TIE AND TAILS'

UNIVERSAL

"One of those featherweight fables which needs the most blithe and brittle writing and playing to be made to look like much ...Unfortunately, Bertram Millhauser hasn't written it quite that classily and Charles T. Barton has not directed as though he were confident that it would go." — CROWTHER, N. Y. TIMES.

"Flimsy but diverting screen farce...Creates considerable light-hearted entertainment...Both Duryea and Miss Raines make a likable and recognizable couple, employing an easy-going style of performance which does not overwork the featherweight material." — GUERNSEY, N. Y. HERALD TRIBUNE.

"After seeing him (Duryea) use his charm for all it is worth, I am inclined to advise him to stick to his last. He is a better screen heel than hero...Has its enchanting moments, but there are, unfortunately, not enough of them to make 'White Tie and Tails' a must." — CAMERON, N. Y. DAILY NEWS.

"Amiable trifle of farce...Follows conventional patterns...Not exactly a bad picture but if this is the best that M.r Duryea's employers can find for him as a hero, he had better talk them into putting him back into those portraits of villainy where his time has been so well spent." — COOK, N. Y. WORLD-TELEGRAM.

"Blessedly, this time it does not take long to tell this story, for its script-writer briskly pushes his actors around to fit the plot...So there is little for the audience to mull over." — AGER, PM.

'LADY LUCK'

RKO RADIO

"Mild little package of nonsense, while cut to a standard plot... is peopled with such an assortment of slangy and slap-happy sports that it makes a quite-promising showing — at least when those gents are to the fore." — CROWTHER, N. Y. TIMES.

"Whatever spell is occasionally cast by the scramble for easy money is soon dissipated in a conventional charade about mutual disappointment and misunderstanding in young marriage ...On few occasions...Morgan and Young are able to make the doings amusing and sometimes almost dramatic." — GUERNSEY, N. Y. HERALD TRIBUNE.

"Illustrates so many reversals of fortunes in gambling and love, all in the interests of a variegated plot, that you may become a little tired before the end...But there are some pretty good ones along the way, with hearty laughs, and first-rate performances." — WINSTEN, N. Y. POST.

"Enough laughter to make pretty fair entertainment...Entertainment comes entirely from the salty-cynical humor in the talk of a bunch of gamblers who have the supporting roles... Would have been still better if they had been given the whole picture, throwing out the two dreary faced lovers altogether." — COOK, N. Y. WORLD-TELEGRAM.

"Purports to be a flyer into the strange customs of the gambling folk...Pulp fiction romance amiable enacted . — and that's all." — AGER, PM.

"Amiable comedy...You are assured of an entertaining time." — CAMERON, N. Y. DAILY NEWS.

"QUOTES"

What the Newspaper Critics Say About New Films

'MARGIE'

20TH CENTURY-FOX

"A treat in tender, nostalgic, unpretentious, infectious songful cinema...Directed with a loving, gentle hand...Jeanne Crain is the essence of adolescent appeal...Margie is a real gem." THIRER, N. Y. POST.

"Intended to put audiences into a mood of wistful nostalgia... Brightly hued Technicolor caricature of the clothes and behavior of 20 years ago...Mainly a comedy which draws its mirth from the plight of a girl whose bloomers always are slipping down around her ankles...These people (who made the picture) are solemn and ponderous even about the moments when their picture is intended to be comical."—COOK, N. Y. WORLD-TELEGRAM.

"Wrapped in Technicolor and exuding sweetly sentimental memories of the flapper-and-hip-flask era...Has re-created the atmosphere of 1928 with more affectionate warmth than spirit... We register an annoyance over the picture's principal joke, a running embarrassment which has Margie tripping over her falling bloomers and Director Henry King has used it to a fare-thee-well. Otherwise, 'Margie' comes off as a generally pleasant entertainment."—PRYOR, N. Y. TIMES.

"Innocuous, superficial screen comedy...Direction creates some good period atmosphere, but the F. Hugh Herbert screen play is reminiscent of hundreds of other teen-age stories ..Local color is much more interesting than the plot...Merely a middling, small-town comedy and not, as the song states, any one's inspiration."—GUERNSEY, N. Y. HERALD TRIBUNE.

"Musical comedy sweetheart of 1946...All too seldom does a production come along to gladden our hearts with its intelligent conception of human nature, everyday humor and rejuvenating power."—HALE, N. Y. NEWS.

"Dear and winning movie that makes everybody who sees it feel good...Full of chuckles, as distinguished from the belly-laughs that come from shock or slapstick, because its humor is remembered experience, universal in its application and sentiment ...Gay and warm-hearted, and yet poignant."—AGER, PM.

'CLOAK AND DAGGER'

WARNER BROS.

"Wild and incredible adventure story...Will stir its audiences to frenzies of high excitement, but it does have a nerve besmirching the proud name of OSS..."—COOK, N. Y. WORLD-TELEGRAM.

"Straight 'cloak and dagger' film, with all of the elements of adventure and romance that the classification implies ..Highly suspenseful in a slick cinematic style. Apart from the realm of realities, it is fast entertainment...Loaded down with the baldest and most familiar of spy-thriller cliches."—CROWTHER, N. Y. TIMES.

"Swift-moving scenario embellished with a deal of nonsense .. Lang has employed subdued lighting and all the tricks of a cat-and-mouse chase motion picture to great effect...Has considerable excitement, but it deserves the derogatory connotations of its title."—BARNES, N. Y. HERALD TRIBUNE.

"Spy thriller given superior casting and solid production...Does not add up to a very impressive view of the OSS...Highly entertaining, and, in the person of Miss Palmer, freshly so. But something better, more convincing, should have been made." WINSTEN, N. Y. POST.

"Has its moments of wild melodrama, but most of the way it is played with an eye to sly comedy...Fantasy is the branch before...Hard to feel any more towards it than a mildly nostalgic regard." CROWTHER, N. Y. TIMES.

'ANGEL ON MY SHOULDER'

UNITED ARTISTS (Charles R. Rogers)

"Entertainment result is not nearly as satisfactory as in the previous 'Here Comes Mr. Jordan' by the same author...Lacks the high level of imagination necessary for sustained fascination ..Despite Muni's able performance, the picture slows down to a conversational amble, minus the laughter to hide its plot defects." GUERNSEY, N. Y. HERALD TRIBUNE.

"Might all seem quite novel and intriguing if it were not that Mr. Segall—and Mr. Jordan—had been over this ground of entertainment which usually seems to give Hollywood the most trouble. This time, everyone concerned has achieved a small triumph, a mild pleasant little comedy."—COOK, N. Y. WORLD-TELEGRAM.

"Highly moral fantasy...Performance by Muni is one of his finest. Not properly backed up by the production." PECK, PM.

'NO LEAVE, NO LOVE'

METRO-GOLDWYN-MAYER

"Mildly comic tale with as many incidental musical frills as Metro can think up for one picture...Some of the acts are amusing, but not enough so to warrant the film's being stretched out like an accordion into a length calculated to dim even a bobby-soxer's enthusiasm." — GUERNSEY, N. Y. HERALD TRIBUNE.

"Just a little something about two Marines..Bolstering this rather slight comedy are Xavier Cugat, Marie Wilson and a tiny Negro tot, Frank 'Sugarchild' Robinson, whose piano technique resembles nothing you have ever seen before. Pound for pound, young Mr. Robinson is undoubtedly the entertainingest person in the picture."—WINSTEN, N. Y. POST.

"Not only does it fail to put up barriers to the wandering interest of the audience, but it even gives evidence that its producers walked out on it, too, from time to time...Progressively wayward script, which goes from pretty bad in the beginning to complete disintegration toward the end."—CROWTHER, N. Y. TIMES.

"Cast...appear to throw themselves against the screen in the hopeless effort to escape the confines of their witless, round-and-round faintly unpleasant script...until their personal charm is so bruised and spent there's nothing left to give."—AGER, PM.

'GALLANT JOURNEY'

COLUMBIA

"Curiously ill-constructed picture about a man who was crazy to fly goes bumping around in clumsy circles and ends up in a miserable heap...Weary jumble of pictures of a man and a girl, of a priest who makes gags that have no humor, of flying machines and of clouds...Limp and aimless."—CROWTHER, N. Y. TIMES.

"Has excitement only in spurts...Most of its length is placid and has an air of uneventfulness...The conventional romantic claptrap with which the picture is cluttered doesn't let much of that (Wellman's) enthusiasm come through to the audience." —COOK, N. Y. WORLD-TELEGRAM.

"More than a nominal share of suspense and fascination, but the film clearly does not stick to its last. It cannot resist digressing into the boy-and-girl convention, which in comparison to its scientific theme is very dull indeed." — GUERNSEY, N. Y. HERALD TRIBUNE.

"For all its information, 'Gallant Journey' is negative in entertainment value, slow and awkward in presentation."—HALE, N. Y. NEWS.

"Nowhere is there any dramatic conflict, any dramatic progression..It's possible the small boy audience will have the patience to endure the story because they too like to make and sail model planes...If so, they will be the very special small boys who can grit their teeth at tired, manufactured sentimentality stuff and not go stomping out."—AGER, PM.

'DECEPTION'

WARNER BROS.

"Elaborate study of deceit...Contains passages which are unusually subtle and intelligent for motion pictures and two of the leading performers are very fine indeed. As a whole, however, the screen play is slow and monotonously somber...Miss Davis has full range for one of her impassioned performances... Superbly played by Claude Rains."—GUERNSEY, N. Y. HERALD TRIBUNE.

"Miss Davis and Claude Rains cut loose with a dazzling display of motion picture acting fireworks..Outsiders who have not been drawn into the Bette Davis cult had better stay away."—COOK, N. Y. WORLD-TELEGRAM.

"Rains' brilliant performance is the outstanding feature.... Watching his diabolical play on the feelings of a young woman...is an intriguing sight."—CAMERON, N. Y. NEWS.

"Show-piece intended primarily to exhibit an actress' emotional range...Claude Rains makes her (Miss Davis) look completely childish and from the viewpoint of ligic, absurd...He fills out a fascinating portrait of a titanic egoist...Irving Rapper's direction, while suggesting emotional immensities, does not impart any real meaning to an artified Frankie-and-Johnny theme."—CROWTHER, N. Y. TIMES.

"Perfect vehicle for Bette Davis and her emotion...As for the mass joy to be derived from 'Deception,' this reviewer cannot be optimistic..It's good. It's not very likeable." WINSTEN, N. Y. POST.



Hunt Stromberg arrives in New York from Hollywood with Mrs. Stromberg to set up sales plans with United Artists distribution chiefs for his current picture, "The Strange Woman," and his two forthcoming productions, "Dishonored Lady" and "Personal Column."

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NEWS DIGEST

(*Continued from Page 14*)

and International Pictures, which was formalized last week and which will henceforth bear the Universal-International label on all its product.

Fox Heads Board

Board chairman of the new company is Matthew Fox, who retains his position as executive vice-president of Universal. James M. Franey was named president and William F. Kruse of Bell & Howell, and Edward L. McEvoy, former U chief shorts subjects chief, were assigned to vice-presidential posts. Edmund L. Dorfmann, producer of several series of educational films and president of the American Institute of Motion Pictures, is vice-president in charge of production.

Factors prominent in the transaction, according to the Universal statement, were "the marked increase in the 16mm. and 8mm. market, stimulated by the ever growing desire on the part of the public to acquire information through motion pictures" and Universal's affiliation with the Rank Organization.

* * *

GOLDWYN RAPS QUANTITY PRODUCTION

Hollywood is making too many pictures and "with few exceptions, every picture reminds you of a hundred other pictures," said Samuel Goldwyn at a press conference in New York last week where he arrived to witness the opening of his latest RKO Radio release, "The Best Years of Our Lives," on Thursday (21) at the Astor. Making the point that he was speaking for himself, and not for the industry, the producer said he was prompted to speak out now in response to the persistent query, "Why have the pictures been so poor this year?" Goldwyn contended that Hollywood has run dry of ideas and that the increasing competition from English studios may provide the stimulus "that Hollywood needs to stir itself out of its fat-cat complacency."

The veteran producer also struck out at the "extreme restrictions" which he said labor unions employ which is denying new and vital talent the right of entry into the production field. He referred specifically to cameramen. He added that writers are one of the most important factors in "the true quality of a picture" and "there are not enough good writers with a real story to tell or write 400 or 500 pictures a year.

Public Now Shopping

Goldwyn welcomed the situation wherein "people are beginning to shop for entertainment again," adding that his best years were during the depression when audiences used extreme selectivity in their patronage. "The holiday is over," said he, but Hollywood can "meet the challenge" anytime they elect to face the "question of recognizing the problems."

The producer took to task theatre operators for not paying enough attention to their business. Pictures, he contended, are taken out of theatres before they exhaust their drawing power. Ostensibly, he was referring to the few "good pictures" which have been coming from Hollywood in 1946.

* * *

SELZNICK IN SPLIT WITH UA

Charging David O. Selznick with breach of contract, the United Artists board were asked by two of the three equal stockholders, Mary Pickford and Charles Chaplin, to serve notice on Selznick, the third equal partner, of the cancellation of all contracts between Vanguard, the Selznick production company, and UA. The resolution included a provision which asked for legal action to force Selznick to return his stock holdings in UA, and that "Duel in the Sun" be excluded for release by the company. The breach of contract generally referred to Selznick's package deals with RKO and 20th Century-Fox which they allege is an evasion of his deal with UA.

Replying to the charge, Daniel T. O'Shea, president of Vanguard, warned that if the UA board supports "this weird and suicidal maneuver, we shall have much to say of great interest to the trade, and it will not be limited to our plans concerning 'Duel in the Sun'." Selznick denied the interpretation that the contract was breached in that he served in no direct or supervisory capacity in the pictures involved in the deals. He defined his stand as one in which he would be willing to buy the two-thirds interest in UA held by Chaplin and Miss Pickford for $10,000,000 or is prepared to sell his interest for $5 000,000 and forthwith launch his own distribution company with "Duel" as its first attraction on a roadshow basis. Should the other interests proceed with legal action, however, Selznick avowed his determination to fight and enter a counter-suit.

Unconfirmed reports that Charles Einfeld and his Enterprise productions would replace Selznick in the UA setup were heard in several industry quarters. Neither Einfeld or UA officials would comment on these reports.

* * *

RKO, PARAMOUNT PROFITS SOAR

Profit reports from Paramount Pictures and RKO Corp. continued to reflect the astronomical rise characteristic of the statements issued by other companies. RKO's nine-month net soared to $6,000,000 over the corresponding period in 1945 to hit a high of $9,963,906 after taxes and all other charges. The nine-month figure last year was $3,941,830. Consolidated net of RKO and subsidiaries for the third quarter of 1946 was $308,082,553, after taxes and all other charges, compared with a net of $1,520,052 for the 1945 third quarter.

Paramount reported an estimated nine-month net for 1946 of $33,877,000 after taxes and all charges compared with $13,841,000 as estimated for the similar period in 1945. Net profits for the third quarter of 1946 were estimated at $12,085,000 after all charges and taxes as compared with $5,354,000 for the 1945 third quarter. Barney Balaban, president, in announcing the figures, also reported that the company's product inventory has increased $8,000,000, due to "the improved quality of the pictures and a rise in costs of both labor and materials, and includes an estimated amount of unpaid retroactive labor salary adjustments at the studio." A policy of acquisition of the common stock, he said, has been approved by the board, although it has not fixed a definite number of shares to be acquired nor their price or time of acquisition.

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NATIONAL *Screen* SERVICE

Film BULLETIN

America's Independent Motion Picture Journal

DECEMBER 9, 1946

WHO MAKES FILM BUSINESS BIG BUSINESS?

Editorial by MO WAX, Page 3

Reviews of the New Films

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'THE YEARLING' MAGNIFICENT, MOVING STORY, SUPERB FILM
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'MAGNIFICENT DOLL' STIRRING, COLORFUL PERIOD DRAMA
And Others, Pages 4, 5, 6, 23, 24, 35

Every
Issue of
FILM BULLETIN
Has an
Expectant
Pre-sold
Reader Audience
Composed of
Individual
Theatre Owners
Men who buy
Pictures and
Theatre Accessories
And Independent
Exhibitors comprise
85 per cent of
The Theatre
Market

Film
BULLETIN
America's Independent
Motion Picture Journal

EDITORIAL

Vol. 14, No. 25 December 9, 1946

America's Independent Motion Picture Journal

WHO MAKES IT BIG BUSINESS ?

The trade has been listening in recent weeks to the weighty words of certain film producers arguing about what is right and wrong with Hollywood. And, while the voices of accomplished film makers like Goldwyn and Zanuck bear hearing, some of their remarks point up the isolationism of the Hollywood mind that conceives the motion picture industry as existing and revolving wholly within the orbit of that golden little town on the West Coast. What functions other people in the industry perform outside of Hollywood are purely incidental, they seem to think.

These observations are not intended to detract one iota from the achievements of the fine producers or the talented directors, writers, actors and technicians who make the movies. Certainly, respected producers like Messrs. Goldwyn and Zanuck, who can boast this very moment of two of the year's outstanding films, merit the encomium of the industry and the movie-going public. We heartily join in applauding their enterprise and ability.

But we cannot subscribe to the opinion of those people in Hollywood who imagine that they, alone, are responsible for and sustain our industry's pre-eminent position in the world of popular entertainment. We say there are people in New York who make Hollywood look good when it might look very bad. Yes, and there are others in all the cities and towns of America, wherever there is a motion picture theatre, who contribute substantially toward making the film business the big business it is today. They are the film distributors — the salesmen, the film advertisers, publiciteers, exploiteers, and, ultimately, the exhibitors.

Hollywood points with pride — and justly — to current films like "The Best Years of Our Lives", "Razor's Edge" and "The Yearling", but it must be admitted that these are the exceptional, the outstanding pictures. The film sellers, the advertisers and the exhibitors deal, for the most part, with pictures of a far lower standard. For the two dozen topnotch pictures during a year, they face the problem of handling two hundred that merit a rating no better than mediocre.

What happens to this run-of-the-mill product? The advertisers work to stimulate an appetite in the exhibitors and in the public — and their ingenuity is amazing! The salesmen work to extract the maximum rentals from the exhibitors — with no holds barred and the sky's the limit! The exhibitors, faced with the problem of showing a profit over burdensome film costs, must go hammer-and-tongs after the public's patronage — even if they have to offer the bargain of two films for the price of one!

It is the people in these branches of our industry who are forever striving and struggling to swell the golden torrent that pours into Hollywood. They produce the wherewithal that makes it possible for producers to lavish three or four million dollars on a picture, to re-shoot the scene a dozen times, if need be. They deliver the revenue because they are the most ingenious, the boldest merchandisers in the whole world.

While Hollywood sits back, accepts the kudos and the lion's share of the profits, and cries, "More! More!", the factors that really make the film business big business are salesmanship, advertising and exhibition.

We merely call Hollywood's attention to the fact.

MO WAX

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R-K-O . . . 1 Special

'THE BEST YEARS OF OUR LIVES' GREAT GOLDWYN TRIUMPH

Rates ● ● ● generally

RKO Radio (Samuel Goldwyn)
172 minutes
Myrna Loy, Frederic March, Teresa Wright, Dana Andrews, Virginia Mayo, Hoagy Carmichael, Cathy O'Donnell, Harold Russell, Gladys George, Roman Bohnen, Ray Collins, Minna Gombell, Walter Baldwin, Steve Cochran, Dorothy Adams, Don Beddoe, Victor Cutler, Marlene Ames, Charles Halton, Michael Hall, Ray Teal, Dean White, Erskine Sanford, Claire DuBrey, Howland Chamberlin.
Directed by William Wyler.

"The Best Years of Our Lives" is a triumph for all concerned. It is a truly fine motion picture in which superb direction and expert casting are combined to bring a topical subject to vivid, glowing life. Frederic March and Teresa Wright, who give the best performances of their screen careers, are only two of five marquee names and, aided by the usual Goldwyn national selling and exploitation campaigns, this should be a top grosser generally. Although the picture's extreme length will necessitate fewer daily showings, there are no lagging moments and the critical acclaim and favorable word-of-mouth will boost business in all subsequent-runs. Adapted by Robert E. Sherwood from MacKinlay Kantor's novel, "Glory for Me," the film is an engrossing and true-to-life account of the post-war problems confronting the returned veteran—exemplified by two average and one unusual case. Many of the scenes are poignant, some of them are laugh-provoking, but, without exception, they are replete with those human touches that are part of our every-day lives. For his understanding direction, unerring attention to detail and magnificent feeling for emotional climaxes, Director William Wyler rates the Academy Award. Especially noteworthy is Wyler's sympathetic and delicate handling of Harold Russell, a non-professional and a disabled veteran who was chosen to play the armless sailor afraid to face his family and loyal sweetheart. Russell's valiant efforts to adjust himself to a score and all other features are up to the charged veterans, Dana Andrews, a bombture's most stirring moments. Despite its realistic approach to an essentially-serious subject, the picture is heart-warming as well as compelling — and splendid adult entertainment. The photography and musical workaday world and his sensitivity about his claw-like artificial hands furnish the picusual high Samuel Goldwyn standard.

Flying home to Boone City are three disardier who was formerly a soda-jerker; Frederic March, an infantry sergeant who was originally a banker, and Harold Russell, a young sailor who lost both his hands in Pacific warfare. Unable to locate his warbride, Virginia Mayo, who has taken a nightclub job, Andrews goes home with March and meets the latter's wife, Myrna Loy, and daughter, Teresa Wright. Russell is greeted by his parents and girl friend, Cathy O'Donnell, but he feels that they all pity him and are overly-considerate even though he manipulates his artificial, two-fingered hands with ease. March goes back to his banking job, Andrews sells perfumes at the drug store and Russell tries to adjust himself to a post-war world but none of them succeed. Meanwhile, the pleasure-loving Miss Mayo complains about Andrews' small salary and he turns to Miss Wright for sympathy. After a fight with a customer who runs down the veterans, Andrews is fired and he quits Miss Mayo and decides to leave town for a fresh start. March also gets in trouble for extending loans to former soldiers. After flying off the handle, Russell realizes his sweetheart really loves him and they get married with March and his family as guests and Andrews, soon to receive his divorce from Miss Mayo, arriving for a reunion with Miss Wright.

Under Wyler's guidance, Russell, whose lower arms actually were amputated, is always a likable and completely-natural actor. However, it is Frederic March, who does an inspired acting job, both in his lighter moments and his dramatic scenes, and Teresa Wright, who returns after two years' absence to give a quietly effective performance, who capture the top histrionic honors. This is no small feat, considering that Myrna Loy is excellent as an understanding wife; Dana Andrews is especially good in the difficult "nightmare" scenes, and Virginia Mayo really becomes an actress instead of merely a Goldwyn beauty with her fine performance as a cheating wife. Cathy O'Donnell, new Goldwyn discovery, is sweet and sympathetic and Hoagy Carmichael, as a piano-playing tavern-owner, and Gladys George, as a frowzy stepmother, also stand out.

LEYENDECKER

M-G-M . . . 4 Not Set

'LADY IN THE LAKE' TOUGH, FASCINATING, UNUSUAL MELODRAMA

Rates ● ● ● generally

M-G-M
103 minutes
Robert Montgomery, Audrey Totter, Lloyd Nolan, Tom Tully, Leon Ames, Jayne Meadows, Dick Simmons, Morris Ankrum, Kathleen Lockhart, Cy Kendall, William Roberts, Lila Leeds, Frank Orth, Ellay Mort.
Directed by Robert Montgomery.

Here is a tough, engrossing murder mystery, which employs a novel camera technique to heighten its dramatic impact, and is the best of the several Raymond Chandler stories filmed to date. While Robert Montgomery is not as vehemently cynical and hard-boiled as were Dick Powell and Humphrey Bogart, the two previous portrayers of Philip Marlowe, the private detective, his name value, plus the draw from the Chandler addicts, should make this a powerful grosser in all situations. "Lady in the Lake" pulls no punches, is laden with sophisticated dialogue and is concerned with neurotics, murderers and cheats, including the usual Chandler portraits of over-sexed dames — certainly not ideal kiddie fare. Possibly some of Montgomery's loyal fans may be disappointed to find that the star appears only to introduce the tale, bridge a few story gaps or when he looks in a mirror, but the film's novelty and punch should offset that point. At all other times, Montgomery's voice is heard, but the spectator seemingly steps into his shoes and sees the action of the film through his eyes only. It's a revolutionary method of telling which gives the spectator the feeling of being a part of the thrilling action that takes place — an exploitation angle that gives showmen a chance for a field day in novel forms of ballyhoo. As director, Montgomery cleverly builds suspense and maintains interest throughout a somewhat involved tale containing many surprise twists. Even the trick device of listing the murdered wife as Ellay Mort (French for "She Is Dead") in the cast of characters helps to keep the patron guessing until the startling denouement. The only musical accompaniment is haunting choral strains — a weird effect. Without a doubt, the picture's new camera technique will cause discussion and whip up interest in the subsequents.

Philip Marlowe (Robert Montgomery), the hard-boiled private detective, writes down one of his experiences and takes it to Audrey Totter, a magazine editor who buys it on condition that he help her solve the disappearance of the wife of her publisher, Leon Ames. Calling on Dick Simmons, a gigolo friend of the missing woman, Montgomery is knocked out and framed on a drunken driving charge. Lloyd Nolan, a belligerent detective, warns Montgomery to drop the case but he persists and, later, Simmons is found murdered shortly after the body of another woman friend is found in a mountain lake. As Nolan's connection with the case becomes increasingly clear to Montgomery, the latter manages to scramble out of an attempt on his life and return to Miss Totter who tells him Ames' wife had called him and asked for a large sum of money. Leaving a trail for Miss Totter to follow, Montgomery meets the woman (Jayne Meadows) and insists she take him to her hide-out. There he forces her to admit that she killed Ames' wife and placed her own clothing on the body and, later, she murdered Simmons. Nolan, who was her discarded lover, is listening and, after he kills her, he tries to murder Montgomery, but Miss Totter and the police foil the attempt. With the mystery of the lady in the lake solved, Montgomery returns to Miss Totter.

Although Montgomery employs his voice to excellent dramatic effect, he lets Audrey Totter take the acting honors with a revealing portrayal of a designing woman, even though her eventual romantic turnabout is not very convincing. Lloyd Nolan is fine as the hardened detective and Leon Ames also does good work as Miss Totter's weak-willed pawn. Jayne Meadows does well in a difficult role and several of the bits, notably Lila Leeds as a brazen receptionist, are outstanding.

YORK

'THE YEARLING' MAGNIFICENT, MOVING S TORY, SUPERB FILM

Rates ● ● ● + generally; slightly less in action houses

M-G-M
134 minutes
Gregory Peck, Jane Wyman, Claude Jarman, Jr., Chill Wills, Clem Bevans, Margaret Wycherly, Henry Travers, Matt Willis, Arthur Hohl, Donn Gift, Joan Wells, George Mann, Dan White, June Lockhart, Jeff York, B. M. York.
Directed by Clarence Brown.

"The Yearling" will take its place with the greatest pictures of this or any other season. It is a simple, tender and intensely-moving tale of mankind's eternal struggle for existence. While the fame of the novel and Gregory Peck's draw are the more potent selling angles, critical acclaim and favorable word-of-mouth will both be strong factors in building up excellent grosses, except perhaps in the action houses. For this is a heart-warming picture, magnificently acted and superbly photographed in vivid Technicolor — fine entertainment for young and old alike. Based on Marjorie Kinnan Rawlings 1938 Pulitzer Prize novel, this was started just before the War, then production was suspended and much of the original footage had to be discarded when it was started anew with Claude Jarman, Jr. in the key role of Jody. Everyone, from Director Clarence Brown down to the minor players have given the basically-simple tale such loving care that despite its 134 minutes, it is always engrossing. Against the breath-takingly beautiful backgrounds of Florida's semi-tropical scrub country is unfolded a gentle, yet powerfully-dramatic, story of a lonely youngster and his love for an orphaned fawn which later becomes a yearling and must be destroyed because it threatens his family's very existence. The every-day incidents in the life of a courageous pioneer family are graphically shown and may sound unexciting but the action includes such thrill highlights as a fight between a bear and two dogs and a rattlesnake's attack on Jody's pa, sequences unsurpassed for realism. Other episodes dealing with Florida wild life are strikingly authentic and the climactic scene, when Jody is forced to kill the deer he has raised and loved, is a heart-breaking and tremendously affecting moment — one of many that will play on the spectator's emotions. Many of the outdoor shots are triumphs of Technicolor portraiture — equalled only in the British-made "Henry V" — and some startling and artistic camera effects have been achieved during Jody's race through the forest glades with his pet fawn. The musical score, utilizing themes from Frederick Delius, is unobtrusive, yet heightens the spectator's interest.

In Florida's scrub country shortly after the Civil War, Gregory Peck and his wife, Jane Wyman, are making a meagre living from the soil while watching their one surviving son, Claude Jarman, Jr., go "a-Ramblin'" to ease his desire for a pet to relieve his solitary boyhood. The mother, realizing that they need all of limited resources, denies the boy's pleas for a pet until Peck, bitten by a rattlesnake, is forced to kill a deer and use its heart and liver to draw the poison from his wound. With Peck laid up while Claude tends the crops, Miss Wyman permits him to adopt the deer's orphaned fawn. Claude is thus made happy with his wild pet until it becomes a yearling and starts to destroy crops and threaten the family's existence. Claude is unable to obey his father's order to shoot the yearling and, instead, turns it loose in the woods. But, when the yearling returns home, Miss Wyman shoots and wounds the animal. The heartbroken boy is compelled to put the animal out of its misery and then he runs away from his parents. Near starvation after three days of wandering, the embittered youngster is picked up by a steamboat captain. He then returns to take his place on his parents' farm as a more matured human being.

Claude Jarman, Jr., a wide-eyed, taffy-haired 11-year-old who is making his debut before a camera, is so natural and appealing as Jody that the spectator is unaware of his great ability to convey every type of childish emotion. His intense grief at being forced to kill his pet is a heart-rending moment. Another unforgettable portrayal is that of the haggard, sad-eyed Donn Gift, who plays the tragic role of a boy who had unearthly visions and was crippled through his attempt to fly. Gregory Peck is splendidly cast as the raw-boned, courageous and understanding father and Jane Wyman gives a performance of Academy Award calibre as the work-hardened stoical pioneer mother. The others are mostly bits, but Forrest Tucker, Margaret Wycherly and Chill Wills are among those who make a distinct impression.

LEYENDECKER

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'LOVE LAUGHS AT ANDY HARDY' ROONEY & FAMILY WILL BE WELCOMED BACK

Rates ● ● ● where series has clicked

Metro-Goldwyn-Mayer
93 minutes
Mickey Rooney, Lewis Stone, Sara Haden, Bonita Granville, Fay Holden, Dorothy Ford, Hal Hackett, Dick Simmons, Clinton Sundberg, Geraldine Wall, Addison Richards, Charles Peck, Lucien Littlefield.
Directed by Willis Goldbeck

After an absence of four years, the Hardy Family is due to receive a hearty welcome from their millions of movie fans. And it is pleasant to report that in "Love Laughs At Andy Hardy" Mickey Rooney, Lewis Stone, etc all, return to their friends with a package of solid entertainment, a package full of amusing, sometimes hilarious, comedy and delightful sentiment. There are all the familiar ingredients — the man-to-man talks, girl troubles, ideal family relationship — sure-fire for family audiences everywhere. It will be sock boxoffice wherever the series was strong; good elsewhere. A large portion of the picture is devoted to the college campus and some new twists have been added to spice the proceedings. Mickey's stint in the army deprived him of none of his boyish exuberance and he comes back to the screen in all his mugging glory. Nor has director Goldbeck missed an opportunity to show off the volatile Andy in all his moods. An outstanding sequence that capitalizes his arrested stature pits him in a jitterbug routine with a veritable giantess and the results are hilarious. Lewis Stone and Fay Holden, as Andy's parents, turn in their usual competent performances, as does Bonita Granville as the sweet object of his affections. Director Goldbeck has a tendency to stretch some of the humorous and serious sequences beyond their logical length, but the Rooney following will hardly get too much of their star.

After two years in the Army, Andy Hardy comes home to Carvel and impresses his folks with his serious attitude about his future, until it develops that his desire to gain a college education is prompted no little by a co-ed, Bonita Granville, with whom he has been corresponding. Andy's intentions are evidenced by his interest in things marital, and with his absolute disinterest in other girls, even such an eyeful as Lina Romay, decide his parents to make a visit to college to meet Andy's light-of-love. They are floored when they see Andy with the six-foot?two Dorothy Ford, then realize that Andy is serious when they meet Miss Granville. The latter, however, though genuinely fond of Andy, is in love with her guardian Dick Simmons, and reveals her plan to marry Simmons just as Andy is about to ask her to marry him. Heartbroken, Andy consents to be best man at the wedding and finds Simmons a distinguished young executive with scads of money. Determined to get rich in a hurry, Andy disavows college and plans to go to South America to make his fortune. However, in a man-to-man talk, Judge Hardy proves his contention that Andy's future lies in remaining in college and the decision is clinched when Miss Romay makes Andy sit up and take notice.

BARN

'THE SECRET HEART' UNUSUAL PSYCHOLOGICAL DRAMA NEEDS SELLING

Rates ● ● ● on name value only; less in action houses

M-G-M
97 minutes
Claudette Colbert, Walter Pidgeon, June Allyson, Lionel Barrymore, Marshall Thompson, Robert Sterling, Elizabeth Patterson, Richard Derr, Patricia Medina, Eily Malyon, Anna Q. Nilsson, Dwayne Hickman, Anne Lace.
Directed by Robert Z. Leonard.

This is a well-acted psychological drama with tearful moments and mature romance to appeal to the women. However it deals with a case history (a father fixation) which will be over the heads of many patrons, particularly the younger fans. The average male audience will find it slow-moving through the first hour. The four players should insure good grosses in first-runs, but business will drop off in sub-runs, especially action houses. Where the unusual exploitation angles inherent in the story are capitalized, grosses may be surprisingly strong. It is not until after several flashbacks, told by a worried matron to a psychiatrist who is trying to aid her adolescent step-daughter, that the spectator begins to understand the moods of a neurotic young girl who resents her step-mother and makes an idol of her dead father. Although June Allyson is appealing and does some fine dramatic acting, she is not always believable and Claudette Colbert is too noble and self-sacrificing to be real. These characters are not true-to-life, but are typical of those in radio soap operas or on the pages of women's magazines – both devoured by house wives. Although Robert Z. Leonard's direction falters in the confusing early sequences, the story gradually builds up interest and becomes dramatically engrossing in the last 30 minutes. Like "The Seventh Veil," this, too has several fine piano interludes and a splendid musical score arranged by Bronislau Kaper.

Claudette Colbert, a successful business woman, comes to Lionel Barrymore, a psychiatrist who is trying to aid her neurotic 17-year-old stepdaughter, June Allyson. Ten years before, Claudette was coming from abroad to marry Richard Derr, a widower with two children, when she met and was attracted to Walter Pidgeon. However, she married Derr and tried to make him happy despite his drinking and neglect of his banking business. After Derr committed suicide rather than face a bank shortage, Claudette kept the truth from his little daughter, who believed her father was killed in an accident. Ten years later, Robert Sterling adores his stepmother but June resents her renewed interest in Pidgeon because of her own adolescent love for the older man. Meanwhile, Sterling anxious to shake June's neurotic ideas, tells her the truth about her father and, when she also realizes that Pidgeon loves her stepmother, she attempts suicide from the same spot where her father killed himself. After Claudette saves the girl's life, she comes to a closer understanding with her stepmother and develops into a normal girl.

Miss Colbert looks extremely attractive, both as a young bride and a mature woman and, as always, she is excellent in the few lighter moments and makes the most of her dramatic scenes. Walter Pidgeon has an easy role — just being a suave, handsome romantic figure and Lionel Barrymore is relegated to a bit

DENLEY

20th CENTURY - FOX . . . 1 December Release

'DANGEROUS MILLIONS' MELODRAMATIC QUICKIE

Rates ● ● ● as supporting dualler in lesser naborhood and action spots

20th Century-Fox
69 minutes
Kent Taylor, Dana Drake, Leonard Strong, Tala Birell, Konstantin Shayne, Robert H. Barrat, Rex Evans, Rudolph Anders, Otto Reichow, Henry Rowland, Franco Corsaro, Victor Sen Yung.
Directed by James Tinling.

With plenty of shootings, stabbings and foul deeds in its melodramatic and completely implausible plot, "Dangerous Millons" is lake a cheap pulp magazine adventure tale. Name value is lacking and this 20th-Fox quickie will serve the purpose for which it was made — as supporting dualler in minor naborhood and action spots. Laid in China just after the war ends, the opening scene introduces a group of people of assorted nationalities, most of them plotting against each other to gain control of a mysterious fortune, as a good set-up for action and thrills. Several of the characters are killed off during the danger and deviltry that takes place before a surprise denouement which comes as a distinct let-down and leads to a happy ending for the two romantically-inclined survivors.

In Shanghai, shortly before the outbreak of the war, Robert H. Barrat, a wealthy shipping tycoon, makes his will and entrusts his Chinese friend, Leonard Strong, to the legacy. After the war, Kent Taylor, an American aviator, is the last of the heirs to arrive in Shanghai where he meets Konstantin Shayne, Dona Drake, Tala Birell and the others. Before the group leaves for Huang Shan in the mountains, Henry Rowland is killed and, when their bus is held up by bandits, Franco Corsaro is found murdered. The remaining six are taken to Leonard Strong's mountain mansion where he tells them that one of them is to be sent for the entire inheritance. That night, Rudolph Anders and Miss Birell try to escape and the former is killed. The following day, Taylor is sent for the inheritance. When he returns with a treasure chest containing $20,000,000 in gold and jewels, Otto Reichow tries to rifle the chest but is stopped by Taylor who also has a fight with Shayne. The latter is revealed as a madman who had killed the others but, as he tries to escape, Shayne is overpowered by Barrat, who appears to tell the three remaining heirs that he had devised the entire plot to test them out. Rex Evans is shown to be a pompous weakling so Barrat tells Taylor and Miss Drake, who have fallen in love, that he is planning an air-line for them to run.

LEYENDECKER

'THE MAGNIFICENT DOLL' STIRRING, COLORFUL PERIOD DRAMA

Rates ● ● ● — on star value

Universal-International
94 minutes
Ginger Rogers, David Niven, Burgess Meredith, Peggy Wood, Horace McNally, Robert H. Barrat, Henry Letondal, Erville Alderson, Francis McDonald, Joe Forte, George Barrows Emmett Vogan, Frances Williams, Ferris Taylor, Byron Foulger, Ruth Lee.
Directed by Frank Borzage.

This fictionalized account of a stirring period in early American history is an entertaining and colorful costume drama. The role of the fascinating Dolly Madison is a departure from Ginger Rogers' modern roles, and her marquee draw, coupled with that of David Niven and Burgess Meredith, should insure above-average business generally. There are strong exploitation angles in the rivalry between Burr and Madison for Dolly's hand and in Burr's ambition to become Emperor of America. The film has several speeches which present eloquent pleas for democracy and the right to life, liberty and the pursuit of happiness, but these are essential to the plot and never interfere with the many romantic episodes and the exciting scenes. While Director Frank Borzage takes some liberties with historical fact, especially in stressing Dolly's love affair with Aaron Burr, he also manages to inject a political parallel with today's conditions that should interest right-thinking patrons. Miss Rogers, who looks extremely attractive in the flowing costumes, handles the title role in so persuasive a fashion that she makes her impassioned plea for Aaron Burr's life a climactic highlight. The backgrounds are authentic, often lavish, and the photography is excellent throughout.

Following the Revolutionary War, Robert H. Barratt sells his Virginia plantation and moves to Philadelphia with his wife, Peggy Wood, and daughter, Dolly, (Ginger Rogers). There he arranges a marriage between Dolly and a Quaker, Horace McNally, whom she doesn't love. By the time she grows to respect McNally and they have a child the plague hits Philadelphia and both her husband and baby are stricken. After Barratt's death, Miss Wood and her daughter open a boarding house and Senator Aaron Burr (David Niven), her first guest, pays court to Dolly. Later, Congressman James Madison (Burgess Meredith) becomes a guest and, although Dolly is intrigued by Burr's dashing personality, she is horrified at his lust for power and, when she learns of Madison's democratic ideals, she marries him.

When the newly-elected president, Thomas Jefferson, makes Madison his Secretary of State, Dolly becomes mistress of the newly-completed White House. The revengeful Burr proceeds with his plan to become Emperor of America, but after he slays Alexander Hamilton in a duel, he is imprisoned for high treason. The court is compelled to acquit Burr. When an angry mob threatens to lynch him, Dolly intervenes and makes an eloquent plea for his life. Burr is banished in shame to England and, years later when Madison is elected President, Dolly becomes the real First Lady of the Land.

David Niven, as the vain, boastful Aaron Burr, is a dashing figure in contrast to the soft-spoken, almost bashful, James Madison, a role splendidly played by Burgess Meredith. Peggy Wood is exceptionally well cast as Dolly's resourceful mother

LEYENDECKER

NEWS DIGEST

Bi-Weekly Review of the Trade's Events

THEATRES FEEL EFFECTS OF COAL STRIKE

As the soft coal strike went into its third week, the effect on the nation's theatres, as well as the entire country, began to make itself felt more bitingly and prospects for relief were bleak indeed. Despite the Federal Court's finding of John L. Lewis and the United Mine Workers guilty of contempt and the subsequent fining, the prospect of the miners returning to the pits was no more evident than before the trial.

The clamping of a freight embargo by the Office of Defense Transportation to conserve space for essential movement, with the post office cooperating by limiting parcel post to specific dimensions and other qualifications found films exempt from the limitations in the first lists released by the ODT.

Major concern to the theatres in the States affected by the walkout was the rapidly dwindling supply of coal for heating purposes. With most houses reporting stocks sufficient for from one to five weeks, the Civilian Production Administration order browning out theatre fronts and forcing a 25% reduction in interior lighting that specifically declared theatres would not have to close began to lose its significance. Although the CPA order may exempt theatres from closing on account of power consumed, the lack of heating fuel may be the factor that will decide whether showplaces will remain open.

Brownout Observed

Reports from various key spots showed that theatres have complied with the brownout order almost 100 per cent. The exceptions were those such as in Columbus, Ohio, where the dimout order was negated by Mayor James A. Rhodes' declaration. Rhodes said that the previous brownouts had saved little, if any, coal in Columbus, whereas it would "tend to increase traffic accidents and might add to crimes." However, Rhodes and his fuel conservation advisory committee planned to meet from time to time to survey the situation.

The CPA was contemplating an additional 25% reduction in interior lighting last week. However, in response to exhibitor requests, the Agency permitted theatres to maintain lighting outside ticket windows for the identification of change in addition to the 60-watt illumination permitted for marquees or exteriors. The CPA specified that a light directed toward the theatre entrance which has been made stationary in the lobby will be considered outdoor lighting. One enterprising exhibitor managed to sidestep the ruling by posting a truck outside the theatre, powered by a gasoline plant which threw beams from floodlights on the exterior.

• • •

WISC. ITO HEARS NATIONAL ALLIED CHIEFS

Warning that unless "certain practices are amended, national Allied will seek legislation to correct evils in the industry," Jack Kirsch, president of Allied States, gave a slant as to Allied's plans if the final disposition of the New York equity suit does not provide adequate relief for the independent exhibitors. Kirsch made his statement at the annual convention of the ITO of Wisconsin and Upper Michigan at the Schroeder Hotel in Milwaukee, where he was one of the principal speakers. Kirsch also called for a continued expansion of Allied as a strong national independent organization.

The convention elected William Ainsworth president to succeed John Adler, of Marshfield, who was named a director. Other officers elected were Russell Leddy, Secretary; Charles Trampe, vice-president, and George Langheimreich, treasurer. Directors named were: F. J. McWilliams, Jack Yeo, Floyd Albert, L. V. Bergtold, George Fischer, Sigmund Goldberg and George Panka.

Rubber Stamp Clauses

Another featured speaker was Sidney E. Samuelson, general manager of Allied of E. Pa., who discoursed on checking, revealing that his Pa. unit will rubber-stamp clauses on contracts for percentage engagements with conditions that (1) checking be done openly and by non-local checkers; (2) that a copy of each checking report, signed by the checker is to be given to the exhibitor and (3) in contracts involving more than one picture, although each is negotiated separately, the distributor must license all of the films contracted for or the agreement is voided.

Exhibitors at the convention were urged to move into the 16 mm. field by two other guest speakers, Leon J. Bamberger, public relations director of RKO and Harold J. Fitzgerald, head of Fox Wisconsin Theatres. Both based their contentions on the fact that it would mean added income and protection from jack-rabbit exhibition. Bamberger added that RKO distribution chief Ned Depinet's announcement that the com-

(Continued on Next Page)



Spyros P. Skouras, president of 20th Century-Fox, who will be honored, along with Irving Berlin and Robert E. Sherwood, at the annual luncheon by the National Conference of Christians and Jews at the Waldorf-Astoria on Dec. 12. Mr. Skouras will be cited for the achievements of the motion picture industry in behalf of the 1946 American Brotherhood drive which he chairmanned for the industry.



Henry Ginsberg, left, Paramount vice-president in charge of production and studio operations, is seen with Russell Holman (center), Eastern production chief, and Curtis Mitchell, national ad-publicity director, at the trade press luncheon where Ginsberg announced Paramount's production plans for 1947.



Warner sales chief Ben Kalmenson will conduct a series of seven regional conferences on current conditions and forthcoming product which began with the Atlanta regional meeting on Nov. 30 and will conclude in Boston, Dec. 23.



Jack Kirsch (second from left), National Allied prexy, served notice on distributors that the organization will resort to legislation attempts if trade practice ills are not cured by other means. Seen at the ITO of Wisconsin and Upper Michigan meeting which Kirsch addressed, are Sidney Samuelson, head of E. Pa. Allied; Kirsch; Herb Greenblatt, RKO district mgr.; Don Swartz, North Central Allied, and Leon J. Bamberger, RKO Radio.



More than 1100 paid tribute to Barney Balaban, Paramount president, at a dinner in his honor by the motion picture and entertainment division of the Joint Defense Appeal recently



Darryl F. Zanuck unleashed some lusty counter-charges in reply to Samuel Goldwyn's recent blast at Hollywood's "laziness" and "over-production." (See news item, this page.)



Ned E. Depinet, left, greets William Wyler at press reception given the director by RKO Radio preceding premiere of Samuel Goldwyn's "The Best Years of Our Lives."



Lewis J. Rachmil, producer of the Hopalong Cassidy series of Westerns for United Artists, announced the ambitious objectives of 12,000 bookings for the series.

NEWS DIGEST

(Continued from Page 13)

pany would distribute 16 mm. versions of certain films "carried with it the promise that these films would never be shown in unfair competition to any 35 mm. motion picture theatre."

H. M. Richey, exhibitor relations head of M-G-M, asked for an industry public relations program to meet new conditions of competition and new demands for taxation.

Other guest speakers included A. F. Myers, general counsel of Allied, who addressed the convention on the equity suit; Col. H. A. Cole, president of Texas Allied; Trueman Rembusch, Indianapolis, and Ray Branch, Michigan.

* * *

ZANUCK BLASTS GOLDWYN CHARGES

Darryl F. Zanuck rushed to staunch defense of Hollywood and its policies in direct reply to Samuel Goldwyn's charges of over-abundant production, "laziness" and a drought of ideas gripping the film capital. Zanuck singled out Goldwyn as a "self-appointed oracle" who "has only now discovered that the screen is a medium of enlightenment as well as entertainment. Most Hollywood producers discovered this long ago and practiced it both during and before the war, when such pictures were essential to the successful prosecution of the war."

He countered Goldwyn's charges that Hollywood has "run dry of ideas" or that "richness has led to laziness" by citing such forthcoming Hollywood attractions as "The Yearling," "Best Years of Our Lives," "Duel in the Sun," "It's a Wonderful Life," "Life With Father" and "The Razor's Edge," as well as several current and recent Hollywood releases.

Rurals Like Them

"It may be logically said that Hollywood produces too many pictures," said Zanuck, "but in defense it must also be said that Hollywood has been drafted to supply the requirements of a world-wide market." He added that Hollywood pictures and personalities are at least and probably more popular in foreign countries than those of their own studios.

Also, "certain films which may not be palatable to sophisticated metropolitan audiences frequently prove to be most acceptable to theatre-goers in rural communities and foreign areas. I pity anyone who is compelled to see all Hollywood films or as a matter of fact, all British and French films. I am certain that Mr. Goldwyn has no intention of abandoning such lavish productions as 'The Kid from Brooklyn,' despite the fact that it could hardly be classified as a message of enlightenment. I am completely in sympathy with his general idea of discontinuing both reissues and remakes and I am anxious to know if Mr. Goldwyn intends to reverse his present policy in this regard."

* * *

EAGLE-LION SETS 1947 PRODUCT

With four pictures ready for release, Eagle-Lion Films announced its product line-up for the coming year at the company's initial sales meeting in New York last week, with Alfred W. Schwalberg, vice-president and general manager, presiding. Set for release are "Bedelia," "It's a Joke, Son," "Amy Comes Across" and "The Adventuress."

Schwalberg, who made the product announcement, said that these four, as well as the rest of E-L's 1947 product, will be sold separately, in accordance with the company's sales policy of individual handling of pictures, and would have major backing in advertising, publicity and exploitation coverage nationally in advance of release. He added there would be local cooperative campaigns sponsored by the company also.

Max E. Youngstein, director of advertising and publicity, outlined plans for "Bedelia" and "It's a Joke, Son!", the first two releases, as well as on forthcoming productions. He also announced the formation of a home office ad-publicity-exploitation staff.

* * *

M-G-M HAS BACKLOG OF 31

As the result of recent conferences between Nicholas M. Schenck, president of Loew's, Inc., with Louis B. Mayer and members of the M-G-M studio executive staff, production and release plans for 1947 were announced at the conclusion of the six-day meetings, with indications that not more than 24 new features will go into production at the studios during the forthcoming year.

With a backlog of 31 unreleased but completed films and three in production currently, the company stated that there is a slower absorption of important pictures by the market at the present time and, unless a change in existing conditions requires more production activity, present plans call for a maximum of 24 new starters in 1947.

* * *

YATES ASKS FIGHT AGAINST "RECESSION" TALK

Herbert J. Yates, president of Republic Pictures, called upon Hollywood producers to assume the responsibility "as the entertainment leaders of the world to buoy the spirit of the people and dispel the talk of 'recession' that is beginning to take root in this country."

Making his plea as Republic studios bristled with the greatest activity in the company's history, including three big budget productions aggregating $4,000,000, Yates called the screen "the greatest moulder of public opinion in the world today," and averred, "by the very content of our motion pictures, by the enthusiasm that we inject into our entertainment, we can virtually turn our people to right rather than wrong thinking, inspire them to make their lives everything that is rightfully theirs."

Prophesying that "we are on the threshold of the most bountiful era in our history," the Republic president avowed the producers' responsibility to the exhibitor as well as to the public. "He (the exhibitor) is nurtured by triumphs. He is inspired to go out and give full vent to his showmanship talents when he has the proper merchandise to exploit," said Yates and added, "Republic will more than fulfill its rightful obligation to both the theatre-going public and the exhibitors now and in the immediate future by delivering the type and quality of product which is designed to entertain and


Presenting..
the NEW
Mark of Merit
in Entertainment...

UNIVERSAL



INTERNATIONAL

FILM BULLETIN
December 2, 1946
Printed in U. S. A.

REY • IVY

E DOOR • MAGNIFICENT DOLL

UCK PRIVATES COME HOME

ANCE • THE ART OF MU

ND I • GREAT SON • SMASH-UP

E • IVY • UP IN CENTRAL PARK

ME OUT OF MIND • THE EXILE

E DOOR • ASSIGNED TO SYRIA

MERMAID • WINDS OF CHANCE

• I'LL BE YOURS • SUNNY RIVER

ME HOME • THE EGG AND I

Announcing with pride...

THE MOTION PICTURES

OF THE COMING YEAR

FROM

UNIVERSAL INTERNATIONAL

THE *Magnificent Stars* APPEARING IN INTERNATIONAL ... AND UNIVERSAL PICTURES MERGE THEIR *Great Talents!*

- ☆ LEW AYRES
- ☆ GEORGE BRENT
- ☆ CHARLES COBURN
- ☆ CLAUDETTE COLBERT
- ☆ OLIVIA de HAVILLAND
- ☆ DOUGLAS FAIRBANKS JR.
- ☆ JOAN FONTAINE
- ☆ PETER LIND HAYES
- ☆ ROBERT HUTTON
- ☆ RICHARD LONG
- ☆ PAUL LUKAS
- ☆ MARJORIE MAIN
- ☆ THOMAS MITCHELL
- ☆ FRED MacMURRAY
- ☆ Bud ABBOTT – Lou COSTELLO
- ☆ LOUISE ALLBRITTON
- ☆ DON AMECHE
- ☆ WILLIAM BENDIX
- ☆ JOAN BENNETT
- ☆ TURHAN BEY
- ☆ ANN BLYTH
- ☆ PHYLLIS CALVERT
- ☆ ROD CAMERON
- ☆ JOAN CRAWFORD
- ☆ YVONNE DE CARLO
- ☆ TOM DRAKE
- ☆ DEANNA DURBIN
- ☆ DAN DURYEA
- ☆ HENRY FONDA
- ☆ SUSAN HAYWARD
- ☆ CHARLES KORVIN
- ☆ BURT LANCASTER
- ☆ ADOLPHE MENJOU
- ☆ BURGESS MEREDITH
- ☆ MARIA MONTEZ
- ☆ DAVID NIVEN
- ☆ EDMOND O'BRIEN
- ☆ DONALD O'CONNOR
- ☆ ELLA RAINES
- ☆ MICHAEL REDGRAVE
- ☆ GINGER ROGERS
- ☆ PEGGY RYAN
- ☆ ANN TODD
- ☆ SONNY TUFTS

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EREY • IVY

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• I'LL BE YOURS • SUNNY RIVER

ME HOME • THE EGG AND I

Announcing with pride...

THE MOTION PICTURES

OF THE COMING YEAR

FROM

UNIVERSAL INTERNATIONAL



CLAUDETTE COLBERT • FRED MacMURRAY

The Egg and I

From the Novel by BETTY MacDONALD

ith MARJORIE MAIN • LOUISE ALLBRITTON
ERCY KILBRIDE • BILLY HOUSE • RICHARD LONG

Screenplay by Chester Erskine and Fred F. Finklehoffe
Directed by CHESTER ERSKINE
Produced by FRED F. FINKLEHOFFE



JOAN FONTAINE

Winds of Chance

Screenplay by KARL TUNBERG
Produced by JOSEPH SISTROM



RONALD COLMAN

Assigned to Syria

Based on W. SOMERSET MAUGHAM'S "Ashenden"

Screenplay by JAMES HILTON
Directed by COMPTON BENNETT
Produced by JOSEPH SISTROM



JACK H. SKIRBALL and BRUCE MANNING
Present

GINGER ROGERS • DAVID NIVEN

Magnificent Doll

and BURGESS MEREDITH

with PEGGY WOOD • HORACE McNALLY
ROBERT H. BARRAT

Copyright by Hallmark Productions, Inc.
Original Story and Screenplay by Irving Stone
Director of Photography: Joseph Valentine, A.S.C.
Directed by FRANK BORZAGE
Produced by JACK H. SKIRBALL



JACK H. SKIRBALL and BRUCE MANNING
Present

JOAN CRAWFORD

Portrait in Black

From a Play by Ben Roberts and Ivan Goff

Directed by CAROL REED • Produced by JACK H. SKIRBALL



OLIVIA de HAVILLAND • LEW AYRES

In NUNNALLY JOHNSON'S

The Dark Mirror

with **THOMAS MITCHELL**

RICHARD LONG

Produced and Written for the Screen by NUNNALLY JOHNSON
Original Story by VLADIMIR POZNER

Directed by ROBERT SIODMAK



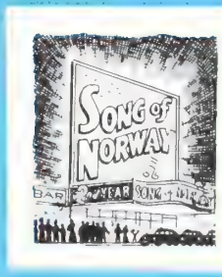
WALTER WANGER Presents
A FRITZ LANG Production

JOAN BENNETT • MICHAEL REDGRAVE

Secret Behind the Door

Screenplay by Silvia Richards • From the Novel by Rufus King
Produced and Directed by FRITZ LANG
A DIANA PRODUCTION

Based on the Broadway Stage Success



EDVARD GRIEG'S

Song of Norway

in TECHNICOLOR

Original story idea by Homer Curran and Edwin Lester
Libretto by Milton Lazarus
Lyrics and Musical Adaptation by Robert Wright and George Forrest

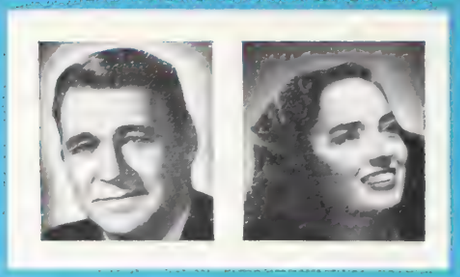


OLIVIA de HAVILLAND

The SAM WOOD Production

The Story of Ivy

Screenplay by Charles Bennett • From a Novel by Marie Belloc-Lowndes
Produced by WILLIAM CAMERON MENZIES
Directed by SAM WOOD



MARK HELLINGER Presents

SONNY TUFTS • ANN BLYTH

Swell Guy

WITH RUTH WARRICK

WILLIAM GARGAN • THOMAS GOMEZ • MARY NASH
Screenplay by Richard Brooks • Based on a Play by Gilbert Emery
Director of Photography: Tony Gaudio, A.S.C.
Directed by FRANK TUTTLE
A MARK HELLINGER PRODUCTION



YVONNE DE CARLO • BRIAN DONLEVY
JEAN PIERRE AUMONT

Song of Scheherazade

in TECHNICOLOR

EVE ARDEN • PHILIP REED • JOHN QUALEN
and CHARLES KULLMAN
Star of the Metropolitan Opera Company
Written and Directed by WALTER REISCH
Director of Photography: Hal Mohr, A.S.C.
Produced by EDWARD KAUFMAN



WALTER WANGER Presents

SUSAN HAYWARD • LEE BOWMAN
MARSHA HUNT • EDDIE ALBERT

Smash-Up

with CARL ESMOND • CARLETON YOUNG

Screenplay by John Howard Lawson • Additional Dialogue by Lionel Wiggam
Original Story by Dorothy Parker and Frank Cavett
Directed by STUART HEISLER
Produced by WALTER WANGER



MERLE OBERON • GEORGE BRENT

CHARLES KORVIN • PAUL LUKAS

Temptation

with

LENORE ULRIC • ARNOLD MOSS • LUDWIG STOSSEL

Screenplay by Robert Thoeren

From the Novel "Bella Donna" by Robert Hichens and the Play by James Bernard Fagan

Directed by IRVING PICHEL

Produced by EDWARD SMALL



DEANNA DURBIN • TOM DRAKE

WILLIAM BENDIX

I'll Be Yours

with

ADOLPHE MENJOU

Director of Photography, Hal Mohr, A.S.C.

Directed by WILLIAM A. SEITER

Produced by FELIX JACKSON

Associate Producer: Howard Christie



A NUNNALLY JOHNSON Production

Mr. Peabody and the Mermaid

From the Novel "Peabody's Mermaid"

by Guy and Constance Jones

Produced and Written for the Screen

by NUNNALLY JOHNSON



Mexican Hayride

Based on Michael Todd's Broadway Stage succes
by Herbert and Dorothy Fields

with A Galaxy of Stars headed by

BUD ABBOTT • LOU COSTELLO

Music and Lyrics by Cole Porter



BUD ABBOTT • LOU COSTELLO

Buck Privates Come Home

in TECHNICOLOR



MARIA MONTEZ • ROD CAMERON

Pirates of Monterey

with MIKHAIL RASUMNY • PHILIP REED • GILBERT ROLAND
TAMARA SHAYNE • GALE SONDERGAARD
Screenplay by Sam Hellman and Margaret Buell Wilder
Original Story by Edward T. Lowe and Bradford Ropes • Director of Photography: Hal Mohr, A.S.C.
Directed by ALFRED WERKER • Produced by PAUL MALVERN



EDNA FERBER'S

Great Son

A MICHAEL TODD Production



YVONNE DE CARLO • GEORGE BRENT

Slave Girl in TECHNICOLOR

with CARL ESMOND • ALBERT DEKKER • LOIS COLLIER
ANDY DEVINE • BRODERICK CRAWFORD • ARTHUR TREACHER
Original Screenplay Written and Produced by MICHAEL FESSIER and ERNEST PAGANO
Directed by CHARLES LAMONT



WALTER WANGER Presents

A FRITZ LANG Production

Winchester 73

in TECHNICOLOR

From a story by Stuart Lake

Produced and Directed by FRITZ LANG

A DIANA PRODUCTION

TECHNICOLOR



DEANNA DURBIN

Up in Central Park

Based on the Broadway Play by Herbert and Dorothy Fields

Music by SIGMUND ROMBERG • Lyrics by DOROTHY FIELDS

Produced by FELIX JACKSON



DOUGLAS FAIRBANKS JR.

In His Production Of

The Exile

in TECHNICOLOR

From the story "His Majesty, The King" by Cosmo Hamilton



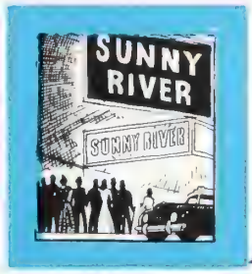
PHYLLIS CALVERT • ROBERT HUTTON

In RACHEL FIELD'S

Time Out of Mind

ELLA RAINES • EDDIE ALBERT

Directed by ROBERT SIODMAK • Produced by JANE MURFIN



JACK H. SKIRBALL and BRUCE MANNING

Present

Sunny River

in TECHNICOLOR

Based on the Broadway Play by Oscar Hammerstein II and Sigmund Romberg

Produced by JACK H. SKIRBALL



The Art of Murder

Written for the Screen by

RUTH GORDON and GARSON KANIN

author of "Over 21" ***author of "Born Yesterday"***

From these great ...the promise

DANIELE AMFITHEATROF
CHARLES BENNETT
COMPTON BENNETT
HOWARD BAY
FRANK BORZAGE
S. P. EAGLE
GILBERT EMERY
CHARLES ERSKINE
DOUGLAS FAIRBANKS Jr.
EDNA FERBER
MICHEAL FESSIER
RACHEL FIELD
HERBERT & DOROTHY FIELDS
FRED F. FINKLEHOFFE
MARTIN GABEL
RUTH GORDON
FERDE GROFE
OSCAR HAMMERSTEIN II
STUART HEISLER
MARK HELLINGER
SAM HELLMAN
JAMES HILTON
ROBERT HICHENS
FELIX JACKSON
NUNNALLY JOHNSON
GARSON KANIN
RUFUS KING
STUART LAKE

UNIVERSAL INTERNATIONAL

Creative Names of GREAT MOTION PICTURES!

FRITZ LANG
JOHN HOWARD LAWSON
MARIE BELLOC-LOWNDES
CHARLES MacARTHUR
BETTY MacDONALD
BRUCE MANNING
W. SOMERSET MAUGHAM
WILLIAM CAMERON MENZIES
JANE MURFIN
ERNEST PAGANO
DOROTHY PARKER
IRVING PICHEL
WALTER REISCH
MIKLOS ROZSA
SIGMUND ROMBERG
WILLIAM SEITER
ROBERT SIODMAK
JOSEPH SISTROM
JACK H. SKIRBALL
EDWARD SMALL
IRVING STONE
ROBERT THOEREN
MICHAEL TODD
KARL TUNBERG
ANTHONY VEILLER
WALTER WANGER
MARGARET BUELL WILDER
SAM WOOD


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THE NEW
MARK OF MERIT
IN MOTION PICTURE
ENTERTAINMENT...

'THAT BRENNAN GIRL' HAS TERRIFIC APPEAL FOR WOMEN

Rates ● ● ● — in family houses; less for metropolitan first-runs

Republic
95 minutes
James Dunn, Mona Freeman, William Marshall, June Duprez, Frank Jenks, Rosalind Ivan, Charles Arnt, Dorothy Vaughan, Bill Kennedy, Fay Helm, Lucien Littlefield, Marian Martin, Paul Harvey, Sarah Padden, Louis Jean Heydt, Edythe Elliott, James Kirkwood, Connie Leon, Chester Clute, Josephine Whittell, Jean Stevens.
Directed by Alfred Santell.

Tried-and-true "True Confessions" ingredients have been deftly woven into "That Brennan Girl" to make a superior tear-jerker which will have a terrific appeal to the women patrons. With James Dunn, a 1946 Academy Award winner, for marquee draw, this should be a strong grosser generally, particularly in naborhood and small town spots. The story, by the dependable Adela Rogers St. Johns, is woven around the exploitable characters of a hard-boiled "Stella Dallas" type of mother and her misguided, equally tough daughter. The picture has a topical World War II and post-war theme packed with sure-fire melodramatic situations and sentimental touches. Despite a rambling continuity, Director Alfred Santell has maintained interest throughout by keeping the emotional scenes at a moving instead of a maudlin level. The settings—cheap rooming houses, fly-by-night offices, a prison, etc.—are realistically dingy or sordid and the San Francisco backgrounds have been splendidly photographed.

Told by her loose-moraled mother, June Duprez, that, if she learns all the tricks, she'll never have to work for a living, 14-year-old Ziggy Brennan (Mona Freeman) is expelled from school for stealing and she soon becomes a worldly-wise young lady. Miss Freeman meets James Dunn, and is persuaded to join him in his furniture-stealing racket. A flirtation with William Marshall, a navy officer on leave, leads to romance but, even after he sees Miss Duprez at her worst, he still insists on marrying Miss Freeman. After Marshall is killed in action and Miss Duprez marries again, Miss Freeman has a baby and goes to live in a cheap rooming house. Dunn, who has served a jail term in the meantime, again meets Miss Freeman and he shows great interest in her and her baby. Left with an irresponsible "sitter" while Dunn and Miss Freeman go dancing, the baby almost chokes to death and the landlady calls the police. After Miss Freeman's baby is taken from her and placed in a children's home, Dunn quits her in disgust. Later, she finds an abandoned baby in a church and takes it under her wing. Dunn's Irish mother (Dorothy Vaughan) is instrumental in reuniting him with Miss Freeman and, when the judge reconsiders her case, he returns her infant to her.

Dunn gives a smooth, likable and generally-capable performance as the hard-boiled racketeer with a soft spot in his heart for his old Mom. However, the story centers about Mona Freeman, who is extremely attractive and does an excellent acting job — one which should put her on the road to stardom. June Duprez makes the most of her few scenes as the loose-moraled mother who starts Ziggy on her gold-digging career and Rosalind Ivan, Frank Jenks, Fay Helm and Marian Martin contribute colorful bits. However, Dorothy Vaughan struggles unsuccessfully with a thick Irish brogue as Dunn's loyal mother

YORK

'SINGIN' IN THE CORN' LOW-BUDGET CORNY VEHICLE FOR JUDY CANOVA

Rates ● ● in naborhood and rural houses only; less elsewhere

Columbia
64 minutes
Judy Canova, Allen Jenkins, Guinn "Big Boy" Williams, Alan Bridge, Charles Halton, Robert Dudley, Frances Rey, Nick Thompson, George Chesebro, Ethan Laidlaw, Mary Gordon, Frank Lackteen, Pat O'Malley, The Singing Indian Braves.
Directed by Del Lord.

This low-budget programmer is aptly named "Singin' in the Corn" for its only excuse for being is to give Judy Canova another opportunity to sing and indulge in her corny antics. In the family houses or rural spots where the mugging star is a favorite, this will probably do fairly good business, but it's n. g. for the better class houses. Actually, Miss Canova, who built up a big following through her radio programs, is a likable "Plain Jane" with a trick voice which easily reaches operatic high notes, but she deserves better vehicles than this infantile ghost town tale. While the nonsensical plot might get by in two-reeler form, it's merely a collection of oft-repeated gags, knockabout comedy and a long-drawn-out chase climax. The youngsters, at least, will get a kick out of the slapstick moments. Judy puts over "Ma, He's Making Eyes at Me" in her familiar trilling style and "An Old Love Is a True Love" is sung straight and proves what a remarkable vocal range she has. A group called The Singing Braves also offers some pleasing harmonizing at odd moments. Allen Jenkins gets a few chuckles despite his feeble material, but the rest are less than adequate.

Judy Canova, a carnival fortune-teller, inherits a quarter of a million dollars — with a string attached. She must first redeem her grandfather's reputation by returning to the Indians the desert ghost town that he stole from them many years before. With only 24 hours left to fulfill the provision of the will, Alan Bridge who becomes the beneficiary in the event of Judy's failure, exerts every effort to keep her from making the return. Bridge is determined to set up a lavish gambling casino in the ghost town and he uses ingenious devices to make the Indians believe the place is haunted — so they won't want to accept the town. Then Bridge tries to cause Judy's death but she is saved by a blundering henchman, Guinn "Big Boy" Williams, who has become enamored of her. Judy, who is psychic-minded, invokes the spirit of her dead grandfather and he returns to earth to help her. Disguised as a wealthy senorita interested in investing in the gambling casino, Judy makes Bridge admit that the stories about the place being haunted are untrue. Her disguise is discovered but, after a wild chase in a jeep, Judy makes Bridge tell the Indians the truth and she fulfills the provisions of the will in the nick of time.

LEYENDECKER

'BRINGING UP FATHER' ROWDY SLAPSTICK ABOUT JIGGS & MAGGIE

Rates ● ● as dualler in naborhood and rural houses

Monogram
60 minutes
Joe Yule, Renie Riano, George McManus, Tim Ryan, June Harrison, Wallace Chadwell, Tom Kennedy, William Frambes, Laura Treadwell, Ferris Taylor, Jack Norton, Fred Kelsey, Tom Dugan, Charles Wilson, Pat Goldin, Joe Devlin, Mike Pat Donovan.
Directed by Eddie Cline.

A rowdy slapstick farce based on the long-popular comic strip, "Bringing Up Father" is bound to have a good draw in the naborhood and family spots. Joe Yule and Renie Riano are amazingly like Jiggs and Maggie, their cartoon counterparts, and their film adventures are broadly burlesqued to amuse the unsophisticated comedy fans. Picture contains several running gags, including the sudden appearances of a well-dressed spectator who is finally revealed to be George McManus, the cartoon's creator, but the plot is weak and contains too much of Maggie's tantrums and rolling-pin wielding—which seem funnier in a four-frame comic strip than in an hour-long film. However, the episodes in Dinty Moore's, with its assortment of disreputable, beer-guzzling characters, provides many low-comedy laughs and an amusing free-for-all fight. Two typical bar-room ballads, "When the Mush Begins to Run Down Father's Vest," sung by a dilapidated quartet, and "Corned Beef and Cabbage," sung and dance by Joe Yule, the old vaudevillian and father of Mickey Rooney, who is an excellent choice for Jiggs, are also heard. Renie Riano is appropriately raucous and jittery as the socially-minded Maggie and Tim Ryan also does a good job as Dinty Moore. Jack Norton, the perennial drunk; Pat Goldin, who gets laughs without uttering a word, and Edgar Kennedy and Tom Dugan also have their comic innings. June Harrison and Wallace Chadwell, as the romantic duo, only slow up the action. With a stronger story, but keeping the same leads, this might develop into a popular program series.

Laura Treadwell, a society matron, approaches Maggie (Renie Riano) to help get an undesirable tenant evicted from their swank apartment house. It turns out to be Jiggs (Joe Yule) who can't get used to Maggie's social-climbing and prefers to spend his time in Dinty Moore's saloon. When Moore's nephew (Wallace Chadwell) designs a modern replacement for the old Tenth Avenue buildings where the saloon is located, Ferris Taylor, a contractor, gets his wife to interest Maggie in pushing a petition to condemn the valuable property. Without reading the petition, which includes a pledge to stop drinking, Jiggs gets the habitues of Dinty's to sign it. When Dinty's crowd learns the truth, Jiggs becomes an outcast until he stops an attempt by Taylor to hire thugs to start a riot and close the saloon.

YORK

'SIOUX CITY SUE' AUTRY RETURNS IN WESTERN LACKING ACTION

Rates ● ● where Autry is a favorite

Republic
69 minutes
Gene Autry, Lynne Roberts, Sterling Holloway, Richard Lane, Ralph Sanford, Ken Lundy, Helen Wallace, Pierre Watkin, LeRoy Mason, Minerva Urecal, Cass County Boys.
Directed by Frank McDonald.

This up-to-date Gene Autry is more concerned with crooning and Hollywood studio doings than with cowboy action. Autry was the top box office name among western stars before he entered the Armed Forces more than four years ago and, after two dozen reissues which have kept his name before the public, his first post-war film will do above-average business wherever the star is a favorite. The above-average supporting cast and the steady popularity of the title tune also give this entertainment value for the average naborhood dualler. However, it lacks the production flash which make the Roy Rogers musical westerns the best in their field. The story, which is a gentle satire on Hollywood's wacky production methods, has Autry being hired by a talent scout without his being aware that his voice will be used for Ding Dong Donkey, an animated cartoon. In addition to the title song, Autry warbles "Some Day You'll Want Me to Want You" and "You Stole My Heart" and several lesser numbers in his smooth croon'ng style but he only takes part in the western action for a runaway horse rescue and the climactic cattle stampede. While these scenes are exciting enough, the dyed-in-the-wool horse opera fans will complain that the early portions of the film are burdened with too much hokum comedy. Sterling Holloway has ample opportunity to put over his timid laugh routines and Richard Lane is amusing as an explosive director. Lynne Roberts makes an attractive modern heroine.

Lynne Roberts, a Hollywood talent scout searching for a singing cowboy whose voice will be used in Richard Lane's animated cartoon, Ding Dong Donkey, is about to give up in despair when she hears the crooning of Gene Autry, a cattle rancher. Because Autry needs the money to pay off his ranch-hands, he agrees to go to Hollywood. After recording various songs, Autry becomes suspicious at not appearing before a camera, so Miss Roberts persuades Lane to shoot a "fake" scene to keep Autry happy. On the day of the preview, Autry is hurt and disappointed to see a cartoon donkey, using his voice, cavorting on the screen and Miss Roberts is unable to square herself with him. Meanwhile, Pierre Watkin, studio head, sees Autry's short scene and wants to sign him up for a musical western. Autry refuses to listen to any more movie offers until Ralph Sanford, a disgrunted cowboy who was beaten up, decides to blow up a dam and drown Autry's cattle in the canyon. Miss Roberts risks her life to warn Autry to stampede his cattle herd out of the canyon. This convinces Autry that she really wants to help him and he agrees to return to Hollywood to star in "Sioux City Sue."

DENLEY

'SUSIE STEPS OUT' QUICKIE COMEDY FOR LOWER DUAL SLOT

Rates ● ● — as naborhood dualler only

United Artists (Buddy Rogers-Ralph Cohn)
65 minutes
David Bruce, Cleatus Caldwell, Howard Freeman, Ann Hunter, Grady Sutton, Margaret Dumont, Percival Vivian, Emmett Vogan, Joe Green, John Berkes, Harry Barris, Syd Saylor.
Directed by Reginald LeBorg.

This mildly entertaining programmer which intersperses slapstick comedy with song numbers is little more than a time-filler. Second of the Buddy Rogers-Ralph Cohn short features for U.A. release, "Susie Steps Out" also lacks name value and will serve only as the supporting film to a top dramatic picture in the family house. Originally called "Miss Television," this takes place in and about a television studio and gives an exaggerated picture of what set-owners can expect in the way of sight commercials. Although the lightweight plot contains a few amusing romantic mix-ups, the humor is too forced and frantic. However, the songs which fill in the slow spots include "For the Right Guy," nicely warbled by attractive Ann Hunter, and "When You're Near," crooned by David Bruce. The latter makes a good impression as a television singing star, but both Miss Hunter and Cleatus Caldwell enact their roles in amateurish fashion. Howard Freeman, as a portly "wolf" and Margaret Dumont, as his outraged wife, give capable portrayals. This is below the standard of "Little Iodine," first Rogers-Cohn featurette, which was no world-beater.

When her cello-playing father, Percival Vivian, becomes ill and is unable to play with the symphony orchestra, his 15-year-old daughter, Ann Hunter, determines to get a singing job to help support him. Vivian's other daughter, Cleatus Caldwell, works in an advertising agency where David Bruce, singing star of a television program, constantly pursues her. Dressed in her sister's clothes, Ann gets a singing spot in a night-club where Howard Freeman, head of the advertising agency, sees her and tries to date her up. Bruce, realizing that Ann is too young but unaware that she is Miss Caldwells' sister, takes her to his apartment. Of course, Miss Caldwell misunderstand's Bruce's innocent motives and matters become more complicated when Freeman's jealous wife insists he fire his attractive secretary. Ann, trying to save Miss Caldwell's job at the agency, is chosen as the "bubble girl" to sing with Bruce on Freeman's new television program. Bruce and Miss Caldwell then patch up their romance.

DENLEY

'GAS HOUSE KIDS' NEW KID GANG IN ROUGH AND TUMBLE PROGRAMMER

Rates ● ● as dualler in naborhoods and action spots

PRC Pictures
68 minutes
Robert Lowery, Billy Halop, Teala Loring, Carl Switzer, David Reed, Rocco Lanzo, Hope Landin, Ralph Dunn, Charles Wilson, Paul Bryar, Gene Stutenroth, Nannette Vallon.
Directed by Sam Newfield.

Call it "Gas House Kids" or what you will, this rough-and-tumble programmer follows the familiar slapstick pattern first laid out in the Dead End Kids and, later, the East Side Kids series. First of a possible PRC series, this is lacking in name value (only Billy Halop of the five original Dead End Kids is present), but it has enough crude humor and excitement to entertain naborhood and action patrons. Although the rehabilitation of a disabled veteran adds a topical note, the story is mostly concerned with the frantic antics of a gang of tough, but good-hearted, 'teen age youngsters living on New York's Lower East Side. Director Sam Newfield has injected the expected down-to-earth touches stemming from the friendly clashes of Irish, Jewish, Italian and Polish temperaments — always good for laughs. The climactic police vs. bandits chase will have the younger fans howling. Fortunately, the husky Halop acts his age and is especially convincing in the prize fight sequence, while Carl Switzer (remembered as the frecklefaced member of Our Gang kids) is the best of the others. Robert Lowery and Teala Loring, as a crippled war veteran and his fiancee, capably take care of the romantic chores.

Robert Lowery, a former policeman, returns from the war permanently disabled and seeks to break his engagement to Teala Loring until the latter assures him that she still loves him. However, they have no money to proceed with their pre-war plans for a chicken farm until Billy Halop, a neighborhood boy and member of the Gas House gang, determines to help them. The gang's efforts to raise the money fail until Halop stumbles on a brief case filled with a rent collector's money. Without knowing that the collector had been slugged to death by a trio of bank robbers, Halop deposits the cash and makes a down payment on the farm for Lowery. Meanwhile, the robbers waylay Halop and take him for a "ride" when he refuses to give up the money. Halop watches his opportunity and succeeds in snatching the wheel and sending the robbers' car over an embankment. He wakes up in a hospital and learns that he and his gang are suspected of murdering the rent collector. However, Halop's pals help the police to capture the real crooks and the $10,000 reward they receive is loaned to Lowery to buy his chicken farm.

YORK



Above, the lovely Dolly Madison (Ginger Rogers) appeals to the embittered Aaron Burr (David Niven) not to pursue his burning ambition to become Emperor of America. And, below, the fiery Burr engaged in one of his notorious duels.

"MAGNIFICENT DOLL"... History Made Romantic & Exciting

Producers Jack H. Skirball and Bruce Manning reached into American history to pluck one of the most colorful incidents for their picture, Magnificent Doll. With author Irving Stone adding a dash of fiction, the career of lovely Dolly Madison comes to the screen as a romantic and exciting story, highlighted by the rivalry for her affections between the man who became President of the United States, as well as her husband, and the tempestuous adventurer, Aaron Burr. Magnificent Doll is history made palatable and entertaining for mass audiences and when the central characters are played by such public favorites as Ginger Rogers, David Niven and Burgess Meredith, the film adds up to a solid box office attraction. The showman who might shy from ordinary costume pictures need have no fears about this one. For here is a romantic triangle with the future of a nation as a vital stake in its solution, swashbuckling adventure, swordplay and high melodrama.

(Continued on Next Page)



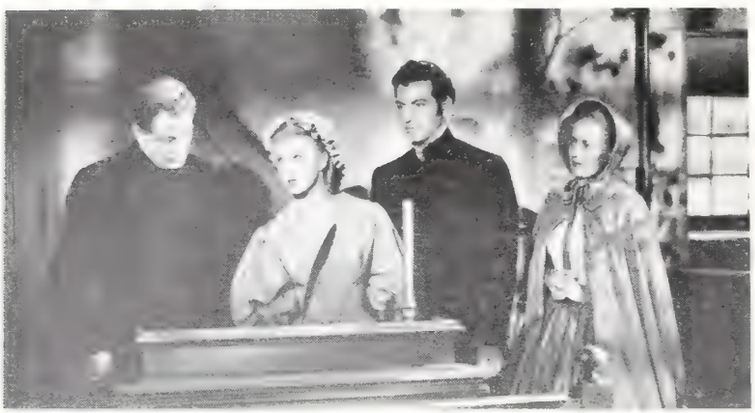
EXPLOITATION PICTURE

(Continued from Preceding Page)

"THE MAGNIFICENT DOLL"

CREDITS

A Universal-International Release (Skirball-Manning). **Produced by Jack H. Skirball.** Directed by Frank Borzage. Cast: Ginger Rogers, David Niven, Burgess Meredith, Horace McNally, Peggy Wood, Frances Williams, Robert Barrat. Original Story and Screenplay by Irving Stone. Director of Photography, Joseph Valentine, A. S. C.



1. After freeing his slaves, John Payne (Robert Barrat) gives up his Virginia plantation and moves to Philadelphia with his wife (Peggy Wood) and daughter, Dolly (Ginger Rogers) where he joins the Quaker church and arranges a "suitable" marriage for Dolly with John Todd (Horace McNally).



2. Although she doesn't even pretend to love Todd, Dolly makes him a good wife, but tragedy strikes when the plague covers Philadelphia and takes the lives of Todd and Payne after they give their aid to the stricken.



3. Almost penniless, Mrs. Payne and Dolly open their home to boarders, one of whom is Aaron Burr (David Niven), a politically ambitious firebrand, who falls violently in love with Dolly and promises to make her Empress of America.



4. Dolly attends gala fiestas with Burr and a round of dinner parties with influential politicians



5. Burr's monarchic plans are disputed by James Madison (Burgess Meredith) another boarder, who is also in love with Dolly. Torn between the two, Madison convinces Dolly of the folly of Burr's plans and she realizes that Madison is the man she must marry.



6. Burr bitterly attempts to wreck the new Republic by throwing a legal monkey wrench into the forthcoming presidential election, but is defeated. The new president, Thomas Jefferson, appoints Madison his Secretary of State and invites Dolly to become the first mistress of the newly-completed White House.



7. Burr's violence reaches its climax when his private army attempting to lay seige to Washington, is captured and he is imprisoned. About to be lynched as he faces execution, Dolly arrives in time to persuade the mob that they would be creating a martyr, and Burr leaves for Europe and oblivion,

STUDIO SIZE-UPS

Behind the Scenes of Film Production

COLUMBIA

George Macready is a recent addition to the cast of "The Swordsman," a Technicolor feature, which went into production without announcement several weeks ago. Larry Parks has the lead with Joseph H. Lewis in the director's chair. No reason was given for the secretive manner of starting the film which is now more than half completed. The story is a lavish period piece dealing with a fierce feud between two Scottish clans.

The second film in Columbia's three-year deal for two pictures annually to be made in England is "Monte Falcone." First one, already set, will be "The First Gentleman." The pictures will be made at the Nettleford studios and it is planned to use crews now established there. It has not been announced, as yet, whether Hollywood players will be exported for the chores. Production is due to start after the first of the year.

Robert Young To Produce

"Three Were Thoroughbreds" is Robert Young's first independent production with his company, Cavalier Productions. The former MGM actor is cracking off a Technicolor western as his first effort. He plays the leading role and Marguerite Chapman, who never seems to get anywhere on this lot, has been loaned to Young for the lead. The actress will be doing a role sans glamorous clothes, settings, and it might prove to be her break.

Two title changes: "The Thirteenth Hour" is the new title for "The Hunter Is a Fugitive," recent Whistler series film. "Blind Spot" is the final title for "Inside Story" which was also called "Trapped," with Chester Morris and Constance Dowling featured.

Dick Powell also started his latest at Columbia last week. This one deals with narcotic rings broken by the Treasury Dept.

EAGLE - LION

No actual shooting is scheduled for the next several weeks at this studio. Next to go will be "Repeat Performance," with Joan Leslie. This is the script that originally belonged to Producer Marion Parsonnet. When he checked off the lot and out of his contract, the studio took the situation to court to prove that all rights belonged to them. The court decided in favor of the studio, so the picture can now get under way with no legal entanglements to hamper it.

Line-up Announced

Meanwhile, Eagle-Lion's first sales meeting, held in New York last week, brought forth the initial announcement of a concrete nature about this company's program for 1947. Alfred W. Schwalberg, vice-president and general manager, stated that four features are now ready for release and a number of others in various stages of preparation.

Available already are the following, according to Schwalberg: Vera Caspary's story, "Bedelia," with Margaret Lockwood and Ian Hunter; "It's A Joke, Son!," with Kenny Delmar (Senator Claghorn); "Amy Comes Across," with Franchot Tone, Ann Richards, Tom Conway, and "The Adventuress," with Deborah Kerr. The first two pictures were screened for the delegates.

In preparation, Schwalberg reported: Zachary Scott and Louis Hayward in "Prelude to Night"; Joan Leslie in "Repeat Performance"; Louis Bromfield's "Kenny"; Vera Caspary's "Out of the Blue"; Agatha Christie's "Love from A Stranger"; "Prince Valiant," in color, from King Features' syndicated story; Peggy Goodin's prize-winning novel, "Clementine"; "Montana," in color; Arturo DeCordova in an untitled story, in color, and "The Man Without A Country."

METRO-GOLDWYN-MAYER

Many of the defeatists of the industry jumped on the story that this studio was cutting its production schedule for 1947 practically in half as the dreaded "handwriting on the wall" that everybody is talking about. It may well be an indication that the flush days are over. But studio executives insist that the reason for the reduction is, first of all, that there are now 31 completed films in the backlog. With "slower market absorption," executives feel the studio must reduce its gross production total.

At the moment, there are seven features in work, at least four of which seem destined to be in the top bracket. Set for starting within the next two months are such films as "The Hucksters," with Clark Gable; "Cass Timberlane," with Spencer Tracy; "The Pirate," with Gene Kelly and Judy Garland; "Speak to Me of Love," with Greer Garson.

Praise for 'Yearling'

With the Selznick situation still up in the air, it was only natural that it should be rumored that Metro will release "Duel In The Sun." This seems hardly likely since the studio is concentrating its one road show this year (only one is permitted annually) on "The Yearling."

Speaking of "The Yearling," this column reserves its space for production news and usually makes no effort to comment on films since that is done in other pages of Film Bulletin. But "The Yearling" is well worth double attention and comment. To Producer Sidney Franklin and Director Clarence Brown should go the highest kudos for making a picture which is certain to provide a new experience for picture goers wherever they may be. It is handsomely produced, beautifully performed and will resound with credit to the entire industry and particularly to MGM.

When MGM acquired the rights from the Jerome Kern heirs to make "Till The Clouds Roll By," they also took over re-make rights on "Roberta" and agreed to make the film. This was an early success in the Ginger Rogers-Fred Astaire series, originally. Now, Metro writers are preparing a new script and Lucille Ball is being mentioned as the possible lead for the Rogers role.

Tony Martin Released

Jerry Bresler, who was removed from his producer berth during the recent tightening up, has decided not to go to London with Ben Goetz and has accepted an offer from Universal-International.

Tony Martin, hailed last year as Metro's next big musical star, has asked for and gotten his release from the studio. He has gone East for a series of personal appearances, not the least of which will net him $10,000 for one week at the Chicago Theatre. Martin is supposed to return in July for "The Kissing Bandit," but he felt that waiting that long with no chance to do cabaret, club or theatre dates was poor business for him. Martin has all the requirements for screen success: he is good looking, has an unusually good voice and a warm personality. Yet, somehow, he just doesn't come off on film. It's one of those inexplicable things, but the parting with Metro was amicable and he undoubtedly will return for the picture in July if he is not tied up with other commitments.

MONOGRAM

With the completion of "The Guilty" and "Fall Guy," this studio has a backlog of fourteen pictures practically ready for release. This is considerably more than the usual Monogram backlog. The list includes Roy Del Ruth's "It Happened on Fifth Avenue"; "The Trap," a Charlie Chan mystery; "Mr. Hex," one of the Bowery Boys series; "Silver Stallion," a western; "Sweetheart of Sigma Chi"; "Song of the Sierras"; "Ginger"; "The California Trail," a Cisco Kid film; "Raiders of the South"; "Vacation Days"; "Rainbow Over the Rockies" and "Valley of Fear."

The next Roy Del Ruth production will be "Mr. Gideon." This will have a million dollar budget as did Del Ruth's first for this company, "Fifth Avenue." An advance exploitation program is planned for this latter film. Chappell and Company, music publishers, already are preparing to release songs from the picture to be timed with the film's release.

It looks as though Ben Glazer and Nathaniel Finston are going to beat Hal Wallis to the start in the race of Tschaikowsky films. They have set their first casting. Sir Cedric Hardwicke has been named to an important role. So far, Wallis does not have a script, so it may be that his story will conflict in no way with the Glazer-Finston "Tragic Symphony."

Jack Wrather has his second independent production ready to go since "The Guilty" is completed. It will be "Turning Point," with Bonita Granville.

STUDIO SIZE-UPS

PARAMOUNT

Paramount's schedule for 1947 is set, with from sixteen to eighteen features to be made at an approximate cost of $35,000,000. Contrary to the MGM cut, Paramount is upping its schedule by at least 25 per cent over the current year's program. In addition to the Paramount schedule, Hal Wallis will turn in three films and Pine-Thomas will make six.

Another movie in direct opposite of the Metro program is Paramount's decision to withdraw all of its reissues after the first of the year. Undoubtedly, there will be some re-issues, but these will be limited and will get the same exploitation program afforded new films with the hope that they will thus net a better return.

Sidney Biddell, a former Columbia producer who left the studio to try his hand as an independent, has signed a producing contract with Paramount. His last film at Columbia is the still un-released "Dead Reckoning," with Humphrey Bogart and Lizabeth Scott.

Tugend's Resignation A Surprise

Harry Tugend's resignation came as a complete surprise to the trade last week. Tugend has had a writing-producing deal at the studio for the past six years. No reason was given for the cancelling of the contract except that it came "by mutual consent." His last for the company was "Golden Earrings," with Ray Milland and Marlene Dietrich.

With "Saigon" (Alan Ladd-Veronica Lake) started last week, the studio goes into an end-of-the-year production spurt with three more scheduled to start before the year's end. "Road to Rio," last of the Road pictures with Crosby, Hope and Lamour, Hal Wallis' "Deadlock," and "Catalina," a Technicolor production, are the trio to start during December.

PRC

This company has now changed its name to "The New PRC" as the telephone operators inform any one who calls in by phone. Just what this impressive title change means is yet to be discerned. For, at the moment, there doesn't seem to be much about the policy or trend of the company to warrant calling it "new."

Added to the PRC release schedule is "The Outlander," a Ewing Scott production made on location in the swamp region of Florida. A special exploitation program is being planned by Arnold Stoltz.

With "Red Stallion" and "Philo Vance's Secret Mission" wound up, there is no production now going on the lot or planned for the next several weeks.

REPUBLIC

Herbert J. Yates has earned a cry of "Hear, Hear," by his recent comments re the motion pictures part in propagandizing against all the current talk of recession. Yates believes that by using the medium to buoy the spirits of people and dispel confusion and that by setting a pace of production that will stand as an example of what American industry is, motion picture makers will be offering a solid contribution to the present situation.

"The war proved that the screen is the greatest molder of public opinion in the world today," Yates said. "With proper use we can virtually turn our people to right rather than wrong thinking." Mr. Yates continued, "Republic will more than fulfill its rightful obligation to both the theater-going public and exhibitors now and in the immediate future by delivering the type of product designed to entertain and inspire..."

First of all, of course, the industry must clear the muddled and brutal labor situation, but if that could be done, Mr. Yates' idea has a good chance of being absolutely right.

Yates To Prove Point

Yates is setting an example of his faith in his own words by bringing his studio to the peak of its production potential. There are 26 pictures backlogged since May. There are three in production now and three more scheduled to start in December. Meanwhile, fifteen Republic producers are working full time on 27 pictures which are planned for early production. Plans have been set for 17 Trucolor films on the 1946-47 schedule which is an increase of four over this year's total. The studio stands on the threshold of its biggest year both in quality and quantity of film. It may well be that Mr. Yates means to prove his point.

Vice-president Allan Wilson announced last week that the studio had paid $35,000 for a Milton Ginsburg story called "Come and Get Me." Vera Ralston will be starred.

Allan Dwan has been handed the production reins on "Silver Creek, N. Y.," which was recently purchased in unpublished novel form from Ernest Lehman and Geza Herczig. No casting has been set on this yarn which deals with what happens in a small up-state New York village when $1,000 is turned loose during the depression year of 1933.

Meanwhile, production continues on three of Republic's big productions. First, the second Frank Borzage film, "Gallant Man," with Don Ameche and Catherine McLeod. Second, the Nelson Eddy-Ilona Massey musical which still has no title. And third, "Wyoming," a Vera Ralston-William Elliott special.

RKO-RADIO

J. Robert Bren has been signed by the studio to a producer's post under executive Sid Rogell. Bren, who wrote and produced "First Yank Into Tokyo" at RKO a year ago, will do his first assignment in the Mexico City studio at Churubusco. He goes down next month to start work on the film, titled "Mystery in Mexico."

William Pereira will be producing under executive Jack Gross for his next, "The River Road." No production date is set on this one which will be made from a book-of-the-month novel purchased by the studio last year.

Samuel Goldwyn dropped a slight bomb in the Hollywood conversation corners a couple of weeks ago when he said that Hollywood pictures were falling behind in the race for popularity and grosses against the British product. He stated that Hollywood has refused to progress with the times and keeps on working and re-working the same weary formulas. Walter Wanger, joined the Goldwyn opinion, and both men stated that they were going to profit by what they had seen in their recent London trips and begin changing their own approaches to picture making

Goldwyn Has 3 for '47

Producer Goldwyn has set three films for '47 production, two of which he may feel are in the progressive trend. First to come will be "The Bishop's Wife," with Cary Grant, David Niven, Teresa Wright and Monty Woolley. Still scheduled, but not cast, is "Earth and High Heaven," about which studio spokesmen have been talking for over a year. Mr. Goldwyn is still trying to get Gregory Peck for the male role.

Anthony Veiller, one of the town's finest screen writers, has joined Frank Capra and George Stevens as associate producer-writer on their Liberty Productions. The producers have three films on their schedule, but it has not been decided which of the three will come first. Meanwhile, these next two weeks should bring press and trade reviews on "It's A Wonderful Life," the first Capra product in the unit. It is reported through the grapevine that this is certain to be an important Academy contender.

John Wayne has been borrowed from Republic contract to take the leading role in Stephen Ames' Technicolor feature, "Tycoon." This is another of the RKO films to be made at the Mexican studio. Shooting starts January 6 with Richard Wallace set to direct. No feminine lead has yet been cast.

Jesse L. Lasky and Walter MacEwen, who will release their "Miracle of The Bells," through RKO, have set Quentin Reynolds and Ben Hecht to write the screenplay. The producers have ticketed their production at about two million dollars and paid the publisher and the author, Russell Janney, $100,000 plus a profit-sharing arrangement for the film rights. Three more Lasky-MacEwen productions promised for 1947 are "Intermission," "The Apple Tree" and "The Life of Caruso."

20th CENTURY-FOX

Latest rumor around town was that Felix Jackson, who recently brought his deal with Universal-International to an abrupt end, has signed a producing deal with 20th Century-Fox. No confirmation from either the studio or the producer was available at this writing.

The report here last issue that Preston Sturges was going to work at U-I for Bill Dozier was premature and the prospective deal fell through. The producer is now talking term deal with 20th Century-Fox. If details of participation and production can be settled, Sturges probably will sign a contract.

The studio has signed a ten-year leasing deals on "Lydia Bailey," a Kenneth Roberts' novel. This is the kind of deal Metro made on "The Hucksters" and is set up purely on a tax basis. The studio pays $19,350 per year for ten years at the end of which time the company can purchase full rights and copyright for an additional $10,000. The book will be a Literary Guild selection, which assures 800,000 copies of the book in sales. The studio is contributing $21,500 to the promotion program for the book. It will probably be a 1947 production.

Four Features In Work

20th has hit an unusual production peak for this time of the year with four new features started. They are: "Moss Rose," a Gene Markey production with Victor Mature, Peggy Cummins, Ethel Barrymore and Vincent Price; "The Big Heart," with John Payne and Maureen O'Hara; the Technicolor "Captain From Castile," with Tyrone Power, Cesar Romero and a new girl, Jean Peters, and "The Ghost and Mrs. Muir," with Rex Harrison and Gene Tierney.

UNITED ARTISTS

The long expected deal between United Artists and Enterprise has finally been set. No details of the deal have been announced, but it is assumed that UA will handle "Arch of Triumph" and other pictures in the domestic market while Loew's will handle the foreign distribution. Probably, two other films will be included in this arrangement.

Jules Levey has been given UA board approval to make two more features for UA release in 1946-47.

The Mary Pickford-Lester Cowan deal is on again. This time the company, called Artists Alliance, is said to be preparing four pictures running about two million dollars each, first of which is to be "One Touch of Venus." Miss Pickford has been talking about this one for more than two years, maybe this time she will really get started with Cowan's aid. In the partnership, Miss Pickford and Mr. Cowan have equal shares, with Cowan being responsible for the creation and delivery of the program. Following "One Touch of Venus" comes "Babylon Revisited," an F. Scott Fitzgerald novel; "Sorrel and Son," and "The President's Husband."

Selznick's Next Under Way

David Selznick, despite release troubles on "Duel In The Sun," is slated to start production on "The Paradine Case" momentarily. This film, which was to have started two months ago, goes on a three million dollar budget, with Alfred Hitchcock producing and directing and Gregory Peck, Ann Todd, Louis Jourdan, Ethel Barrymore, Charles Laughton and Charles Coburn in the cast.

Selznick has also assigned David Hempstead to his first chore as a Vanguard producer. It will be "Trent's Last Case," with Joseph Cotten starred.

The producer also is back again with his announcement that he will make the life story of Sarah Bernhardt, with Greta Garbo in the leading role, if he can get her. This is another one of those perennial Selznick stories which may or may not come to pass.

William Cagney, who has been out of production for over a year, announced last week that Cagney Productions will be back in full work shortly, now that the part-ownership of General Service studios has become a fact. Cagney became vice-president of the studio when he purchased a considerable interest in the ownership and management late last summer. The Cagney company will have stage space, technical equipment, office space to permit at least two pictures annually.

Audie Murphy, the most decorated hero of World War II, is under contract to the Cagneys and will be groomed for roles in forthcoming films like "A Lion Is in the Streets," "The Stray Lamb," and the recently purchased "Two Soldiers" by William Faulkner. The soldier has been given and is still being given special training under James Cagney's supervision to prepare him for his career as an actor.

With two new pictures started and Enterprise's "Other Love," added to the UA production list, this company has eight films in work. Two new starters are Sam Coslow's "Copacabana," Carmen Miranda and Groucho Marx heading the cast; Benedict Bogeaus' "Christmas Eve," with George Raft, George Brent, Randolph Scott and Joan Blondell.

UNIVERSAL - INTERNATIONAL

All rumor about Cliff Work leaving the U-I set-up can be stopped now for good. Work has just signed a new six-year contract with the company calling for his services in an advisory capacity when needed. He will continue as vice-president and a director of the company. His first job will be the handling of labor relations for the studio.

While Jane Murfin was settling her contract last week and checking off the lot, Joan Harrison was signing a new long-term producer contract on the same lot. Miss Murfin was set as the producer of "Time Out of Mind," currently shooting with Phyllis Calvert starred. Apparently, differences arose in the handling of the production and Miss Murfin asked for and got her release. Robert Siodmak is directing and temporarily, at least, the front office is guiding the production. Miss Harrison is due back from England this month and goes to work January 15. This producer made her first picture at Universal before going to RKO.

Fontaine for DeHavilland

After much pre-production exploitation, aimed to cash in on Olivia DeHavilland's high popularity at the moment, the actress has announced that she will not do the role in U-I's forthcoming production of "Ivy" as had been announced. No particular reason was given beyond the fact that she did not wish to do another role similar to the one she did in "The Dark Mirror." U-I strategists may have caught themselves a bonanza in signing Joan Fontaine for the part her sister turned down.

Joseph Sistrom has been assigned as producer on the next Durbin film. "Up In Central Park" has been delayed on the Durbin schedule because of Technicolor shortages and pile-up so what the next Durbin film will be has not been decided. But once the script is chosen, production will start immediately.

The radio tie-up between Proctor and Gamble and U-I should provide the studio with an ideal medium for exploitation of its product. For eight consecutive weeks as of November 30, the Hedda Hopper show and possibly Lux Theatre, the Screen Guild and Academy Award radio shows will be utilized. The series began with "Notorious Gentleman" on the Camay show, November 30. The second show was "The Stranger." Still to come are "So Goes My Love," "Hired Wife," "Along Came Jones," "White Tie and Tails," "Temptation" and "The Egg and I." This list includes a division of released and unfinished product and it is planned that in every case the stars of the picture will do the radio dramatization. This is the most prolonged consistent campaign of this type ever attempted and the results should be interesting.

WARNER BROS.

Paul Henreid, now at MGM making "A Love Story" with Katharine Hepburn, last week severed his contract with this studio and plans to freelance. Henreid felt, so it was stated, that he was being typed in his roles. He still has a contract with RKO for two films a year, but aside from that commitment he will be freelancing.

With six films in work and thirteen other directorial assignments already made for the 1946-47 schedule, this studio seems to be planning no curtailment from its normal production schedule for the coming year. Most important product on the future list is the series of five pictures that will come from Michael Curtiz as an independent producer. Curtiz has "The Unsuspected," "Romance in High C," "Victoria Grandolet," "The Life of Will Rogers" and "Winter Kill" on his list.

David Butler, now winding up on "My Wild Irish Rose," has "Silver Lining," "Tomorrow Is Another Day" and "The Wall Flower." Raoul Walsh is scheduled for "The Frontiersman" and "The Adventures of Don Juan." Don Siegel will do "The Iron Gate." John Huston has "Treasure of the Sierra Madre" and John Van Druten will direct "Voice of the Turtle."

New starter last week was "The Unfaithful," with Ann Sheridan, Zachary Scott and Lew Ayres in top roles, Vincent Sherman directing and Jerry Wald producing.

Another film scheduled for production is "The Scandalous," which will co-star Lew Ayres and Lauren Bacall with James Kern directing. This one is on the Wald production schedule and probably will not go until March.

MISCELLANEOUS INDEPENDENTS

Rumors went around Hollywood recently that Screen Guild Productions was being bought out by Sandy Adler, a Detroit promoter. These rumors were formally denied by President John J. Jones in a formal statement to the press. Mr. Jones denied that Adler had any interest in the company or that he would buy any share in the company. He further denied any connection of the Adler group with William Berke, who is now producing and directing for Screen Arts Pictures and Affiliated Productions, whose product Screen Guild releases.

In production for the S-G are "Buffalo Bill Rides Again" (Richard Arlen-Jennifer Holt) and "The Bells of San Fernando" (Donald Woods-Gloria Warren).

PRODUCTION & RELEASE RECORD

DECEMBER 9, 1946

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the running time in States where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (C) denotes Cinecolor.

COLUMBIA

1946-47 Features	Completed (24)	In Production (3)
Westerns	Completed (12)	In Production (2)
Serials	Completed (1)	In Production (1)
1945-46 Features	Completed (44)	In Production (0)
Westerns	Completed (15)	In Production (0)
Serials	Completed (4)	In Production (0)

NEW PRODUCTIONS

THE SWORDSMAN (T)
Period Adventure—Started November 1
Cast: Larry Parks, Ellen Drew, George Macready, Edgar Buchanan, Ray Collins, Marc Platt, Michael Duane.
Director: Joseph H. Lewis Producer: Burt Kelly
Story: Not available. See next issue.

THREE WERE THOROUGHBREDS (T)
Western—Started November 26
Cast: Robert Young, Willard Parker, Marguerite Chapman, Akim Tamiroff.
Director: George Sherman Producer: Eugene B. Rodney
Story: A man pursues two murderers, finds mine map and is accused of murder himself. Meanwhile, he breeds a thoroughbred horse and races him to victory and ultimately clears his name and saves the mine for the girl he loves.

ASSIGNED TO TREASURY
Adventure—Started November 30
Cast: Dick Powell, Maylia, Ludwig Donath, Vladimir Sokoloff.
Director: Robert Stevenson Producer: Sidney Buchman
Story: A fictionalized exposition of how the Treasury Department breaks up narcotic rings.

KING OF WILD HORSES
Western—Started November 5
Cast: Preston Foster, Gail Patrick, Guinn (Big Boy) Williams, Billy Sheffield, Patti Brady, Robert (Buzz) Henry.
Director: George Archainbaud Producer: Ted Richmond
Story: A boy returns to his father's ranch, afraid of horses. He is saved by a wild horse and his fear is cured.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Jack Armstrong	Hart-LaPlanche	11-25			
King of Wild Horses	Foster-Patrick	12-9			
Lady from Shanghai, The	Hayworth-Welles	10-14			
COMPLETED —— 1946-47 ——					
Alias Mr. Twilight	Duane-Marshall	9-16			
Betty Co-ed (71)	Porter-Mills	8-19	11-28	824	
Blondie's Big Moment	Singleton-Lake	8-19			
Blondie's Holiday	Lake-Singleton	11-25			
Boston Blackie and the Law (69)	Morris-Marshall	8-19	12-12		11-25
Blondie Knows Best (69)	Singleton-Lake	4-1	10-17	806	9-30
Cigarette Girl	Brooks-Lloyd	9-30			
Crime Doctor's Manhunt, The (61)	Baxter-Drew	5-27	10-24	816	10-14
Dead Reckoning	Bogart-L. Scott	6-24			
Down To Earth (T)	Hayworth-Parks	4-15			
Fighting Frontiersman (61)	Starrett-Burnette	12-19			
Framed	Ford-Carter	9-30			
Details under title: They Walk Alone					
Guilt of Janet Ames	Russell-Douglas	7-22			
Details under title: My Empty Heart					
Hunter Is A Fugitive, The	Dix-Morley	10-14			
Inside Story	Morris-Dowling	9-30			
Jolson Story, The (T) (128)	Parks-Keyes	11-12			9-30
Johnny O'Clock	Powell-Keys	7-8			
Landrush (53)	Starrett-Burnette	11-26	10-17	861	9-30
Last of The Redmen	Hall-Ankers	9-16			
Law of The Canyon	Starrett-Burnette	10-28			
Lone Hand Texan	Starrett-Burnette	10-14			
Lone Star Moonlight	Curtis-Barton	8-19	11-14		
Lone Wolf in Mexico, The	Mohr-Ryan	9-16			
Details under title: Lone Wolf's Invitation to Murder					
Millie's Daughter	George-Nelson	10-28			
Mr. District Attorney	O'Keefe-Chapman	8-5			
Over The Santa Fe Trail	Curtis-Holt	9-2			
Prairie Raiders	Starrett-Saunders	11-11			
Return of Monte Cristo, The (91)	Hayward-Britton	7-8			
Singin' In the Corn (66)	Canova-Jenkins	12-26			
Son of The Guardsman (Serial)	Kennedy-Shaw	7-22			
Secret of The Whistler (65)	Dix-Brooks	7-22	11-7		11-25
So Dark the Night (70)	Geray-Cheirel	12-10	10-10	805	9-16
Stranger from Ponca City	Starrett-Burnette	11-25			
Terror Trail (56)	Starrett-Burnette	10-29	11-21	862	12-9
Twin Sombreros (C)	Scott-Britton	9-30			
West of Dodge City	Starrett-Burnette	9-30			
—— 1945-46 ——					
Bandit of Sherwood Forest (T) (87)	Wilde-Louise	4-2	2-21	7004	4-15
Blondie's Lucky Day (69)	Lake-Singleton	10-15	4-4	7020	7-8
Chick Carter, Detective (Serial)	Talbot-Blake	7-11		7180	
Cowboy Blues (65)	Curtis-Donnell	4-29	7-18	7223	
Dangerous Business (59)	Tucker-Merrick	3-18	6-20	7037	9-2
Details under title: Power of Attorney					
Desert Horseman, The (54)	Starrett-Burnette	9-3	7-11	7209	
Details under title: Phantom of the Desert					
Devil's Mask, The (66)	Louise-Bannon	2-18	5-23	7026	8-5
Frontier Gunlaw (59)	Starrett-Taylor	1-31		7204	
Gallant Journey (85)	Ford-Blair	3-18	9-24	7002	10-28
Galloping Thunder (54)	Starrett-Burnette	7-9	4-25	7207	
Gentleman Misbehaves, The (74)	Massen-Stanton	11-12	2-28	7034	6-10
Details under title: Lullaby of Broadway					
Gilda (110)	Hayworth-Ford	9-17	4-25	7001	4-1
Gunning for Vengeance (56)	Starrett-Adair	6-25	3-21	7206	
Details under title: Burning the Trail					
Heading West (56)	Starrett-Houck	10-1	8-17	7210	
Details under title: Massacre Mesa					
Hop Harrigan (Serial)	Bakewell-Holt	2-18	3-28	7160	
It's Great To Be Young (68)	Brooks-Stanton	6-10	9-12	7038	
Jungle Raiders (Serial)	Richmond-Berg	8-6	9-14	7120	
Just Before Dawn (65)	Baxter-Barrie	11-26	3-1	7021	5-13
Kiss and Tell (90)	Temple-Abel	2-5	10-18	7101	
Man Who Dared (66)	Brooks-Macready	3-4	5-30	7040	
Details under title: One Life Too Many					
Mysterious Intruder, The (62)	Dix-Blake	12-24	4-11	7025	5-13
Details under title: Murder Is Unpredictable					
Night Editor (67)	Gargan-Carter	1-7	4-18	7023	5-27
Notorious Lone Wolf, The (64)	Mohr-Carter	11-12	2-14	7028	4-15
Details under title: Lone Wolf on Broadway					
Perilous Holiday (89)	O'Brien-Warrick	10-15	3-21	7008	7-8
Personality Kid, The (68)	Louise-Duane	5-13	8-10	7039	9-30
Details under title: His Face Was Their Fortune					
Phantom Thief, The (65)	Morris-Donnell	1-21	5-2	7031	9-2
Details under title: Boston Blackie's Private Ghost					
Prison Ship (60)	Lowery-Foch	8-20	11-15	7036	
Renegades (T) (88)	Keyes-Parker	6-11	6-13	7003	6-10
Details under title: The Kansan					
Return of Rusty, The (64)	Donaldson-Dennis	4-1	6-27	7032	
Roaring Rangers (55)	Starrett-Burnette	6-11	2-14	7205	
Details under title: Powder River					
Shadowed (70)	Louise-Dunne	6-24	9-26	7041	
Details under title: The Gloved Hand					
Sing While You Dance (73)	Drew-Stanton	4-29	7-25	7033	
Singing On The Trail	Curtis-Donnell	5-27	9-12	7224	
Talk About A Lady (71)	Falkenburg-Tucker	12-24	3-28	7016	
That Texas Jamboree (67)	Curtis-Donnell	12-24	5-16	7222	
Thrill of Brazil (91)	Keyes-Wynn	4-29	9-30	7006	
Details under title: Rio					
Throw a Saddle on a Star (67)	Curtis-Roberts	12-10	3-21	7221	
(Details under title: Smoky River Serenade)					
Two-Fisted Stranger (51)	Starrett-Burnette	3-20	5-30	7208	
Unknown, The (70)	Morley-Bannon	4-1	7-4	7027	9-16
Details under title: The Coffin					
Walls Came Tumbling Down, The (82)	Bowman-Chapman	12-24	6-7	7011	9-16
Who's Guilty? (Serial)	Kent-Ward	10-15	12-13	7140	

EAGLE-LION

1946-47 Features	Completed (4)	In Production (0)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED					
Amy Comes Across	Tone-Richards	10-28			
Details under title: Alias the Bride					
Bedalia	Lockwood-Hunter	Foreign			
I See a Dark Stranger	Kerr-Howard	Foreign			
It's A Joke, Son	Delmar-Merkel	8-6			

METRO-GOLDWYN-MAYER

1946-47 Features	Completed (26)	In Production (7)
1946-47 Features	Completed (27)	In Production (8)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Birds and The Bees, The (T)	MacDonald-Iturbi	11-25			
Green Dolphin Street	Turner-Heflin	9-30			
Cynthia's Secret	Barrymore-Bremer	10-28			
Details under title: The Personal Touch					
Love Story, A	Hepburn-Henreid	11-25			
Details under title: Life's for The Loving					
Romance of Rosy Ridge	Johnson-Leigh	9-30			
Rich Full Life, The	Taylor-Murphy	11-25			
Undercover Maisie	Sothern-Nelson	11-11			
—— 1946-47 ——					
Arnelo Affair, The	Hodiak-Gifford	8-6			

Beginning Or The End ..... Barrymore-Donlevy ..5-27.....
Cockeyed Miracle, The (81) ..... Morgan-Totter .....1-7....Oct....703...7-22
Details under title: But Not Goodbye
Fiesta (T) ..... Williams-Carroll ..12-24.....702.....
Gallant Bess (Cinecolor) (98) ..... Thompson-Tobias ..10-29.....9-30
Details under title: Star from Heaven
High Barbaree ..... Johnson-Allyson ...5-27.....
Holiday In Mexico (T) (127) ..... Pidgeon-Massey ....9-17.....701....8-5
It Happened In Brooklyn ..... Sinatra-Grayson ....8-6.....
Little Mr. Jim (92) ..... Jenkins-Gifford ...10-29.....6-10
Lady In The Lake (103) ..... Montgomery-Totter ..5-27.....12-9
Love Laughs at Andy Hardy (93) ..... Rooney-Granville ...5-13.....12-9
Merton of The Movies ..... Skelton-O'Brien ....9-2.....
Mighty McGurk, The (85) ..... Beery-MacMahon ...5-13.....11-25
My Brother Talks to Horses (93) ..... Lawford-Jenkins .....4-1.....11-25
No Leave, No Love (117) ..... Johnson-Kirkwood ..10-1....Oct....704....9-2
Woman of My Own, A ..... Garson-Hart .....4-1.....
Secret Heart, The (97) ..... Colbert-Pidgeon ....6-10.....12-9
Sea of Grass ..... Tracy-Hepburn .....7-8.....
Show-Off, The (84) ..... Skelton-Maxwell ....3-4.....8-19
Summer Holiday ..... Rooney-DeHaven ....7-8.....
Tenth Avenue Angel ..... O'Brien-Murphy .....4-1.....
This Time for Keeps (T) (120) ..... Williams-Melchior ...8-6.....
Till The Clouds Roll By (T) (135) ..... Garland-Walker ...12-24.....11-25
To Kiss and To Keep ..... Kelly-McDonald ....8-6.....
Two Smart People (93) ..... Ball-Hodiak .....10-1....Nov.....6-10
Undercurrent (111) ..... Taylor-Hepburn ....3-4....Nov.....10-14
Details under title: You Were There
Unfinished Dance, The ..... O'Brien-Charisse ...7-22.....
Details under title: Ballerina
Yearling, The (T) (134) ..... Peck-Jarman .....8-20.....12-9

REPRINTS

Boom Town ..... Gable-Tracy .....
Captains Courageous (116) ..... Tracy-Bartholomew 9-2
Great Waltz ..... Rainer-Gravet .....
Rage in Heaven (82) ..... Bergman-Montgomery .....Oct.....9-2

COMPLETED —— 1945-46 ——

BLOCK NO. FIFTEEN

Letter for Evie, A (89) ..... Hunt-Carroll .....6-11...1-46....614..12-10
Harvey Girls, The (T) (101) ..... Garland-Hodiak ....1-22...1-46....611....1-7
Portrait of Maria (76) ..... Del Rio-Armendariz Foreign...1-46....612....1-7
Sailor Takes a Wife (91) ..... Walker-Allyson .....4-2...1-46....615....1-7
Up Goes Maisie (89) ..... Sothern-Murphy ...8-20...1-46....613....1-7

BLOCK NO. SIXTEEN

Bad Bascomb (112) ..... Beery-O'Brien .....4-46....619...2-18
Hoodlum Saint (91) ..... Powell-Williams ....7-9...4-46....618...2-18
Last Chance, The (105) ..... Foreign...4-46....621..12-10
Postman Always Rings Twice, The (113) ... Turner-Garfield ....6-25...4-46....620...3-18
Two Sisters From Boston (112) ..... Allyson-Lawford ....7-9...4-46....622...3-18

BLOCK NO. SEVENTEEN

Boys' Ranch (88) ..... Craig-Jenkins .....8-6...7-46....625...5-13
Courage of Lassie (T) (93) ..... E. Taylor-Lassie ...9-18...8-46....626..5-13
Details under title: Hold High the Torch
Faithful in My Fashion (81) ..... Reed-Drake .....1-7...8-46....627...6-24
Three Wise Fools (90) ..... O'Brien-Barrymore .11-26...8-46....628...6-24

SPECIALS

Adventure (129) .....
Details under title: This Strange Adventure Gable-Garson .....6-11...3-46....616..12-24
Easy To Wed (T) (117) ..... Ball-Johnson .....2-19...7-46....624...4-15
Green Years, The (127) ..... Coburn-Drake .....9-3...7-46....623...3-18
Weekend at the Waldorf (130) ..... Turner-Johnson ...11-27..10-45....605...7-23
Ziegfeld Follies (T) (110) ..... Astaire-Ball .....5-1...3-46....617...1-21

MONOGRAM

1946-47 Features		Completed (14)	In Production (0)
Westerns		Completed (5)	In Production (1)
1945-46 Features	(34)	Completed (33)	In Production (0)
Westerns	(12)	Completed (12)	In Production (0)

NEW PRODUCTIONS

DRIFTING THROUGH

Western—Started November 13
Cast: Jimmy Wakely, Lee (Lasses) White, Kay Morley.
Director: Ford Beebe Producer: Barney Sarecky
Story: Not available. See next issue.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.

COMPLETED —— 1946-47 ——

Bringing Up Father (68) ..... Yule-McManus ..6-24..11-23....604.....
Cisco and The Angel ..... Roland-Loring ...10-14...1-11.....
Dangerous Money ..... Toler-Young .....6-24..10-12....603.....
Details under title: Hot Money
Decoy (76) ..... Gillie-Norris .....5-13...9-14....601..11-25
Fall Guy ..... Penn-Loring .....11-25.....
Gentleman Joe Palooka ..... Errol-Kirkwood ...6-10...10-5....602.....
Guilty, The ..... Granville-Castle ...11-25.....
Ginger ..... Albertson-Reed .....9-2....1-4.....
Mr. Hex ..... Gorcey-Robbins .....9-2....12-7.....
Raiders of the South ..... Brown-Hatton .....9-2.....
Details under title: Draw When You're Ready
Rainbow Over The Rockies ..... Wakely-Stirling ....8-19.....
Silver Stallion ..... Sharpe-Mason ...Reissue..12-14.....
Song of The Sierras ..... Wakely-Carlin ....8-19..12-28....681.....
Sweetheart of Sigma Chi ..... Reagan-Knox .....7-22..12-21....606.....
Suspense (101) ..... Belita-Moore ....10-29...6-15....699...4-15
Details under title: Glamour Girl
Teen-agers Go West ..... Stewart-Preisser ..10-28.....
Trap, The ..... Toler-Chandler ....8-19..11-30....607.....
Wife Wanted ..... Francis-Shayne ....6-24...11-2....605.....

—— 1945-46 ——

Beauty and the Bandit ..... Roland-Ames .....8-5..10-26....531.....
Details under title: Cisco Kid No. 3
Allotment Wives (80) ..... Francis-Kelly .....6-25..12-24....505..12-10
Behind the Mask (67) ..... Richmond-Reed ...10-29...5-11....526.....
Details under title: The Shadow's Shadow
Below The Deadline (65) ..... Douglas-Ames ....4-29....8-3....520.....
Details under title: Jumpin' Joe
Black Market Babies (71) ..... Richmond-Hayes ..3-18....6-1....508.....
Border Bandits (57) ..... Brown-Hatton .....8-20...1-12....565.....
Bowery Bombshell ..... Gorcey-Hall .....4-15...7-20....511.....
Details under title: Hot Money
Dark Alibi (65) ..... Toler-Lorring ....12-24...5-25....519.....
Don't Gamble With Strangers (68) ..... Richmond-Hayes ...3-18...6-22....508...9-30
Details under title: Charlie Chan at Alcatraz
Face of Marble, The (72) ..... Carradine-Drake ..10-15....2-2....528.....
Fear (68) ..... Cookson-William ...7-23....3-2....507.....
Details under title: Suspense
Freddie Steps Out (75) ..... Stewart-Preisser ...3-18...6-29....515....7-8
Details under title: High School Scandals
Gentlemen from Texas, The (60) ..... Brown-Hatton ....3-18....6-8....562.....
Details under title: The Fighting Texans
Gay Cavalier, The (65) ..... Roland-Ames ....12-24...3-30....529.....
Haunted Mine, The (52) ..... Brown-Hatton ...10-29....3-2....566.....
High School Hero ..... Stewart-Preisser ...6-10....9-7....517.....
In Fast Company (63) ..... Gorcey-Hall .....2-18...6-22....510...8-19
Details under title: In High Gear
Joe Palooka, Champ (70) ..... Kirkwood-Knox ...12-24...5-28....502...4-29
Junior Prom (69) ..... Stewart-Preisser ..11-26...5-10....514...5-13
Details under title: High School Kids
Live Wires (65) ..... Gorcey-Drake .....10-1...1-12....509.....
Details under title: Stepping Around
Lonesome Trail (55) ..... Wakely-White ....9-17...12-8....561.....
Details under title: On The Cherokee Trail
Missing Lady, The (60) ..... Richmond-Reef ....4-29...8-17....525.....
Details under title: Jade Lady
Moon Over Montana ..... Wakely-Holt .....12-10..2-16....572...
Red Dragon, The (64) ..... Toler-Fong .....9-17....2-9....513...4-15
Details under title: Charlie Chan in Mexico
Shadows On The Range (57) ..... Brown-Hatton ....5-13....8-3....567.....
Details under title: Roaring Range
Shadows Over Chinatown (64) ..... Toler-Young .....4-1...7-27....518..10-28
Details under title Corpus Delicti
South of Monterey (63) ..... Roland-Riordan ...4-15...7-13....530.....
Details under title: Romance of the Rancho
Shadow Returns, The (61) ..... Richmond-Reed ...10-29...2-16....527.....
Silver Range, The ..... Brown-Hatton ....7-22...11-2....563.....
Details under title: The Silver Trail
Spook Busters (68) ..... Gorcey-Hall .....5-27..8-24....512.....
Details under title: The Shadow
Strange Mr. Gregory, The (63) ..... Lowe-Rogers .....6-25....1-2...516...3-18
Details under title: Gregory
Sunbonnet Sue (90) ..... Regan-Storm .....5-14..1-10...501..10-15
Strange Voyage (61) ..... Albert-Taylor .....7-6....521...8-19
Swing Parade of 1946 (75) ..... Storm-Reagan .....8-6...3-16....503....9-2
Trail to Mexico ..... Wakely-White ....4-29...6-20....574.....
Trigger Finger ..... Brown-Hatton .....6-24...9-21....568.....
Under Arizona Skies ..... Brown-Hatton .....2-4...4-27....561.....
Details under title: Code of The Drifter
West of The Alamo ..... Wakely-White .....2-4...4-20....573.....

PARAMOUNT

1946-47 Features		Completed (28)	In Production (3)
1945-46 Features		Completed (25)	In Production (0)

NEW PRODUCTIONS

SAIGON

Romantic Adventure—Started November 29
Cast: Alan Ladd, Veronica Lake, Douglas Dick, Richard Conte, Morris Carnovsky, Luis Van Rooten, Wally Cassell, Luther Adler.
Director: Leslie Fenton Producer: P. J. Wolfson
Story: British officer and American woman find adventure in China under Japanese occupation.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.

IN PRODUCTION

Blaze of Noon ..... Baxter-Holden ....11-11.....
Variety Girl ..... Hatcher-Kelley ...11-11.....

—— 1946-47 ——

COMPLETED

BLOCK NO. ONE

Big Town ..... Reed-Brooke .....12-24.....
Blue Skies (T) (107) ..... Crosby-Astaire .....8-6 12-27..... 9-30
Cross My Heart (83) ..... Hutton-Tufts .....1-8.....11-25
Details under title: Too Good To Be True
Perfect Marriage, The (87) ..... Young-Niven .....1-21.....11-25
Two Years Before the Mast (98) ..... Ladd-Donlevy .....5-1..11-22.....9-2

NOT DESIGNATED

Adventure Island (C) ..... Calhoun-Fleming ...9-30.....
Big Haircut, The ..... Ladd-Lamour .....9-16.....
Calcutta ..... Ladd-Russell .....7-9.....
California (T) ..... Stanwyck-Milland .12-10.....
Danger Street ..... Lowery-Withers .....
Dear Ruth ..... Caulfield-Holden ....9-2.....
Desert Fury (T) ..... Scott-Hodiak .....9-2.....
Details under title: Desert Town
Easy Come, Easy Go ..... Tufts-Fitzgerald ..10-29.....
Details under title: Third Avenue
Emperor Waltz, The (T) ..... Crosby-Fontaine ....6-24.....
Fear In The Night ..... Kelly-York .....4-29.....
Golden Earrings ..... Milland-Dietrich ...8-19.....
I Cover Big Town ..... Reed-Brooke .....6-10.....
Imperfect Lady, The ..... Wright-Milland ....10-1.....
Details under title: Take This Woman
Jungle Flight ..... Lowery-Savage ....6-24.....
Ladies' Man ..... Bracken-Welles ....11-26.....
My Favorite Brunette ..... Hope-Lamour .....7-22.....
Perils of Pauline (T) ..... Hutton-Lund .....3-18.....
Seven Were Saved ..... Denning-Craig .....4-1.....
Suddenly It's Spring ..... MacMurray-Goddard .....3-18.....
Trouble With Women, The ..... Milland-Wright ....6-11.....
Unconquered (T) ..... Cooper-Goddard ....8-19.....
Welcome Stranger ..... Crosby-Caulfield .....3-18.....
Where There's Life ..... Hope-Hasso .....4-15.....

REISSUES

Jungle Princess, The ..... Lamour-Milland ..... 9-1.....
Plainsman, The ..... Cooper-Arthur ..... 9-1.....

COMPLETED —— 1945-46 ——

BLOCK NO. THREE

Masquerade In Mexico (96) ..... Lamour-Cordova .....1-8...2-22...4512..12-10
Miss Susie Slagle's (87) ..... Tufts-Lake .....9-18...3-8...4513..12-10
Tokyo Rose (66) ..... Barr-Massen .....2-8...4511..12-10

BLOCK NO. FOUR

Blue Dahlia, The (99)	Ladd-Lake	4-2	4-19	4518	2-18
They Made Me A Killer (65)	Lowery-Britton	7-9	5-3	4517	2-18
Virginian, The (T) (90)	McCrea-Britton	11-13	4-5	4516	2-18
Well-Groomed Bride, The (75)	Millard-deHavilland	2-19	5-17	4519	2-18

BLOCK NO. FIVE

Bride Wore Boots, The (82)	Stanwyck-Cummings	8-6	5-31	4521	4-1
Hot Cargo (57)	Rogers-Reed		6-28	4523	3-18
Our Hearts Were Growing Up (122)	Donlevy-Russell	3-5	6-14	4522	4-1
To Each His Own (122)	deHavilland-Lund	7-9	7-5	4524	3-18

BLOCK NO. SIX

O. S. S. (107)	Ladd-Fitzgerald	2-18	7-26	4526	5-13
Searching Wind, The (108)	Young Sidney	1-21	8-9	4527	5-13
Strange Love of Martha Ivers (116)	Stanwyck-Heflin	10-15	9-13	4528	5-13
Details under title: Love Lies Bleeding					
Swamp Fire (70)	Weissmuller-Grey	11-12	9-6	4529	5-13

SPECIALS

Monsieur Beaucaire (T) (93)	Hope-Caulfield	9-17	8-30	4532	5-27
Road to Utopia, The (90)	Crosby-Hope-Lamour	12-13	3-22	4531	12-10

PRC

1946-47 Features	(23)	Completed (10)	In Production (0)
Westerns	(14)	Completed (5)	In Production (0)
1945-46 Features		Completed (20)	In Production (0)
Westerns		Completed (16)	In Production (0)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED —— 1946-47 ——					
Born To Speed	Sands-Wall	8-19			
Details under Eagle-Lion heading					
Brute Man, The (58)	Hatton-Adams	11-26	10-1		11-25
Details under Universal Release Chart					
Corpse Came Calling, The	Beaumont-Walker	10-28			
Devil On Wheels, The	Coleman-Reed	10-29	9-23		10-14
Driftin' River (55)	Dean-Ates	7-22	10-1		11-11
Her Sister's Secret (85)	Coleman-Reed	10-29	9-23		10-14
Outlaws of the Plains (56)	Crabbe-St. John		9-22		12-9
Outlander, The	Pendleton-Whipper				
Philo Vance's Secret Mission	Curtis-Austin	11-25			
Philo Vance's Gamble	Curtis-Ryan	10-14			
Red Stallion (C)	Paige-Nash	10-14			
Return of Rin-Tin-Tin, The (V)	Rin-Tin-Tin-Woods	9-16			
Stars Over Texas	Dean Ates	9-16	11-18		
Tumbleweed Trail	Dean-Ates	9-2			
Wild West	Dean-Ates	5-27	11-1		
Details under title: Melody Round-Up					
—— 1945-46 ——					
Accomplice (68)	Arlen-Borg		9-29		10-28
Ambush Trail (58)	Steele-Saylor		2-17		
Avalanche (68)	Cabot-Borg	3-4	6-20		5-21
Blonde For A Day (67)	Beaumont-Walker	5-3	8-22		8-19
Details under title: Blondes On the Loose					
Caravan Trail, The (Cinecolor) (65)	Dean-Carlin	10-1	4-20		4-29
Club Havana (62)	Lindsay-Neal	5-28	10-23		11-26
Colorado Serenade (68)	Dean-Ates		6-30		
Danny Boy (66)	Henry-Johnson	8-6	1-8		
Detour (69)	Savage-Neal	6-25	11-30		12-24
Devil Bat's Daughter	LaPlanche-James	1-21	4-15		
Don Ricardo Returns	Colby-Isabelita	8-19	10-21		
Down Missouri Way (74)	O'Driscoll-Wright	4-29	8-15		11-11
Details under title: Missouri Hayride					
Enchanted Forest, The (Cinecolor) (80)	Lowe-Joyce	1-22	12-8		10-1
Flying Serpent, The (60)	Lewis-Kramer	9-3	2-20		2-18
Gas House Kids (68)	Halop-Lowery	8-19	10-14		
Gentlemen with Guns	Crabbe-St. John	1-21	3-27		
Ghost of Hidden Valley	Crabbe-St. John	4-29	6-3		
How Do You Do? (83)	Gordon-Windsor	8-6	12-24		11-26
I Ring Doorbells (67)	Shayne-Gwynne	10-2	2-25		9-16
Lady Chaser	Lowery-Savage	9-2	10-21		
Details under title: Lady Killer					
Larceny in Her Heart (68)	Beaumont-Walker	3-18	7-10		6-10
Details under title: Crime in The Night					
Lighthouse	Litel-Lang	9-30	11-1		
Lightning Raiders (61)	Crabbe-St. John	10-15	1-7		
Mask of Diijon (73)	Von Stroheim-Bates	11-26	4-9		8-19
Murder Is My Business (65)	Beaumont-Walker	12-26	4-10		5-13
Navajo Kid (59)	Steele-Saylor	10-15	11-21		
Overland Riders (54)	Crabbe-St. John	6-24	8-21		10-14
Details under title: Buster Crabbe No. 8					
Prairie Badmen	Crabbe-St John	4-29	7-17		
Details under title: Dangerous Men					
Prairie Rustlers (55)	Crabbe-St. John	9-17	11-7		
Details under title: Buster Crabbe No. 1					
Queen of Burlesque (67)	Ankers-Young	4-1	7-24		8-5
Romance of the West (60)	Dean-Barton	8-6	3-20		11-11
Secrets of A Sorority Girl	Ware-Vallin		8-1		9-16
Six Gun Man (60)	Steele-Carlin	10-29	2-1		
Details under title: Six-Gun For Hire					
Strange Holiday (61)	Rains-Holden		9-2		9-30
Strangler of The Swamp (60)	LaPlanche-Edwards	9-3	1-1		
Terrors On Horseback (54)	Crabbe - St. John	1-21	8-14		
Thunder Town (57)	Steele-Saylor	12-10	4-10		
Details under title: Man Without a Gun					
Wife of Monte Cristo, The (81)	Loder-Aubert	8-6	4-23		4-1

REPUBLIC

1946-47 Features		Completed (12)	In Production (3)
Westerns		Completed (7)	In Production (0)
Serials		Completed (0)	In Production (0)
1945-46 Features	(40)	Completed (38)	In Production (0)
Westerns	(16)	Completed (23)	In Production (0)
Serials	(4)	Completed (4)	In Production (0)

NEW PRODUCTIONS

MARSHAL OF CRIPPLED CREEK

(Other Details, November 25)

Story: Discovery of gold turns village into lawless boom town. When U.S. Marshal is killed, Red Ryder takes over and routes the bandits

RELEASE CHART

IN PRODUCTION

Gallant Man	Ameche-McLeod	11-11			
Untitled	Eddy-Massey	11-25			
Wyoming	Elliott-Ralston	11-25			

Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED —— 1946-47 ——					
Affairs of Geraldine	Withers-Withers	1-21	11-18	603	
Details under title: Lonely Hearts Club					
Angel and the Badman, The	Wayne-Russell	4-29			
Details under title: Angel and the Outlaw					
Apache Rose	Rogers-Evans	9-2			
Calendar Girl	Frazee-Marshall	7-8			
Heldorado	Rogers-Evans	7-22			
Hit Parade, The	Albert-Moore	9-16			
Magnificent Rogue, The	Roberts-Douglas	7-8	10-15		
Fabulous Suzanne, The	Britton-Vallee	3-18	12-15	604	
I've Always Loved You (T) (117)	McLeod-Dorn	8-20		601	9-30
Details under title: Concerto					
Oregon Trail Scouts	Lane-Wentworth	9-2			
Marshal of Crippled Creek	Lane-Wentworth	11-25			
Outlaw of Sioux City	Lane-Stewart	10-14			
Pilgrim Lady, The	Mara-Douglas	3-18	12-22		
Details under title: The Inner Circle					
Sioux City Sue (69)	Autry-Roberts	6-24	11-21		
Spoilers of The North	Kelly-Booth	8-19			
That Brennan Girl (95)	Dunn-Freeman	5-13	12-23		12-9
That's My Girl (Trucolor)	Barry-Roberts	8-6			
Trail To San Antone	Autry-Stewart	8-19			
Web of Danger	Mara-O'Flynn	10-28			
Winter Wonderland	Roberts-Drake	5-[illegible]			
Details under title: Snow Cinderella					
—— 1945-46 ——					
Alias Billy The Kid (56)	Carson-Stewart	12-24	4-17	555	
California Gold Rush (56)	Elliott-Fleming	4-30	2-4	565	
Cat Man of Paris, The (65)	Osmond-Aubert	10-1	4-20	514	
Conquest of Cheyenne (56)	Elliott-Fleming	10-29	7-22	568	
Crime of the Century (56)	Bachelor-Browne	10-29	2-23	511	6-24
Crimson Ghost, The (Serial)	Stirling-Quigley	4-15	10-26	584	
Earl Carroll's Sketchbook (90)	Moore-Marshall	3-18	8-13	530	9-2
El Paso Kid (55)	Carson-Harmon		5-22	556	
Daughter of Don Q (Serial)	Booth-Allen	1-21	7-27	583	
Days of Buffalo Bill (56)	Carson-Stewart	10-1	2-8	554	
French Key, The (67)	Dekker-Ankers	10-20	5-18	519	7-8
Gay Blades (67)	Ashley-Rogers	12-10	1-25	509	4-29
G. I. War Brides (69)	Ellison-Lee	4-29	8-12	528	10-14
Guy Could Change, A (65)	Lane-Frazee	6-25	1-27	508	2-4
Glass Alibi, The (68)	Wrixon-Fowley	12-24	4-27	516	5-27
Home in Oklahoma (72)	Rogers-Evans	6-24	11-8	5542	
Home On the Range (55)	Hale-Booth	11-26	4-18	5501	4-29
Details under title: West of God's Country					
In Old Sacramento (89)	Moore-Elliott	12-10	5-31	517	5-13
Invisible Informer (57)	Stirling-Henry	2-18	8-19	529	10-14
Inner Circle, The (57)	Douglas-Roberts	2-18	8-7	526	
King of the Forest Rangers (Serial)	Thompson-Talbot	10-15	4-27	582	
Last Crooked Mile, The (67)	Barry-Savage	12-10	8-9	527	9-30
Last Frontier Uprising (Magnacolor)	Hale-Booth		10-22		
Madonna's Secret, The (79)	Lederer-Patrick	10-1	2-16	510	3-18
Man from Rainbow Valley (M) (57)	Hale-Booth	2-18	6-14	502	7-22
Murder in the Music Hall (84)	Ralston-Marshall	10-29	4-10	512	3-4
My Pal Trigger (79)	Rogers-Evans	3-4	7-12	5541	7-22
Mysterious Mr. Valentine (56)	Stirling-Henry	6-10	9-3	531	
Night Train to Memphis (67)	Acuff-Mara	11-12	7-12	523	8-19
One Exciting Week (69)	Pearce-Harris	12-24	6-8	521	7-8
Out California Way (M)	Hale-Booth	4-29	9-6		
Passkey to Danger (58)	Bachelor-Mara		5-11	518	8-19
Phantom Rider, The (Serial)	Kent-Stewart	8-6	1-26	581	
Plainsman and The Lady (87)	Elliott-Ralston	4-29	11-15	532	11-25
Rainbow Over Texas (65)	Rogers-Evans	4-1	5-9	448	6-10
Red River Renegades (55)	Carson-Stewart	4-1	7-25	557	
Rendezvous With Annie (89)	Albert-Marlowe	3-18	7-19	525	9-2
Rio Grande Raiders (56)	Carson-Stewart		9-9	558	
Roll On, Texas Moon (68)	Rogers-Evans	5-13	9-12	542	11-11
Details under title: Shine On Texas Moon					
Rough Riders of Cheyenne (56)	Carson-Stewart	5-14	11-1	552	
Santa Fe Uprising (56)	Lane-Wentworth	3-18	11-15		
Scotland Yard Investigator (68)	VonSt'heim-Bachelor	2-19	9-30	501	
Sheriff of Redwood Valley (56)	Elliott-Fleming	7-23	3-29	566	
Song of Arizona (68)	Rogers-Evans	12-24	3-9	447	4-15
Song of Mexico (57)	Mara-Barrier		12-28	506	5-27
Spectre of the Rose (90)	Kurov-Essen	11-26	7-5	524	6-10
Strange Impersonation, A (68)	Marshall-Gargan	8-6	3-16	513	4-1
Sun Valley Cyclone (55)	Elliott-Fleming	9-17	5-10	567	
Traffic In Crime (56)	Richmond-Mara	4-1	6-28	522	10-14
Undercover Woman (56)	Bachelor-Livingston	11-26	4-15	511	9-2
Details under title: Passkey to Danger					
Under Nevada Skies (69)	Rogers-Evans	4-15	8-26	541	9-16
Valley of the Zombie, The (56)	Booth-Livingston	9-17	5-24	520	7-8
Vigilantes of Boom Town	Lane-Blake		5-27		
Wagon Wheels Westward (56)	Elliott-Fleming	4-16	12-21	564	
Woman Who Came Back, The (68)	Kelly-Loder	4-30	12-13	507	1-21
Details under title: The Web					

RKO RADIO

1946-47 Features		Completed (35)	In Production (5)
1945-46 Features		Completed (39)	In Production (0)

NEW PRODUCTIONS

FLIGHT

Adventure—Started November 19

Cast: Steve Brodie, Audrey Long, Douglas Fowley, Raymond Burr, Freddie Steele.

Director: Anthony Mann — Executive Producer: Sid Rogell
Producer: Michel Kraike

Story: Ex-Army Pilot gets involved with gangsters and police. He must elude both because both believe him guilty of a crime he did not commit.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Long Night, A	Fonda-Bel Geddes		9-16		
Details under title: A Time to Kill					

Magic Town	Stewart-Wyman	11-25				
Out of the Past	Mitchum-Greer	10-28				
Details under title: Build My Gallows High						
Seven Keys to Baldpate	Terry-White	11-25				

COMPLETED — 1946-47

BLOCK NO. ONE

Great Day (69)	Robson-Portman	Foreign	705	7-22	
Lady Luck (97)	Young-Hale	10-29	702	7-22	
Sister Kenny (116)	Russell-Knox	11-12	701	7-22	
Step By Step (62)	Tierney-Jeffreys	1-21	703	7-22	
Sunset Pass (60)	Warren-Leslie	12-10	704	7-22	

BLOCK NO. TWO

Child of Divorce (62)	Moffett-Toomey	3-4		10-28	
Criminal Court (62)	Conway-O Driscoll	3-18		9-2	
Dick Tracy vs. Cueball (62)	Conway-Jeffreys	4-1		11-25	
Genius At Work (61)	Carney-Brown	9-3		8-[illegible]	
Nocturne (88)	Ratt-Bari	5-13		10-28	

NOT DESIGNATED

Amazing Mr. Hammer, The	O'Brien-Slezak	6-24			
Details under title: Riffraff					
Bachelor and The Bobby-Soxer, The	Grant-Loy	8-6			
Beat the Band	Langford-Krupa	6-24			
Banjo	Moffett-White	9-16			
Best Years of Our Lives, The (172)	Loy-March	4-29		12-9	
Code of The West	Warren-Alden	7-22			
Deadlier Than The Male	Trevor-Tierney	5-27			
Devil Thumbs A Ride, The	Tierney-Leslie	7-8			
Dick Tracy vs. The Claw	Byrd-Christopher	11-11			
Falcon's Adventure, The	Conway-Meredith	4-29			
Farmer's Daughter, The	Young-Cotten	5-27			
Details under title: Katie for Congress					
Fascinating Nuisance	Williams-Hale	2-4			
Details under title: Master Minds					
Honeymoon	Temple-Madison	4-1			
It's A Wonderful Life	Stewart-Reed	4-29			
Locket, The	Day-Aherne	4-1			
San Quentin	Tierney-Carr	8-19			
Secret Life of Walter Mitty (T)	Kaye-Maye	4-29			
Sinbad The Sailor (T)	Fairbanks-O'Hara	3-4			
Tarzan and The Hunters	Weissmuller-Joyce	10-14			
They Won't Believe Me	Young-Hayward	8-19			
Thunder Mountain	Holt-Hyer	10-28			
Trail Street	Scott-Jeffreys	8-19			
Vacation in Reno (60)	Haley-Jeffreys	2-4		11-11	
Woman on The Beach	Bennett-Ryan	2-4			
Details under title: Desirable Woman					

SPECIALS

Notorious (101)	Bergman-Grant	10-29	761	8-5	
Song of the South (T) (94)	Disney Cartoon Feature			11-11	

— 1945-46 —

BLOCK NO. FOUR

Deadline at Dawn (83)	Hayward-Williams	5-28	617	3-4	
From This Day Forward	Fontaine-Stevens	9-3	616	3-4	
Details under title: All Brides are Beautiful					
Game of Death (70)	Loder-Long	2-19	619	12-10	
Details under title: The Most Dangerous					
Riverboat Rhythm (64)	Errol-Newton	7-9	620	3-4	
Tarzan and the Leopard Woman (72)	Weismuller-Joyce	8-10	618	2-18	

BLOCK NO. FIVE

Badman's Territory (98)	Scott-Richards	10-1	622	4-29	
Ding Dong Williams (62)	Vernon-McGuire	5-14	623	4-29	
Partners In Time (76)	Goff-Lauck		625	4-29	
Truth About Murder, The (63)	Granville-Conway	7-23	624	4-29	
Details under title: The Lie Detector					
Without Reservations (107)	Colbert-Wayne	10-29	621	5-13	
Details under title: Thanks God, I'll Take It From Here)					

BLOCK NO. SIX

Bamboo Blonde (68)	Langford-Wade	9-17	630	6-24	
Bedlam (79)	Karloff-Lee	8-6	628	5-13	
Details under title: A Tale of Bedlam					
Crack-Up (93)	O'Brien-Trevor	1-21	627	6-24	
Falcon's Alibi, The (62)	Conway-Corday	8-20	629	5-13	
Till the End of Time (105)	McGuire-Madison	10-29	626	6-24	
Details under title: The Dream of Home					

SPECIALS

Along Came Jones (90)	Cooper-Young	11-27	681	8-25	
Bells of St. Mary's, The (125)	Crosby-Bergman	3-5	661	11-26	
Heartbeat (102)	Rogers-Aumont	8-20	662	4-29	
Kid From Brooklyn, The (T) (114)	Kaye-Maye	6-25	652	4-1	
Make Mine Music (75)	Disney Cartoon Feature		692	4-29	
Stranger, The (95)	Robinson-Young	10-29	683	5-27	
Tomorrow Is Forever (105)	Colbert-Welles	4-2	682	1-21	
Wonder Man (T) (98)	Kaye-Maye	7-24	651	4-30	

REISSUE

Pinocchio (T)	Disney Cartoon Feature		691		

20th CENTURY-FOX

1946-47 Features Completed (24) In Production (6)
1945-46 Features Completed (35) In Production (0)

NEW PRODUCTIONS

MOSS ROSE
Murder Mystery—Started November 25
Cast: Vic Mature, Peggy Cummins, Ethel Barrymore, Vincent Price, Margo Woods, Patricia Medina.
Director: Gregory Ratoff Producer: Gene Markey
Story: A neurotic mother attempts to kill the girls her son is interested in.

THE BIG HEART
Romantic Comedy—Started November 26
Cast: John Payne, Maureen O'Hara, Porter Hall, Philip Tonge, James Seay.
Director: George Seaton Producer: William Perlberg
Story: Not available. See next issue.

CAPTAIN FROM CASTILE (T)
Period Adventure—Started November 17
Cast: Tyrone Power, Jean Peters, Cesar Romero, Lee J. Cobb, John Sutton, Antonio Moreno, Thomas Gomez, Roy Roberts, Alan Mowbray.
Director: Henry King Producer: Lamar Trotti
Story: Invasion of Mexico by Cortez, based on the best seller.

THE GHOST AND MRS. MUIR
Romantic Comedy—Started November 29
Cast: Rex Harrison, Gene Tierney
Director: Joseph Manciewicz Producer: Fred Kohlmar
Story: A young widow and her two children find their lives controlled by former owner of sea cottage whose portrait hangs on the wall

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev
IN PRODUCTION					
Forever Amber	Darnell-Wilde	11-11			
Mother Wore Tights	Grable-Dailey	11-11			
— 1946-47 —					
Backlash	Travis-Rogers	9-30			
Black Beauty (74)	Freeman-Denning	12-10	Sept	636	8-19
Boy, Son of Battle (T)	Garner-McCallister	7-22			
Details under title: The High Window					
Boomerang	Andrews-Wyatt	9-30			
Bowery, The	Ratt-Beery	Reissue	Oct	642	
Brasher Doubloon, The	Montgomery-Guild	7-22			
Carnival in Costa Rica (T)	Haymes-Holm	4-29			
Claudia and David (78)	McGuire-Young	3-18	Sept	637	8-5
Dangerous Millions (69)	Taylor-Drake	7-8	Dec	648	
Wake Up and Dream (T)	Payne-Haver	5-14			
Homestretch (T)	Wilde-O'Hara	7-22			
I Wonder Who's Kissing Her Now (T)	Haver-Stevens	8-6			
Late George Apley, The	Colman-Cummins	7-8			
Home Sweet Homicide (70)	Bari-Scott	3-18	Oct	640	8-5
If I'm Lucky (79)	Blaine-James	4-29	Sept	638	9-2
Details under title: That's for Me					
Margie (T) (94)	Craine-Young	2-18	Nov	646	10-28
My Darling Clementine (T) (97)	Fonda-Darnell	4-29	Nov	645	10-14
Razor's Edge, The (146)	Power-Tierney	4-15	Dec	647	11-25
Shocking Miss Pilgrim, The (T)	Grable-Haymes	12-10			
Strange Journey (65)	Kelly-Massen	5-27	Oct	643	9-16
Details under title: Flight To Paradise					
Sun Valley Serenade (—)	Henie-Payne	Reissue	Sept	641	
13 Rue Madeleine	Cagney-Annabella	6-10			
Three Little Girls in Blue (T) (90)	Haver-Montgomery	11-26	Oct	639	9-16
Wanted for Murder (91)	Portman-Grey	Foreign	Nov	644	11-11

COMPLETED — 1945-46

NOT DESIGNATED

Anna and The King of Siam (128)	Dunne-Harrison	12-10	Aug	634	6-10
Bell for Adano, A (103)	Hodiak-Tierney	11-13	Aug	601	7-9
Centennial Summer (T) (102)	Crain-Wilde	9-17	Aug	633	6-10
Cluny Brown (100)	Jones-Boyer	12-24	June	628	5-27
Dark Corner, The (99)	Ball-Stevens	12-10	May	625	4-15
Deadline For Murder (65)	Kelly-Ryan	3-18	Aug	635	6-24
Do You Love Me? (91)	O'Hara-Haymes	4-30	May	626	4-29
Junior Miss (94)	Garner-Joslyn	2-19	Aug	603	6-25
It Shouldn't Happen To A Dog (70)	Landis-Joslyn	2-4	July	632	5-27
Rendezvous 24 (70)	Gargan-Palmer	1-21	May	627	5-13
Somewhere in the Night	Hodiak-Gulld	12-10	June	629	5-13
Smoky (T) (87)	MacMurray-Baxter	7-23	July	631	6-24
Strange Triangle (65)	Hasso-Shepperd	1-7	June	630	5-27

UNITED ARTISTS

1945-46 Features Completed (46) In Production (7)

KEY TO PRODUCERS

Small (Sml); Rogers (Rgs); Vanguard (Van); Crosby (Cby); Bill Boyd (BB); Pressburger (Psb); Ripley-Monter (RM); Bogeaus (Bog); Stromberg (Smg); Levey (Lev); Cowan (Cow); Stone (Stn); Selznick (Szk); Nebenzahl (Neb); Lesser (Les); Loew-Lewin (LL); Eagle-Lion (GFD); Cagney (Cgy); Bronston (Brn); California (Cal); Chaplin (Chn).

COPACABANA
Musical—Started November 29
Cast: Carmen Miranda, Groucho Marx, Andy Russell, Gloria Jean.
Director: Al Green Producer: Sam Coslow
Story: The story of the famed New York cafe and the people who work there.

CHRISTMAS EVE
Drama—Started November 18
Cast: George Raft, George Brent, Randolph Scott, Joan Blondell.
Director: Ed Marin Producer: Benedict Bogeaus
Story: A rich old woman is visited by her two adopted sons, now grown men, on Christmas Eve. They tell her what they have done since they left her.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Little Prince, The	Harman-Ising Cartoon				
Miracle Can Happen, A	All-Star	8-5		Bog-Mer	
Personal Column	Sanders-Ball	11-11			
Red River	Wayne-O'Sheridan	9-30		Hawks	
Vendetta	DeGeorge-Brooke	8-19			
— 1945-46 —					
Abie's Irish Rose (96)	Dru-Chekhov	4-29	12-27	Cby	
Abilene Town (89)	Scott-Dvorak	8-6	1-11	Lew	1-21
Details under title: Abilene					
Adventures of Don Coyote (C)	Martin-Rafferty	8-19		R-C	
Angel On My Shoulder (102)	Muni-Baxter	1-21	9-20	Rgs	9-30
Details under title: Me and Mr. Satan					
Bachelor's Daughters, The (89)	Russell-List	4-1	9-6	Stn	9-30
Caesar and Cleopatra (126)	Olivier-Leigh	Foreign	8-16	GFD	9-2
Carnegie Hall	Hunt-Prince			LeB-M	
Chase, The (86)	Cummings-Morgan	6-24	11-22	Neb	11-11

Curley	Rafferty-Olsen	5-27			Roach	
Dangerous Venture	Boyd-Alexander	8-5			Rachmil	
Dishonored Lady	Lamarr-O'Keefe	5-27			Smg	
Devil's Playground, The (62)	Boyd-Clyde	5-27	11-15		B.B.	9-30
Duel In the Sun (T)	Jones-Cotten	3-19			Szk	
Fabulous Joe, The	Abel-Grahame	8-6			Roach	
Fabulous Dorseys, The	Dorsey-Blair	8-5			Rgs	
Fanny by Gaslight	Mason Calvert	Foreign			GFD	
Fool's Gold (63)	Boyd-Clyde	5-27	1-31		B.B.	11-11
Henry V (T) (134)	Olivier-Newton	Foreign			GFD	4-29
Here Comes Trouble (Cinecolor)	Tracy-Lloyd	6-24			Roach	
Hoppy's Holiday	Boyd-Ware	9-30			Rchl	
Johnny In the Clouds (88)	Montgomery-Mills	Foreign	3-15		GFD	12-10
Little Iodine (57)	Marlowe-Cramer	4-29	10-11		R.C.	9-16
Macomber Affair, The	Peck-Bennett	4-29			Bog	
Details under title: The Short, Happy Life of Francis Macomber						
Mr. Ace (84)	Raft-Sidney	3-4	8-2		Bog.	10-14
Details under title: Mr. Ace and the Queen						
Monsieur Verdoux	Chaplin-Raye	6-24			Chn	
Details under title: Comedy of Murders						
New Orleans	d:Cordova-Patrick	9-30			Lev	
Night In Casablanca, A (89)	Marx Brothers	10-15	5-10		LL.	5-13
Outlaw, The (114)	Russell-Huston	2-8			Hug	4-1
Pretenders, The	Bracken-Lane	7-8				
Details under title: Strange Bedfellows						
Private Affairs of Bel Ami	Sanders-Lansbury	5-13	1-24		Low	
Rebecca (130)	Fontaine-Olivier	Reissue	4-26		Szk	
Red House, The	Robinson-McCallister	5-13			Lsr	
Scandal In Paris, A (100)	Sanders-Hasse	10-29	3-19		Psb	8-5
Sin of Harold Diddlebock, The	Lloyd-Walburn	10-1	1-10		Stg	
Strange Woman, The (100)	Lamarr-Sanders	12-24	10-25		Smg.	11-25
Susie Steps Out (65)	Bruce-Caldwell	5-27	12-13		R.C.	12-9
Details under title: Miss Television						
2000 Women	Robson-Calvert	Foreign			GFD	
Young Widow (98)	Russell-Hayward	3-5	3-1		Smg.	3-4
Whispering Walls	Boyd-Tate	9-2			Rel	
Who Killed Doc Robin? (C)	Olsen-Jannsen	9-30			Roach	
Details under Misc. Independents Chart						
Vendetta	d George-Brooke	8-19			Sts	

UNIVERSAL-INTERNATIONAL

1946-47 Features	Completed (16)	In Production (3)
Serials	Completed (1)	In Production (0)
1945-46 Features (48)	Completed (48)	In Production (6)
Westerns (7)	Completed (7)	In Production (0)
Serials (4)	Completed (4)	In Production (0)

NEW PRODUCTIONS

BUCK PRIVATES COME HOME

Comedy—Started November 18

Cast: Bud Abbott, Lou Costello, Jane Fulton, Tom Brown, Nat Pendleton, Beverly Simmons, Pete Thompson, Don Porter, George Beban.

Director: Charles Barton — Producer: Robert Arthur

Story: Not available. See next issue.

TIME OUT OF MIND

Drama—Started November 23

Cast: Phyllis Calvert, Robert Hutton, Ella Raines, Eddie Albert, Leo G. Carroll, Olive Blakeney, Maudie Prickett, Houseley Stevenson, Janet Shaw, Samuel S. Hinds.

Director: Robert Siodmak — Assistant: Fred Frank

Story: Not available. See next issue.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Egg and I, The	Colbert-MacMurray	10-28			
—— 1946-47 ——					
Brief Encounter (85)	Johnson-Howard	Foreign	8-24		10-14
Captive Heart, The	Redgrave-Johns	Foreign			
Dark Mirror, The (85)	deHavilland-Ayres	4-1	Oct.	Jnsn.	10-14
I Know Where I'm Going	Hiller-Livesy	Foreign			
I'll Be Yours	Durbin-Drake	9-2			
Johnny Frenchman (104)	Rosay-Roc	Foreign			
Love Story	Lockwood-Granger	Foreign			
Lady Surrenders, A	Lockwood-Granger	Foreign			
This Happy Breed	Newton-Johnson	Foreign			GFD
My Heart Goes Crazy (T)	Field-Kendall	Foreign			
Magnificent Doll (94)	Rogers-Niven	6-24	Nov.		12-9
Men of Two Worlds	Calvert-Portman	Foreign			
Michigan Kid, The (C)	Hall-Johnson	4-29	Dec.		
Mysterious Mr. M. (Serial)	Martin-Blake	6-10	7-23		2581
Notorious Gentleman (108)	Harrison-Palmer	Fodeign	Nov.		1066. 11-11
Pirates of Monterey (T)	Montez-Cameron	5-13			
Slave Girl	DeCarlo-Brent	8-5			
Smash-Up	Hayward-Bowman	6-10			
Details under title: Love Takes a Holiday					
Song of Scherezade (T)	DeCarlo-Donlevy	1-21	Dec.		
Details under title: Scherezade					
Stairway to Heaven (T)	Massey-Niven	Foreign			
Swell Guy	Tufts-Blyth	6-24	Nov.		
Temptation	Oberon-Brent	4-29	Dec.		
Details under title: Bella Donna					
They Were Sisters (108)	Mason-Calvert	Foreign	Sept.	1065	9-16
Vigilantes Return, The (Cinecolor)	Hall-Lindsay	7-22			
Wicked Lady	Mason-Lockwood	Foreign			
COMPLETED —— 1945-46 ——					
Blondie Alibi (62)	Neal-O'Driscoll	1-21	4-12	527	4-15
Details under title: Design for Death					
Black Angel, The (81)	Duryea-Vincent	4-29	8-2	543	8-19
Details under title: Lesson In Love					
Cat Creeps, The (57)	Collier-Brady	1-21	5-17	532	6-10
Canyon Passage (T) (90)	Andrews-Hayward	9-3	7-26	541	8-5
Danger Woman (65)	Joyce-Porter	4-15	7-12	539	8-5
Details under title: Claudia's Wife	Arnaz-Smith	4-29	7-26	542	11-11
Cuban Pete (61)					
Dark Horse (59)	Terry-Savage	4-1	7-19	540	
Dead of the Night (79)	Redgrave-Withers	Foreign	8-23	547	7-22
Dressed To Kill (72)	Rathbone-Bruce	2-4	6-7	534	6-24
Details under title: Prelude to Murder					
Gunmen's Code (54)	Grant-Adams	8-5	8-30	1107	
Her Adventurous Night (65)	O'Keefe-Walker	4-29	7-5	538	7-22
Details under title: He Meant No Harm					
Inside Job (65)	Foster-Rutherford	3-18	6-28	537	7-8
Details under title: Kelly Is My Name					
Killers, The (102)	Lancaster-Gardner	5-13	8-30	548	8-19
Lawless Breed, The (56)	Grant-Adams	7-22	8-16	1106	
Little Miss Big (61)	Holden-Simmons	3-4	8-30	549	11-25
Lover Come Back (90)	Brent-Hall	3-18	6-21	536	6-24
Lost City of the Jungle (Serial)	Adams-Haydn	2-18	4-23	1881	
Madonna of the Seven Moons (88)	Calvert-Granger	Foreign	4-5	526	6-10
Night In Paradise (T) (84)	Oberon-Bey	1-8	5-3	529	4-29
Rustlers' Roundup (56)	Grant-Adams	7-8	8-9	1105	
Run-Around, The (88)	Cameron-Raines	4-1	5-14	535	6-24
She Wolf of London, The (61)	Haden-Harvey	12-24	5-17	531	4-29
Details under title: Alibi In Ermine					
She Wrote the Book (75)	Davis-Oakie	2-4	5-31	533	5-27
Slightly Scandalous (62)	Ryan-Brady	5-13	8-2	544	9-2
So Goes My Love (88)	Loy-Ameche	11-22	4-19	528	4-15
Details under title: Genius In the Family					
Strange Conquest (63)	Wyatt-Cookson	2-4	5-10	530	5-13
Time of Their Lives, The (82)	Abbott-Costello	3-18	8-16	546	
White Tie and Tails (77)	Duryea-Raines	7-8	8-30	550	
Wild Beauty (61)	Porter-Collier	6-10	8-9	545	10-14

WARNER BROTHERS

1946-47 Features	Completed (20)	In Production (6)
1945-46 Features	Completed (22)	In Production (0)

NEW PRODUCTIONS

THE UNFAITHFUL

Drama—Started November 25

Cast: Ann Sheridan, Zachary Scott, Lew Ayres, Steven Geray, Bruce Bennett, Eve Arden, Peggy Knudsen.

Director: Vincent Sherman — Producer: Jerry Wald

Story: Not available. See next issue.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Dark Passage	Bogart-Bacall	11-25			
Deep Valley	Clark-Lupino	10-14			
My Wild Irish Rose (T)	Morgan-King	10-14			
Night Unto Night	Lindfors-Reagan	9-30			
The Woman In White	Parker-Young	10-14			
COMPLETED —— 1946-47 ——					
Beast With Five Fingers, The	Alda-King	12-10			
Big Sleep, The (114)	Bogart-Bacall	10-31	8-31	601	8-19
Cheyenne	Morgan-Wyman	4-1			
Cloak and Dagger (106)	Cooper-Palmer	4-1	9-28	603	9-16
Cry Wolf	Flynn-Stanwyck	5-27			
Deception (112)	Davis-Henreid	5-13	10-28	605	10-28
Escape Me Never	Flynn-Lupino	11-26			
Life With Father (T)	Dunne-Powell	4-15			
Love and Learn	Carson-Vickers	9-16			
Never Say Goodbye (97)	Flynn-Parker	8-6	11-9	606	10-28
Nobody Lives Forever (100)	Garfield-Fitzgerald	9-18	10-12	604	9-30
Nora Prentiss	Sheridan-Smith	1-21			
Details under title: The Sentence					
Possessed	Crawford-Heflin	6-24			
Details under title: The Secret					
Pursued	Wright-Mitchum	8-19			
Shadow of A Woman (78)	King-Prince	2-19	9-14	602	9-2
Stallion Road	Reagan-Smith	4-15			
That Way with Women	Greenstreet-Vickers	2-18			
Details under title: A Very Rich Man					
Time, The Place and The Girl, The (T)	Morgan-Paige	4-2			
Two Mrs. Carrolls, The	Bogart-Stanwyck	5-14			
Verdict, The (86)	Greenstreet-Lorre	11-23		607	11-11
COMPLETED —— 1945-46 ——					
Burma Victory (63)	Documentary	2-16		512	
Cinderella Jones (88)	Leslie-Aldo	12-13	3-9	512	2-18
Devotion (107)	deHavilland-Lupino	11-16	4-20	517	4-15
Her Kind of Man (78)	Scott-Paige	8-20	5-11	518	4-29
Janie Gets Married (89)	Leslie-Hutton	4-16	6-22	520	6-10
My Reputation (94)	Stanwyck-Brent	11-29	1-26	510	1-21
Night and Day (T) (128)	Grant-Smith	6-25	8-3	523	7-22
Of Human Bondage (107)	Henreid-Parker	7-24	7-20	522	7-8
One More Tomorrow (87)	Sheridan-Moran	11-1	6-1	519	5-27
Saratoga Trunk (135)	Cooper-Bergman	3-8	3-30	514	12-10
Stolen Life, A (107)	Davis-Ford	2-19	7-6	521	5-27
Three Strangers (93)	Fitzgerald-Greenstreet	1-22	2-16	511	2-4
Two Guys From Milwaukee (90)	Morgan-Leslie	12-24	8-17	524	8-5
REISSUES					
City for Conquest	Cagney-Sheridan		4-13	515	
No Time for Comedy	Russell-Stewart		4-13	516	

MISC. INDEPENDENTS

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Buffalo Bill Rides Again	Arlen-Holt	11-25		SG-A	
Bells of San Fernando	Woods-Warren	11-25		SG-A	
Other Love, The	Stanwyck-Niven	10-28		Enterprise	
COMPLETED —— 1946-47 ——					
Arch of Triumph	Bergman-Boyer	7-22		Enterprise	
My Dog Shep	Neil-Chapman	9-2		SG-A	
Nasth Canadian Skies	Hayden-Cooper			SG-A	
Queen of The Amazon	Morison-Lowery	9-30		SG-A	
Renegade Girl	Curtis-Savage	9-30		SG-A	
Ramrod	McCrea-Lake	6-20		Enterprise	
Rolling Home	Parker-Hayden	7-8		SG-A	
Details under title: One More Chance					

'TERROR TRAIL' GOOD STARRETT WESTERN

Rates ● ● ● in western houses only

Columbia
Charles Starrett, Smiley Burnette, Barbara Pepper, Lane Chandler, Zon Murray, Elvin Eric Field, George Chesebro, Tommy Coates, Robert Barron, Bud Buster, Bill Clark, Ozie Waters and His Colorado Rangers.
Directed by Ray Nazarro.

A good, average cowboy film, "Terror Trail" has the required riding and shooting action and two-fisted heroics to please western fans. Latest in the Durango Kid series starring the long-popular Charles Starrett, with Smiley Burnette for blundering comedy and Ozie Waters and His Colorado Rangers for the required harmonizing, this will do good business in action houses or wherever youngsters abound. Again Starrett, as a mild-mannered, likable cowboy, becomes a veritable Superman, after he dons a mask and black attire, to right various wrongs. For a change, the heroine is a self-reliant, city-bred girl instead of the usual prairie shrinking violet and, as blonde Barbara Pepper plays her, she has the sophisticated voice and buxom figure of a Mae West in crinolines. Starrett gives his customary hard-riding portrayal in the dual role and Burnette gets a few obvious laughts. The scenic backgrounds are splendidly photographed.

Barbara Pepper and her younger brother, Elvin Field, are held up en route from Chicago to Red Butte where they plan to buy a half-interest in Lane Chandler's cattle enterprise. The Durango Kid, Charles Starrett, always on the job, retrives the money from the bandits but, when Miss Pepper meets him in his regular guise of a cowboy, she fails to recognize him. Chandler, who secretly owns a large sheep flock, has been grazing the herd on surrounding cattle lands and, as a result, a range war looms between cattlemen and sheep-herders. When Miss Pepper overhears Chandler planning to steal Starrett's herd, she is imprisoned in a closet from which Smiley Burnette rescues her. Chandler then realizes he must switch his plans and, although he gives the wrong information about an impending attack, Starrett knows he is being tricked. Starrett and his followers meet Chandler and his henchmen and a vicious battle develops. With most of the outlaws killed, Miss Pepper decides to stay on and run a ranch she buys from Starrett.

YORK

'OUTLAWS OF THE PLAINS' MINOR WESTERN FARE

Rates ● ● — for western houses

PRC Pictures
56 minutes
Buster Crabbe, Al St. John, Patti McCarty, Charles King, Jr., Karl Hackett, Jack O'Shea, Bud Osborne, Roy Brent, Budd Buster.
Directed by Sam Newfield.

Although the plot of "Outlaws of the Plains" has a novel spiritual angle which Al St. John plays for all its laugh values, this minor western is typical cowboy fare in all other respects. The first half stresses comedy instead of riding and shooting thrills, but the finish has goodly share of excitement, including a desperado chase to keep the kiddies and the horse opera addicts happy. The be-whiskered St. John has his best part in several seasons with the two-fisted Buster Crabbe playing second fiddle for most of the footage. Patti McCarty makes an attractive heroine.

Al St. John gains a reputation as a prophet when he forecasts events which later take place. His predictions stem from a mysterious voice in his shack which he believes is that of a departed Indian chief. Actually, it is the mortal voice of John L. Cason, a sharp operator who plans to take advantage of St. John's gullibility to swindle the townspeople out of a fortune. When St. John follows the voice's instructions and finds some old gold Cason has planted, he raises money from among the townspeople to buy the property from a confederate of Cason's and stake out a claim. But Buster Crabbe gets wind of this and arrives in time to expose Cason as a swindler who has absconded with the townspeople's money and sold them worthless property. After Cason is captured, a representative from a railroad informs St. John that the property he and the townspeople have purchased is needed for a new right of way and they will all profit on their investment.

YORK

BROADWAY NEWSREEL

The post-Thanksgiving grosses range all the way from record-breaking to very weak, with only the bigger and well-advertised pictures being able to buck the combination of cold weather and the Broadway dim-out. The two leaders, "The Razor's Edge" and "The Best Years of Their Lives," were joined by another smash grosser, "Till the Clouds Roll By," which opened on December 5th with block-long lines of patrons anxious to see the multi-starred M-G-M musical and the Radio City annual Nativity stage show, a combination which will remain until Christmas at the world's largest playhouse. This came in following eight weeks for "The Jolson Story" which grossed over $130,000 during its final stanza to hit a total of $1,200,000 for the engagement..Second week of "The Razor's Edge," with Rosario and Antonio heading a brief Roxy stage show, was several thousand better than the $164,000 first stanza which broke the all-time record set by "The Cockeyed World," many years ago. Of course, 1946 price scales are considerably higher here, as they are at all Broadway houses. A $2.40 scale for the week-ends at the Astor is also responsible for the terrific $62,000 gross for the second week of the 3-hour picture, "The Best Years of Our Lives," which is able to squeeze in only six showings daily. Both pictures are also expected to run into 1947 despite Selznick's desire to get "Duel in the Sun" into the Astor...Opening day for "Undercurrent" and Frankie Carle and His Orchestra broke the 27-year record at the Capitol and the first week gross approached the $100,000 figure. Second week started on December 5th. The previous Capitol film, "Rage in Heaven," re-issue, started big but slumped badly in its third and final week..."Blue Skies," with Stan Kenton and His Orchestra on the Paramount stage, had a smash seventh week ended December 3rd and is now in the last fortnight of its nine-week engagement before "Cross My Heart" and The Andrews Sisters opens in time for Christmas.

Way below the other stage-screen houses is the Strand, where "Never Say Goodbye" and Ray McKinley and His Orchestra has had two disappointing weeks and is now in its third before "The Verdict" opens on December 13th...Loew's State opened one of its occasional first-runs, "Gallant Bess" on December 5th following two big weeks for "The Killers," on second-run after 11 weeks at the Winter Garden .."My Darling Clementine" opened big on December 3rd at the Rivoli following ten highly-profitable weeks of "Two Years Before the Mast" and RKO's "Song of the South" had a near-record opening week starting with Thanksgiving Day, when the younger Walt Disney fans were out in full force...This will remain until "Sinbad, the Sailor" comes in for the Christmas holidays..."Notorious Gentleman" is doing good business in its fourth week at the Winter Garden where another British-made, "The Wicked Lady," starring the current favorite, James Mason, will come in just before the holidays and "Deception" is holding up well enough in its seventh week at the Hollywood where "Humoresque" will be the Christmas attraction.

Except for "Henry V," which continues to steady two-a-day business in its 13th week at the small Golden Theatre, the others are below-average. Weakest of the lot was "The Time of Their Lives" at the Criterion which only stayed three days of a second week and proved that Abbott and Costello are no longer a strong draw in the Broadway sector. Universal-International's "The Magnificent Doll" opened on December 7th..."The Chase" is only mild in its third week at the Globe but the long succession of U.A. pictures at this house will be broken on December 21st when the initial Liberty Film for RKO, "It's a Wonderful Life," opens ..Another English-made, "The Man from Morocco," had a very mild two weeks at the Gotham and was followed by Republic's "That Brennan Girl" opening December 7th...The reissue of "King's Row" is also disappointing at the Victoria, especially in view of the seven week run for another old film, "The Westerner." "Wanted for Murder," an English-made, opens here for two weeks starting December 11th and, for Christmas, Warners will bring in "The Beast with Five Fingers," giving the company three first-runs on Broadway, the others being "Humoresque" and "The Time, the Place and the Girl," opening on December 25th and 26th, respectively..."Dick Tracy vs. Cueball," finished two good weeks at the Rialto and was followed by Columbia's "So Dark the Night" and the Disney reissue hangs on for a tenth week at the Republic...Monogram's "Bringing Up Father" is having its first-run at the 42nd St. Laffmovie, usually devoted to old comic features...Another first-run theatre will be added to the Manhattan scene when Universal takes over the recently-opened subscription house, The Park Avenue, on December 22nd and will operate it as a reserved-seat house starting with the British-made, "Stairway to Heaven."



At the Allied Theatre Owners of Michigan convention in Detroit, all officers of the organization were re-elected, including Ray Branch, who was renamed president for the 17th year. Prominent Midwest exhibitors at the meeting included (l. to r.) seated: Branch, William Schulte, William A. Cassidy, Fred Pennell, Glenn Wallace, Joseph Unick, Thomas Ealand. Standing: Jack Stewart, general manager; Harry Hobolth, Henry Carley, Leon Bamberger, RKO; C. R. Beechler, vice-president; P. C. Schram and Glenn A. Cross.

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NEWS DIGEST

(Continued from Page 14)

inspire an entertainment hungry populace."

Republic's $2,000,000 building program will begin with the new year, "regardless of any extraneous problems," said Yates as further evidence of "the soundness of our national economy."

* * *

FOX DOUBLES 39-WEEK PROFIT

Twentieth Century-Fox Film Corporation and all subsidiaries, including National Theatres Corp. and Roxy Theatre, Inc., reported a consolidated net profit after all charges for the 39 weeks ended Sept. 28, 1946 of $16,219,815, more than double the consolidated net profit for the comparable 39 weeks of 1945 which came to $7,529,287 after all charges. Net profit for the third quarter ended Sept. 28, 1946 was $4,770,366, compared with $2,095,927 for the comparable quarter of 1945.

Gross income for the 39 weeks of 1946 aggregated $139,180,445.48 as compared with a 39-week gross of $128,793,329.38 for 1945. Provision for federal taxes thus far this year was $12,750,000 and the comparable figure in 1945 was $16,300,000.

* * *

PARAMOUNT SETS 25 AT RECORD BUDGET

Paramount has set a production budget for 1947 of between $34,000,000 and $35,000,000 for 16 to 18 pictures, an increase of 25 to 30 per cent over the cost of making a similar number of pictures in 1946, it was stated by Henry Ginsberg, vice-president in charge of production, at a trade press luncheon in New York last fortnight. With three Hal Wallis productions and six from the Pine-Thomas unit, Paramount will have a minimum of 25 features for next year, Ginsberg added.

The production chief declared that production costs have increased 60 to 75 per cent during the past three years, and are posing "a very great problem." He said that while strikes have contributed materially to cost increases, the stoppages have not particularly hampered Paramount's production schedule. He cited the fact that of the seven pictures in production when the strike started, five have been completed, while the other two continue shooting. "Two more, 'Saigon' and 'Road to Rio' will go into production this month on schedule," he added.

* * *

ATA TO APPEAL IF AUCTION SELLING STAYS

If the Statutory Court in the New York anti-trust case decides to eliminate the auction selling clause in its final decree, American Theatres Association will drop its motion for intervention, which was informally denied by the Court, and its plans to appeal the denial, according to ATA counsel Thurman Arnold. In a prepared statement, Arnold said the principal purpose of the intervention plea was to oppose the auction selling plan.

If, however, the Court retains auction selling in its decree, "it is our intention to appeal to the Supreme Court of the United States from the denial of our intervention as well as from any auction selling requirements which may be imposed by the district court," said Arnold. "As a precautionary measure, if the court does not enter an order within 60 days from its notation of the denial of intervention, we will treat that notation as though it were a formal order and file our notice of appeal from that notation. In taking this action," Arnold explained, "our aim has been and will continue to be solely to maintain the full right of ATA to oppose the imposition on the exhibitors of the unworkable system of auction selling." However, the Court's statement that it would withhold formal denial until its final decision decided ATA to delay its appeal until that time.

* * *

INDUSTRY - GOVT. UNIT STUDIED

The proposed industry machinery to facilitate work with the Government in film affairs was expected to swing into high gear following action by the 12 organizations which figure in the program. The groups met in Washington last fortnight at the invitation of the Government to discuss formation of an all-embracing industry group to work with the Government in formulating methods of exhibiting Government-sponsored films, and to discuss the motion picture's relation to juvenile delinquency.

The "study committee" appointed to look into the problem of Government-industry cooperation agreed to recommend the appointment of a 12-man national coordinating committee, representing production, distribution and exhibition, the newsreels and the trade press, which would work with a single agency representing all branches of the Government. Only those films submitted through this agency or those submitted by nationally organized philanthropies would be considered, according to the committee, and the reviewing committee would approve only those films of importance to the public interest which are factual and concise and which contain no matter of a "political or controversial nature." Complete freedom of action on the part of each distributor and exhibitor organization involved would be guaranteed, according to the committee recommendations.

* * *

STRIKE IN ELEVENTH WEEK

Hollywood's strike situation remained virtually unchanged in its eleventh week with Conference of Studio Unions overtures to the producers for a meeting to set a basis for negotiations rebuffed by the statement: "The producers do not believe any useful or proper purpose can be served by meeting with you until they have received effective and adequate assurances that your member unions have taken action to prevent acts of violence and mass picketing, have unqualifiedly accepted the Dec. 26, 1945, decision by an AFL committee, that they will abide by the July 2, 1946, wage agreement and will not engage in further work stoppages or otherwise repudiate their agreements."

Previously, Herbert K. Sorrell, president of the CSU and 13 others were indicted by the Grand Jury for alleged conspiracy to commit acts to pervert and obstruct due administration of law, willful disobedience of process and lawful orders to the court, refusal to disperse an unlawful assembly, assault with a deadly weapon, and extortion.

"QUOTES"

What the Newspaper Critics Say About New Films

'THE BEST YEARS OF OUR LIVES'

RKO-RADIO

"Can be wholly and enthusiastically endorsed not only as superlative entertainment but as food for quiet and humanizing thought...Having to do with a subject of large moment — the veteran home from the war — and cut, as it were, from the heartwood of contemporary American life, this film from the Samuel Goldwyn studio does a great deal more, even than the above. It gives off a warm glow of affection for everyday down-to-earth folks...Real dramatic power...Best film this year." — CROWTHER, N. Y. TIMES.

"Most impressive Hollywood achievement of 1946 ..No mere shedding of a profitable tear over the boys...Excellences of detail must be omitted here for the moment. You will hear plenty about them in the next few months, however. The conversation of everyone who sees this picture will be full of it for a long time to come."—COOK, N. Y. WORLD-TELEGRAM.

"So good, so true...Such a good, sturdy heart and sound happy mind; so full of love and pride for America and American people...So tender and humorous and serious and understanding; it is so honestly felt, so sincerely intended, and so successfully realized — that when it is over you find it's not over at all. You have only begun to feel its impact...Must merit the gratitude of the whole country."—AGER, PM.

"Cunning hand of a great director is everywhere apparent... Succeeds warmly, humorously in its counterpoint of bitterness and happy outcomes...Rings the bell of deep satisfaction and delight...Top contender for the year's honors."—WINSTEN, N. Y. POST.

"Screen unleashes a full measure of its latent power and wonder ...Combines the immediacy of superior camera reporting with brilliant artistry...A work of provocative and moving insistence and beauty. William Wyler has staged it with superb detachment and skill...Players interpret it with unerring understanding...Sets the highest standards of cinematic quality and meets them triumphantly."—BARNES, N. Y. HERALD TRIBUNE.

'UNDERCURRENT'

METRO-GOLDWYN-MAYER

"More of a character study than a melodrama of terrifying suspense...Principals sustain a rather stumbling show... Suspense is carefully contrived, but it does not build up the genuine excitement of a regular Western." — BARNES, N. Y. HERALD TRIBUNE.

"You may find it gratifying principally because Miss Hepburn gives a crisp and taut performance and Mr. Taylor accelerates a brooding meanness...Even assuming you can't believe it — which is a reasonable assumption to make — you may find certain passages engrossing in a strictly melodramatic way... Screen play dissipates the freighted tension every time."—CROWTHER, N. Y. TIMES.

"In a leisurely ambling style, Katharine Hepburn and Robert Taylor creep for a couple of hours toward the climax of horror. Very patient, members of the audience may be struck with explosive force when that climax finally is reached. Others may be too weary of the long approach to work up much enthusiasm over the final proceedings."—COOK, N. Y. WORLD-TELEGRAM.

"Hepburn and Taylor handle themselves sensibly during long stretches, while suspense is being drawn a little beyond its effective limit...Has the dramatic flavor of a Jack-in-the-Box. It threatens for nearly two hours, pops out and looks silly." — WINSTEN, N. Y. POST.

'THE CHASE'

UNITED ARTISTS

"Melodramatic excitement is wound tight as a fiddle string, but it is singularly dissonant. Suspense is built up in properly cinematic terms throughout. The catch is that the film has no logical beginning or ending and tosses genuine dramatic motivation right out the window..Emphasis on significant action rather than dialogue, but the over-all effect inspires a 'so what?' response."—BARNES, N. Y. HERALD TRIBUNE.

"After concocting an arrestingly menacing beginning, rife with silken threat from exotically warped characters operating in exquisitely childish surroundings — they could not go on .. But they had to keep their movie going, so bravely now they repeated themselves and some other movies too...Yet for those seeking small jolts, 'The Chase' has a colorful assortment of wares."—AGER, PM.

"Dominant is the slow, brooding pace...Gangster-veteran stuff plus romance, given the arty treatment ..Underlighting and over-photographing."—WINSTEN, N. Y. POST.

"Strange and often engrossing melodrama..Besides being almost strangled by its complex plot, limps to an irritatingly obvious dencuement...Predilection of the director, producer and scenarist for the unusual in mood, background music and characterization makes this chase more confusing than suspenseful."—WEILER, N. Y. TIMES.

'SONG OF THE SOUTH'

RKO RADIO

"Pretty bouquet of rollicking songs, sentiments and Technicolor, and that's about all...Disney and Remum devotees, of course, will not want to miss this mingling of distant talents. The general public can take it on the yellow light, meaning some caution. It's not up to the best Disney, but any Disney is apt to be better than none at all."—WINSTEN, N. Y. POST.

"Conventional stuff of which motion picture sentiment is made ...It is only the cartoon sequences which do any real delighting...Rather slipshod vehicle for three cartoons in the inimitable Disney style."—GUERNSEY, N. Y. HERALD TRIBUNE.

"Ratio of 'live' to cartoon action is approximately two to one — and that is approximately the ratio of its mediocrity to charm ...Cartoon episodes, when they do intrude, assume refreshing proportions ..They come at such moments when the humans have so completely candified the screen that they seem sublime salvations, avenues into fresh, song-laden air."—CROWTHER, N. Y. TIMES.

"Cartoon sequences have the fanciful charm that goes with top-flight Disney.. But when they get out of their fantasy world, the Disney crowd seems to find the going tough...Songs with an enchanting lilt that sends memory scurrying away back to 'Three Little Pigs' to recall any Disney tunes as good."—COOK, N. Y. WORLD-TELEGRAM.

'NEVER SAY GOODBYE'

WARNER BROTHERS

"Swift change of pace for stalwart Errol Flynn...Considering the interference provided him by the script, he is handling the novel assignment in a moderately entertaining style."—CROWTHER, N. Y. TIMES.

"Meager comedy...Archly performed rigmaroles are only damply comic, so that when the film launches into slapstick, it is a relief rather than a letdown...Flimsy fabrications are not, on the whole, even good corn." — GUERNSEY, N. Y. HERALD TRIBUNE.

"Peculiarly offensive script ..painfully patched plot...People are entirely harmless. So is the script, in its own dull, effortful way, except when it tries to capitalize on its own weird conceptions of amusing childish precocity. That's where it becomes offensive...There's no need to handicap him (Flynn) with a picture like this unless Warner Bros. has sent him to the Siberia of scripts that kill fading or absentee stars without a lawsuit." WINSTEN, N. Y. POST.

"Flynn has returned to the light farces at which he was so adept in earlier years. His rehabilitation is being accomplished very pleasantly...Brisk and mainly amusing incredibilities... Whole flimsy affair totters perilously close to chaos most of the way, but dialogue spiced with lively gags and headlong rushing from incident to incident are acceptable substitutes in this case for good sense."—COOK, N. Y. WORLD-TELEGRAM.

'BLUE SKIES'

PARAMOUNT

"You may depend on being entertained...Adequate hanger for some sparkling and stimulating turns of song, dance and general fancifying to Mr. Berlin's familiar tunes...Pleasure at last to see one (musical) in which a tune-vender's life and his music are not mutually and mawkishly abused."—CROWTHER N. Y. TIMES.

"Witless story...All of Crosby's singing and all of Astaire's dancing cannot put the humpty-dumpty plot together... Fortunately, musical ensembles and song-and-dance routlines are handsomely appurtenanced and brilliantly executed...They make for a tinted musical album, which is intermittently diverting." BARNES, N. Y. HERALD TRIBUNE.

"Astaire's dancing in his last movie is his best dancing in any movie...Great big labored Technicolor musical that never itself gets off the ground...The two greatest man in their respective fields, Crosby and Astaire, rigidly boxed by story cliches and then boxed again by set song routines."—AGER, PM.

"Astaire, Crosby and Berlin have seen to it that his (Astaire) Technicolor swan song is a merry one...Will keep the Paramount audiences in an ecstatic state of high jollity the next couple of months."—COOK, N. Y. WORLD-TELEGRAM.

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Film BULLETIN

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Film BULLETIN

America's Independent Motion Picture Journal

DECEMBER 23, 1946

PRAYER FOR 1947

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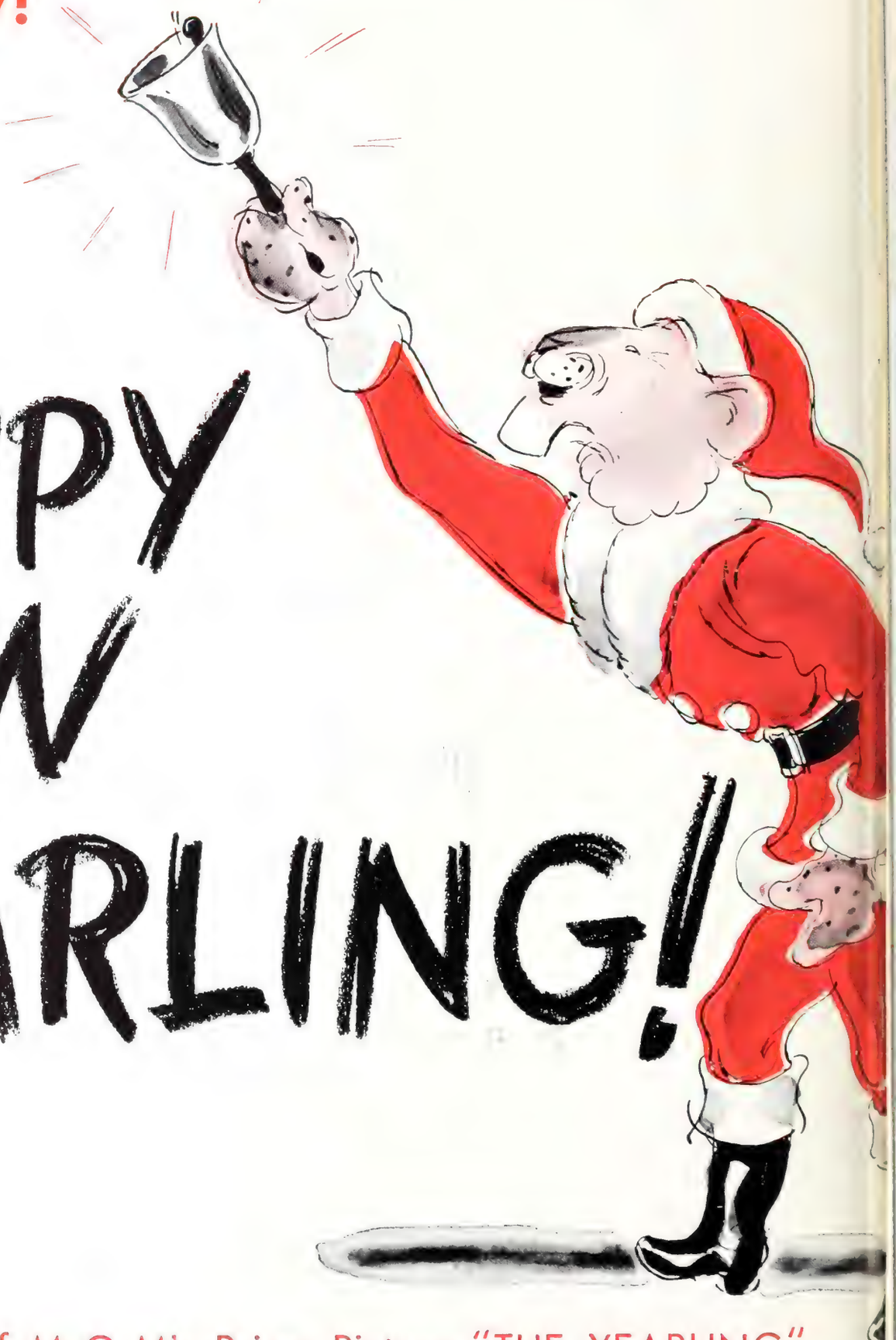
'ABIE'S IRISH ROSE' NOT AS OFFENSIVE AS IT IS POOR COMEDY

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And Others, Pages 5, 6, 13, 14, 16

Here's how they'll say it this holiday!



HAPPY NEW YEARLING!

World Premiere of M-G-M's Prize Picture "THE YEARLING" (in Technicolor) December 25, 1946 at the Carthay Circle Theatre, Los Angeles. The New York Premiere will be at Radio City Music Hall following M-G-M's Technicolossal "TILL THE CLOUDS ROLL BY".

EDITORIAL

Vol. 14. No. 26 December 23, 1946

America's Independent Motion Picture Journal

Prayer for 1947

Though the din and the carnage of war have ceased, please, God, let not fade from our memory remembrance of those who died or were maimed, and for what they fought . . . Grant that the light of Wisdom shine upon the statesmen of the world that they may guide Mankind upon the road to Peace . . . Grant that the people of the earth may come to know that Love is God's blessing upon those who love and hate His curse upon those who hate . . . Give us the Reason to understand what is Right and the Courage to heed our conscience . . . Breathe into our hearts the spirit of Good Will that we may always and forever do unto others as we would have others do unto us.

May the makers of Motion Pictures pursue their art with Good Taste and Integrity . . . May those whose theatres offer enchantment upon silver screens to eager millions conduct their business with Dignity . . . May there be Peace within our industry, too, thriving in an atmosphere of respect by each for the Rights and for the Independence of others . . . May the Motion Picture flourish this New Year while earning the applause of the people of the world for the happiness and the surcease it brings to them.

Amen.

Our Best Wishes This Happy Holiday Season

The Film Bulletin Staff

Film BULLETIN

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MONOGRAM'S BROIDY ON INDEPENDENTS

Hollywood, Cal.
December 5, 1946

Dear Sir:

Mr. Herbert Yates' letter, as well as the one written by the anonymous exhibitor, published in your issue of November 25, presents a point of view which every thinking exhibitor must endorse. To say that the independent theatre owner owes an allegiance, first and foremost, to independent producing organizations like Monogram, Republic and PRC, is to repeat a fact which too many showmen profess to agree to, but are reluctant to support vigorously.

The attitude of many of these exhibitors is thoroughly illogical. Despite heavily increased costs of production and distribution, they refuse to grant legitimate increases in rentals, but, at the same time, demand constantly improving product!

Any fair-minded exhibitor will agree that the quality of the independent output during the past five years has risen steadily to a degree that leaves no real margin of difference between these films and the so-called major B's. Mounting Hollywood production costs are no secret, even to the newspaper-reading layman, and certainly the exhibitor is aware of these facts. Yet, the response to requests for higher rentals is an attitude of stiff resistance which is completely shortsighted. Instead of providing additional incentives to maintain our steady march of progress, this lack of support makes us seriously question the wisdom of the policies we have pursued these past few years.

The independent exhibitor and the independent producer have common problems. One must look to the other for support if either is to survive.

Sincerely yours,

STEVE BROIDY, President,
MONOGRAM PICTURES.

* * *

Editor's Note: We definitely agree with Mr. Broidy that the independents, exhibitors and producers, have much in common and it follows logically that the exhibitors should do everything possible to encourage improvement in the quality of independent product. Certainly, it is not wise for theatre owners to penalize the smaller producers because of the policies of the bigger companies.

On the other hand, there can be no justification for an independent producer or distributor adopting the high-handed and unfair tactics employed by certain of the majors. To merit the support of exhibitors, the independent film companies must conduct their business with exhibitors on a basis of equity and fair play. And, in that case, we hope every theatreman in America will heed with the utmost consideration the sales points of the independent film salesman. Give them a chance to grow!

BROADWAY NEWSREEL

Strong grosses were the exception rather than the rule in the Broadway first-runs as the Christmas shoppers took time off from the stores to attend only the Radio City Music Hall's annual Christmas show and a few of the other outstanding pictures. The Strand's new attraction, "The Verdict" and most of the others were below-average. "Till the Clouds Roll By," with the Music Hall's annual Nativity pageant which is being given for its fourteenth consecutive year and has already been seen by more than five and a half million persons, had a second week's gross which topped the initial week's $141,000 figure. Grosses will be even higher during the Christmas-New Year period and the picture is expected to play through January before another M-G-M film, "The Yearling" comes in..."The Best Years of Our Lives," now in its fifth week, at the Astor, is the other film which is successfully bucking the seasonal slump and is expected to jump to even stronger grosses during the holidays although the 3-hour length will prevent record-breaking figures...At the Roxy, "The Razor's Edge," with Rosario and Antonio on the stage, was still over a $100,000 figure in its fourth week although this is far below the sensational $166,000 and $164,000 of the two first stanzas. 20th Century-Fox will keep the well-publicized picture at the Roxy through the entire holiday period before bringing in "13 Rue Madeline" early in January..."Cross My Heart," with Tony Pastor and The Andrews Sisters heading the stage bill, had an excellent opening day at the Paramount but here, too, the grosses are expected to jump after December 25th. "Blue Skies" closed on December 17th with the biggest nine weeks' gross in the history of the theatre, running only slightly behind "Going My Way," which played ten...The Capitol, where "Undercurrent" and Frankie Carle and His Orchestra had a near-record opening week early in December, has slumped badly in its fourth and final week and "The Secret Heart" will open on Christmas Day.

"The Verdict" and Vincent Lopez on the stage of the Strand, is a weak sister and will stay for only two weeks, the shortest booking in some time here, before "The Time, the Place and the Girl" opens on December 27th ..Loew's State has been doing only fair business both with "No Love, No Leave" and the first-run "Gallant Bess," coupled with the usual vaudeville bills..."Wanted for Murder," only other new film of the past week, is an English film with no name draw and will stay at the Victoria only until Warners "The Beast With Five Fingers" opens on December 25th ...Other British-made pictures will be playing through the holidays including three Universal-International releases, "Wicked Lady," which opened at the Winter Garden on December 21st following five fairly-profitable weeks for "Notorious Gentleman;" "Stairway to Heaven," which inaugurates the company's newly-acquired Park Avenue Theatre with a reserved-seat policy at $2.40 top. (Three performances will be given daily and four on Saturday and Sunday); and "The Overlanders," which opened at the Rialto on December 20th following an invitation preview the night previous. Another Universal-International picture, "The Magnificent Doll," has been doing fairly well in its second week at the Criterion but is expected to play through the holidays.

RKO Radio is another company whose product will be spread over the Broadway scene during the holidays. In addition to "It's a Wonderful Life," which came into the Globe on December 21st following four-and-one-half mild weeks for United Artists "The Chase" there will be "The Best Years of Our Lives" at the Astor and "Song of the South" now in its fourth week at the Palace where it will be a natural for the young holiday trade...Two other RKO releases, "The Falcon's Adventure" and "Fantasia" recently completed runs at the Rialto and Republic Theatres respectively...At the Rivoli, "My Darling Clementine" is now in its third profitable week and is expected to play into January. . In addition to "The Beast With Five Fingers," which opens at the Victoria, and "The Time, the Place and the Girl" at the Strand, Warner Bros. will also open "Humoresque" at the Hollywood on December 25th where it follows a successful nine week run of "Deception."...Republic's "That Brennan Girl" never got started at the Gotham and the two-week run ended on December 20th. United Artists' "Abie's Irish Rose" followed on the 21st... The long-run of "Henry V," now in its sixth month, the last 15 weeks at the Golden will continue through the holidays.

RKO . . . 2 Not Set

'IT'S A WONDERFUL LIFE' A TRULY WONDERFUL MOTION PICTURE!

Rates ● ● ● ● generally

RKO Radio (Liberty Films)
129 minutes
James Stewart, Donna Reed, Lionel Barrymore, Thomas Mitchell, Henry Travers, Ward Bond, Beulah Bondi, Frank Faylen, H. B. Warner Gloria Grahame, Samuel S. Hinds, Frank Albertson, Todd Karns, Virginia Patton, Charles Halton, Mary Treen, Sheldon Leonard, Lillian Randolph, Charles Williams, Sarah Edwards, J. Farrell MacDonald, Carl Switzer, Bill Edmunds, Argentina Brunetti, Larry Simms, Bobbie Anderson, Karolyn Grimes, Ronnie Ralph, Carol Coomes, Ray Walker, Frank Hagney, Chas. Lane.
Directed by Frank Capra.

A truly wonderful picture! Such frequently abused phrases as "heart-warming, "moving," "tender," delightfully-human," etc. can really be applied to "It's a Wonderful Life," which will go straight to the hearts of average audiences everywhere. It is going to roll up record-breaking grosses in many locations and will be among the year's top few everywhere. In this magnificent send-off for Liberty Films, two of the industry's outstanding artists, Producer-Director Frank Capra and Actor James Stewart, both of whom were serving the U. S. Forces during war-time, are now happily reunited for the first time since "Mr. Smith Goes to Washington" to make patrons realize how sorely the screen has missed them. The picture has that all-too-rare quality of holding an audience captivated from start to finish, despite the two-hour-nine minute length, by the down-to-earth story and completely natural performances. There is the merest touch of fantasy in the opening and final five minutes but, in between, the story is concerned with a good-natured and likable Mr. Average Man with traits that everyone will recognize. Except for one overly-theatrical stock character, the tight-fisted town banker, the family, friends and neighbors are all cut from durable, life-like patterns and Director Capra has made their trials and worries so real that women will weep and even blase patrons will get a lump in their throat. Covering a twenty-year period, the picture is also packed with nostalgic moments and those expert touches in which Capra excels. Musical score, settings and photography are all first-rate. It's a picture of which the industry can be proud.

The story opens in Heaven where prayers are pouring in from Bedford Falls on behalf of James Stewart who is in grevious trouble. Henry Travers, a heavenly messenger who hasn't yet earned his wings, is shown Stewart's life from the time when he was a boy and his father ran a building and loan business — almost the only thing in town not controlled by Lionel Barrymore, the greedy town banker. On four separate occasions, Stewart had planned to see the world but something always turned up to thwart him. After his father died, Stewart gave up his chance to go to college to run the business and, after he married Donna Reed and had four children, the loan company survived the depression and Barrymore's attacks. But Stewart's uncle, Thomas Mitchell, loses an $8,000 deposit on the very day the examiner arrives to audit the loan company books. Stewart's nerves snap and he audibly declares he wishes he had never been born. When the heavenly messenger shows him the unhappy conditions that would exist if he had never been born, Stewart is appalled and begs to be allowed to resume life. When he returns home, he finds that his friends and neighbors have rallied to help him with cash gifts which add up to the amount he needs.

Ordinarily James Stewart just has to fall naturally into his easy-going, much-beset-upon hero role to win audiences over to his side but, in this case, he also has some magnificent moments of rage and despair which stamp him as a first-rate actor. Donna Reed is exactly right as the pretty small town heroine and Thomas Mitchell, H. B. Warner, Henry Travers and Samuel S. Hinds are outstanding in a cast which has such fine players as Beulah Bondi, Frank Faylen, J. Farrell MacDonald, Mary Treen, Charles Halton and countless more contributing sterling bits. Only Lionel Barrymore, made up to resemble John L. Lewis and sounding like "Scrooge," hams up the melodramatic role of the greedy town banker.

LEYENDECKER

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'THE LOCKET' ENGROSSING PSYCHO-DRAMA DESPITE INVOLVED PLOT

Rates ● ● + generally; more if exploited

RKO Radio
86 minutes
Laraine Day, Brian Aherne, Robert Mitchum, Gene Raymond, Sharyn Moffett, Ricardo Cortez, Henry Stephenson, Katherine Emery, Reginald Denny, Fay Helm, Helene Thimig, Nella Walker, Queenie Leonard, Frederic Worlock Lillian Fontaine, Myrna Dell.
Directed by John Brahm.

Although highly-involved, sometimes confusing yet "The Locket" is an engrossing, psychological problem drama that will have a strong appeal to women patrons. Four fair marquee names, including Gene Raymond in his first post-war screen appearance, will insure slightly above-average grosses generally. If the film's exploitation angles are capitalized, returns might be good. Because the story employs a flash-back-within-a-flashback technique — and then goes even further back to show a childhood incident which had a profound effect on the grown-up heroine's twisted mind — audiences must be cautioned to see the film from the beginning — or confusion will result. As an instance, Gene Raymond is seen in five minutes of the opening present-day episode, but he has no part in the heroine's past and only reappears for the film's final five minutes. In between, the heroine ruins two other mens' lives and is responsible for an innocent man going to the electric chair. Despite the backward telling, the plot is melodramatically effective except for one implausible suicide and the ending which leaves the spectator in doubt as to the heroine's eventual recovery. Although all this seems more like a case history from a psychiatrist's files and too complex for younger patrons, it will prove strangely fascinating to the average adult. Laraine Day is as convincing as possible in the difficult role of the sweet-faced heroine with a warped mind and Robert Mitchum scores as a surly, outspoken artist. Brian Aherne, Gene Raymond and Ricardo Cortez, three former glamour boys who now look considerably older, do capable acting jobs, although the latter two are seen only briefly. Sharyn Moffett is outstanding as the youthful heroine and Katherine Emery and Helene Thimig contribute vivid bits. Unusual photographic angles and close-ups aid in sustaining the melodramatic mood.

As Laraine Day is about to be married to wealthy Gene Raymond, he receives a call from Brian Aherne, a psychiatrist who tells him he was married to the bride-to-be for five years. While Raymond listens unbelievingly, Aherne tells how Miss Day wrecked the lives of three men. Aherne and Miss Day were happily married when he received a call from Robert Mitchum who pleaded with him to save an innocent man from the electric chair. Shortly after Mitchum met Miss Day, she stole a valuable bracelet and then explained that, as a child, she was falsely accused of taking a locket and this episode had an effect on her. She promises Mitchum never to steal again but, at an art exhibition, a millionaire is killed and a priceless diamond stolen. Although a valet is accused and sentenced to death, Mitchum believes Miss Day was responsible. Faced with Mitchum, Miss Day denies the accusations but, after Aherne takes her to England and the war begins, he discovers she has stolen a hoard of jewels from a country estate. The shock drives Aherne temporarily out of his mind and, when he recovers to find that Miss Day has divorced him, he tries to prevent Raymond from making the same mistake. Miss Day convinces Raymond that Aherne is suffering from delusions but, when the groom's mother gives her a locket which she recognizes as the one that made so much trouble in her youth, she collapses. Aherne's verdict is that the shock has erased all knowledge of her later years and that only love can make her recover completely.

DENLEY

RKO RADIO . . . 2 in 3rd Block (Total 4)

'SAN QUENTIN' EXPLOITABLE ACTION MELLER

Rates ● ● + in action spots; OK supporting dualler in nabor'hoods

RKO Radio
66 minutes
Lawrence Tierney, Barton MacLane, Marian Carr, Harry Shannon, Joe Devlin, Carol Forman, Richard Powers, Lee Bonnell, Robert Clarke, Herbert Rawlinson, Raymond Burr, Tony Barrett, Arthur Aylesworth, Byron Foulger, Selmer Jackson.
Directed by Gordon M. Douglas.

This prison melodrama programmer starts slowly, but winds up in a blaze of shooting action. The title, the introduction by Lewis E. Lawes, former warden of Sing Sing, and Lawrence Tierney, usually identified with gun-man roles, are sure-fire selling angles to attract action fans. Although romantic interest is slight, the picture will also satisfy as a supporting dualler generally. Producer Martin Mooney, an expert at crime fare, and Director Gordon M. Douglas have injected authentic San Francisco backgrounds and San Quentin prison yard shots which give the early scenes a documentary flavor. The purpose and functioning of the Inmates Welfare League is interesting, if scarcely exciting, but, following a daring prison break, the picture piles up suspense and thrills during a long chase to recapture a murderous bank robber. Tierney, who is on the right side of the law as an ex-convict honorably discharged from Army service, gives a convincing two-fisted performance and Barton MacLane is outstanding as a hardened criminal. Harry Shannon does good work as the warden, but Joe Devlin's feeble comedy efforts fall flat and Marian Carr and Carol Forman given amateurish portrayals which add nothing to the film.

Perturbed over adverse criticism of the Inmates' Welfare League, a San Quentin Prison organization composed of convicts who are preparing for useful lives on their release, Harry Shannon, the warden, accepts an invitation to talk about it to a San Fransisco press club. Shannon arranges to take along Lawrence Tierney, a former convict who founded the League and has just been honorably discharged from Army service, and Barton MacLane, a bank robber who pretends to be one of the League's most trusted members. Aided by two ex-convicts on the outside, MacLane plans an escape and, on the way to the press club, he wounds Shannon, kills one of the other prisoners and makes his getaway. With the prison board threatening to disband the League, Tierney tells Shannon he will track down MacLane and bring him in. Aided by an Army pal, Joe Devlin, Tierney trails underworld characters who give him clues that lead him closer to MacLane. However, Richard Powers, a detective who still suspects Tierney is trying to join MacLane's career of crime, is shot by the escaped prisoner who gets away. Tierney is suspected of the crime and forced to hide out while continuing to follow MacLane, Tierney finally finds MacLane hiding in a deserted gun club and, after an exciting gun duel, the convict is subdued and turned over to the law. With the League vindicated, Tierney can turn his attention to romantic matters.

YORK

'THE FALCON'S ADVENTURE' JUST ABOUT AVERAGE FOR THE SERIES

Rates ● ● as supporting dualler for action and family houses

RKO-Radio
61 minutes
Tom Conway, Madge Meredith, Edward S. Brophy, Robert Warwick, Myrna Dell, Steve Brodie, Ian Wolfe, Carol Forman, Joseph Crehan, Phil Warren, Tony Barrett, Harry Harvey, Jason Robards.
Directed by William Berke.

Another routine entry in the Falcon series, "The Falcon's Adventure" duplicates the pattern set by its predecessors and follows the same comfortable groove it has worn so deeply. Tom Conway as the adventuresome Falcon always turns up in the right place at the right time to rescue the heroine or save the valuable formula papers. Likewise, his right hand man, Goldie, as hammily portrayed by Edward S. Brophy, and the police are always Johnnies-on-the-spot. In other words, everything about this latest series entry is very pat. This makes no pretenses at being anything other than a supporting dualler for the action houses and in minor naborhood locations, in which spot it fills the bill adequately.

The Falcon's (Tom Conway) plans for a vacation are frustrated this time when he and his aide, Edward Brophy, save Madge Meredith from an attempted kidnapping. She, in turn, involves them in an intrigue whereby her uncle is murdered and a diamond-making formula is thrust upon the Falcon for delivery to Miami. Suspected by the police of the murder and then a subsequent one wherein the recipient of the formula is also murdered by the gang attempting to get the papers, the Falcon finds himself in a position of having to apprehend the culprits to clear himself. With his usual aplomb, he tricks two of the gang into revealing the identity of the leader, Robert Warwick, then arrives in the nick of time, after tipping off the police, to save Miss Meredith from another abduction and, probably, a fate-worse-than-death.

As usual, the Falcon has to cope with a multitude of women, although this time there are only three, Miss Meredith, Myrna Dell and Carol Forman, all of them lookers. William Berke has directed with a watchful eye for the traits of the preceding series' quirks.

BARTON

WARNER BROS. . . . 1 December Release

'THE TIME, THE PLACE AND THE GIRL' ROUTINE MUSICAL IN TECHNICOLOR

Rates ● ● + on name value

Warner Bros.
105 minutes
Dennis Morgan, Jack Carson, Janis Paige, Martha Vickers, S. Z. Sakall, Alan Hale, Florence Bates, Donald Woods, Angela Greene, Chester Clute, Monte Blue, Carmen Cavallaro and Orchestra, The Condos Brothers, Chandra Kaly and His Dancers.
Directed by David Butler.

Although it sticks too close to familiar formulas, "The Time, The Place and the Girl" is a tuneful, gaudily-Technicolored musical which should prove fairly good mass entertainment. With Dennis Morgan and Jack Carson, plus Carmen Cavallaro and Orchestra for the marquee, it will do above average business, except in action houses, where it will fall below par. The current popularity of the two hit songs, "Oh, But I Do" and "Gal in Calico" will be an added factor, especially in naborhood houses. The show business yarn, which shifts between a night club and the home of a classical maestro, is tired and nonsensically improbable stuff that leads up to the long-anticipated climax wherein a budding young singer gets the lead in a big Broadway musical Director David Butler alternates his gag routines, which have Jack Carson and the paunchy S. Z. Sakall clowning about to good laugh returns, with elaborately-staged production numbers in which Dennis Morgan and Janis Paige put over the several songs effectively. "Oh, But I Do" is reprised several times and the other five tunes include "A Thousand Dreams" in which Carmen Cavallaro's piano specialty scores. Florence Bates is excellent as a sharp-tongued diva, but Alan Hale and Donald Woods give caricatured portrayals which are lost in the shuffle of songs and production routines.

Dennis Morgan and Jack Carson are about to open a new night club when Donald Woods threatens to invoke an injunction forbidding cabarets next door to the home of S. Z. Sakall, a classical orchestra leader whose grand-daughter, Martha Vickers, is studying operatic singing. Morgan contrives to meet the unworldly Miss Vickers and, while Woods and Sakall's wife, Florence Bates, are out-of-town, he persuades her to attend his opening with Sakall. The latter enjoys the show and invites the entire night-club gang to his home for a party but Miss Bates returns unexpectedly and proceeds to close the club next door. While Miss Bates is on a concert tour, Sakall decides to finance a musical production for Carson and Morgan and with Miss Vickers starred. When Sakall's finances run low, Angela Greene, who is angeled by Alan Hale, a wealthy oil man, agrees to supply the money if she can take over Miss Vickers' part. By scheming, they get Miss Greene out of the show just before Miss Bates and Woods arrive on the scene. To stop Woods from restraining Miss Vickers from appearing, Sakall decides to conduct on opening night. Miss Bates then has a change of heart and tells both Sakall and Miss Vickers that "the show must go on."

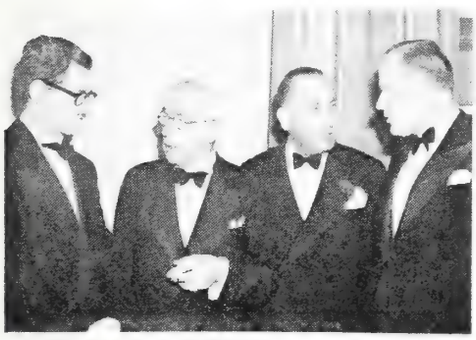
LEYENDECKER

NEWS DIGEST

Bi-Weekly Review of the Trade's Events



David O. Selznick, whose formation of Selznick Releasing Organization following his withdrawal from United Artists adds another distribution company to the industry.



Hal Wallis, second from right, with some of the other guests of honor at the annual American Nobel dinner recently, at which he spoke for the motion picture industry. With him are: Norman Corwin, radio; Gustav Nobel, nephew of the founder of the prizes, and Lennart Nylander, consul general of Sweden.



Steve Broidy was re-elected president of Monogram International at the recent stockholders' meeting.

SELZNICK LAUNCHES NEW SALES COMPANY

David O. Selznick's break with United Artists and his formation of the Selznick Releasing Organization as a full-fledged, integrated group of production, sales and exploitation units captured the spotlight last fortnight. Simultaneously with Selznick's breach with UA, Daniel T. O'Shea, president of Vanguard Films, Inc., the Selznick production company, announced that Vanguard had advised UA that it considered its distribution contract with that company terminated, as a result of "wrongful actions and violations of contract by United Artists. O'Shea added that this in no way affects Vanguard's ownership of one-third of UA stock.

Selznick's action came within 24 hours after the UA board had voted to proceed with seeking counsel in New York to look into procedure for legal action against Selznick for alleged breach of contract as a result of talent and production package deals made by the producer with 20th Century-Fox and RKO Radio. Aligned against Selznick in the UA corporate setup, in which DOS has a one-third interest, are Mary Pickford and Charles Chaplin, owners of the balance of stock.

World-Wide Distribution

The new SRC — highly significant initials in the industry — will immediately open offices throughout the world and will release all Selznick International and Vanguard Pictures as well as the output of a new producing unit in the process of formation, it was announced. Details on the new unit were expected to be announced shortly, but it was not yet determined whether other independent product will be distributed by the new releasing company. It indicated that it would be receptive to releasing product "of quality and commercial importance comparable with the Selznick output."

Heading the new organization will be O'Shea as chairman of the board and Neil Agnew, president. Agnew, veteran sales executive, prepared to swing into immediate action as he scheduled a meeting with division sales managers last week to map distribution plans for "Duel in the Sun," $5,500,000 Technicolor production, set to open in Los Angeles on Dec. 31 in a number of theatres, with initial roadshow engagements in key cities to follow. United Artists' publicity, advertising and exploitation departments were ordered to discontinue all campaign work on the picture. It was uncertain just how much UA had already spent on publicizing "Duel," but it was expected that a sizeable amount had been disbursed and would probably be included in damages requested if such action would be pursued by the UA board.

7-10 First Year

The Selznick production schedule will be continuous, it was announced, and it is expected that between seven and 10 pictures will be produced in the first year. The releases to follow "Duel," in order, were announced as "The Paradine Case," $3,250,000 Hitchcock production, which went before the cameras last week; "Intermezzo," Ingrid Bergman re-issue; "Little Women," in Technicolor; "Portrait of Jenny," Jennifer Jones-Joseph Cotten co-starrer; "Sands of Time," starring Cary Grant and Dorothy McGuire, a Dore Schary production; "Joan of Arc," scheduled for late Spring production and starring Jennifer Jones; "What Every Woman Knows," set for early summer, with Shirley Temple and Guy Madison.

Just how the physical distribution of SRO's product would be affected was not disclosed, although rumors had it that the company was angling for an already established group of distribution offices, possibly that of a checking organization. It was expected that for the present, at least, Selznick would not attempt to establish an elaborate exchange system, particularly in view of the fact that SRO would be concerned only with the sale of "Duel," and that limited to key city runs on roadshow basis, for some time before other product would be ready for release.

Key City Sales Offices

Initial distribution of SRO product was seen as assuming a divisional setup which would spot sales offices in about 10 key cities throughout the country. Heading domestic sales is Milton Kusell, with Samuel Horowitz as Midwestern division manager, headquarters in Chicago; Thomas Duane, heading the New England district from Boston; and John Howard as Pacific Coast sales manager, with offices in Los Angeles.

In addition to those named, the organization will have E. L. Scanlon, executive vice-president and treasurer; Milton Kramer, vice-president and general counsel; William Erbb, general sales manager for Great Britain; Manuel Reiner, Latin America sales head; Paul White, Continental Europe and North Africa sales chief; Paul MacNamara, supervising head of publicity, advertising and exploitation.

* * *

BUYING CO-OPS HERE TO STAY — KIRSCH

Stressing the benefits that have accrued to exhibitor members of independent buying cooperatives, Jack Kirsch, president of National Allied and of Illinois Allied Booking and Buying Combine, declared that "distributors know that the independent buying organization is here to stay," as he addressed the fourth anniversary dinner meeting of the Illinois co-op in Chicago. Approximately 400 Midwest exhibitors attended to pay tribute to Kirsch for his efforts in organizing and guiding the group. The guests included Mayor Edward J. Kelly.

Criticizing distributors for their "misconception that buying organizations of theatres were organized primarily to 'chisel' on film rentals," Kirsch explained the wartime genesis of the organization as one of necessity to enable theatre owners to devote time to the physical operation of their theatres in those shorthanded days as booking and buying pictures became a full-time job, particularly with the advent of blocks-of-five. In addition to the time-saving benefits, Kirsch said the central buying agency enabled the theatreman "to become more closely acquainted with his clientele; to become a driving force in his community — all the requisites that go toward the making of a good showman."

Kirsch voiced his belief that "the distributors have begun to realize that we must make a profit in order to exist and make this a healthy business. Without a fair return

(Continued on Next Page)





Producer Samuel Goldwyn and director William Wyler were recipients of citations for their part in the production of "Best Years of Our Lives," which RKO is distributing. Above Goldwyn (right) receives the Page One Award of the New York Newspaper Guild from prexy John McManus and Mary Snee. Below, Wyler (center) is presented with a citation from the motion picture chapter of the American Veteran's committee by Mrs. Rose Elgart and Walter T. Brown.



Samuel J. Briskin, executive producer and vice-president of Liberty Films, as he arrived in New York for the opening of "It's a Wonderful Life."



United Artists sales executives at Hollywood sales huddle are, l. to r., Charles S. Chaplin, Canadian manager; Barry Buchanan and Cecil Cohn.



Sidney Franklin, producer of M-G-M's "The Yearling" receives the Parents Magazine award as best family entertainment for December from Phil Wilcox, editor of Parents.

NEWS DIGEST

(Continued from Preceding Page)

to the exhibitor, it becomes a very poor business and that doesn't do the distributor or the exhibitor any good."

* * *

OKLAHOMA T. O. NIXES ATA TIE

Although it endorsed the program of the American Theatres Association, the Theatre Owners of Oklahoma, meeting in its first postwar convention, refused to affiliate with ATA. Morris Loewenstein, Oklahoma City, was re-elected president for the coming year, while Max Brock, Lawton, was renamed vice-president; Ralph Talbot, Tulsa, secretary-treasurer, and Harry Loewenstein, Ardmore, its director on the national board of the MPTOA.

The delegates heard Herman Levy, MPTOA general counsel, voice his belief that the Federal Court which heard the industry anti-trust case would have to write an entirely new opinion. Levy predicted that the decree would force competition wide open with new theatres opening because of the availability of product.

Another speaker, H. M. Richey, MGM's public relations director, recommended "interchange of merchandising ideas" among theatre owners as a "defense plan against coming increased competition." In reply to a query, Richey declared that he did not believe the companies were purposely holding back pictures, but that the shortage was caused by longer runs.

Other speakers included MPTOA president Fred Wehrenberg, Robert W. Coyne and J. Ned Shurgue, ATA; Bob O'Donnell, Variety Club National Chief Barker; Henry Reeves, President, Texas Theatre Owners, and Claude Lee, Paramount.

* * *

GOLDMAN AWARDED $375,000 FROM WARNERS

Triple damages of $375,000 were awarded William Goldman Theatres in Philadelphia late last week by Federal Judge William H. Kirkpatrick. The judgment was the result of the suit filed by Goldman more than four years ago against the Warner circuit and eight major companies for refusal to supply him with first-run product at his Erlanger, Karlton and Keith Theatres in Philly.

The $375,000 award, assessed against all the defendants, covered his losses at the Erlanger. In the instances of the Karlton and Keith, no monetary award was requested, but a judgment breaking up the alleged monopoly of Warners was granted by the District Court granting Goldman a permanent injunction restraining Warners from continuing their monopoly and directing them to give Goldman the same right to bid for first-run pictures at the theatres that Warners have.

The Judge also ordered the defendants to pay Goldman's counsel, William A. Gray and Robert T. Dechert, a joint fee of $60,000 for their legal services. Gray and Dechert had claimed a fee of $175,000. Judge Kirkpatrick refused Goldman's petition for interest on the damages awarded.

In a second case, Goldman was in the defendant's position and lost the case in another decision handed down by the same Judge, who ordered Goldman to turn over to Mr. and Mrs. Frank Blum, local exhibitors, the 69th St. Theatre and another property and to account to the Blums all the profits accrued from the operation of the two enterprises in the last year. The Court ruled that the Blums had submitted a prior bid of $603,500 for the properties and Goldman's later bid of $678,000 which was accepted by the seller was set aside. Goldman admittedly bought the theatre to "keep an eye" on the operations of Warner Bros., who operate it under a lease.

* * *

FILMS IN TOP SERVICE ROLE — MYERS

The motion picture industry has now reached the same level of importance in a public service role as the other two principal media of communication and information, press and radio, National Allied general counsel A. F. Myers declared in Washington last fortnight.

Myers pointed to the fact that the government now gives the industry the same priority that has always been given the press and cited the special considerations given the motion picture by government officials during the coal strike when the Civilian Production Administration assured theatres they would continue operating during the late coal crisis and the Interstate Commerce Commission specifically exempted films in its embargo order.

It was announced that members of the board of Allied will attend a meeting at the Statler Hotel in Washington on Jan. 31, with those planning to attend urged to make their reservations well in advance.

* * *

E-L HAS 17 STARS SIGNED

A total of 17 stars and several authors have been signed to deals with Eagle-Lion Films, it was announced by Bryan Foy, vice-president in charge of production, at the company's two-day sales meeting in Chicago last week. Foy also revealed that three pictures on the 1947 schedule will be in color: "Kenny," from the book by Louis Bromfield; "Prince Valiant," based on the syndicated comic strip; and "Montana." There will also be two British films, "Bedelia" and "The Adventuress" on the 1947 schedule.

The balance of the E-L product for the new season will consist of "Captain Casanova," "Repeat Performance," "Lost Honeymoon," "It's a Joke, Son," "Out of the Blue," "Love from a Stranger," and "Clementine."

The star roster includes: Franchot Tone, Michele Morgan, Margaret Lockwood, Arturo De Cordova, Joan Leslie, Tom Conway, Dickie Tyler, June Lockhart, Una Merkel, Kenny Delmar, Deborah Kerr, Ann Richards, Sheila Ryan, Louis Hayward, Robert Paige, Zachary Scott and Richard Basehart. Among the writers signed are: Joseph Fields, Louis Bromfield, Agatha Christie, Margaret Buell Wilder and Vera Caspary.

Speakers at the meeting were Alfred W. Schwalberg, v.p. and general sales manager; Arthur Krim, president; Max E. Youngstein, director of advertising, publicity and exploitation, who discussed plans for "Bedelia" and "It's a Joke, Son," first of the company's releases; and E. T. Carr, J. Arthur Rank executive.

(Continued on Page 30)

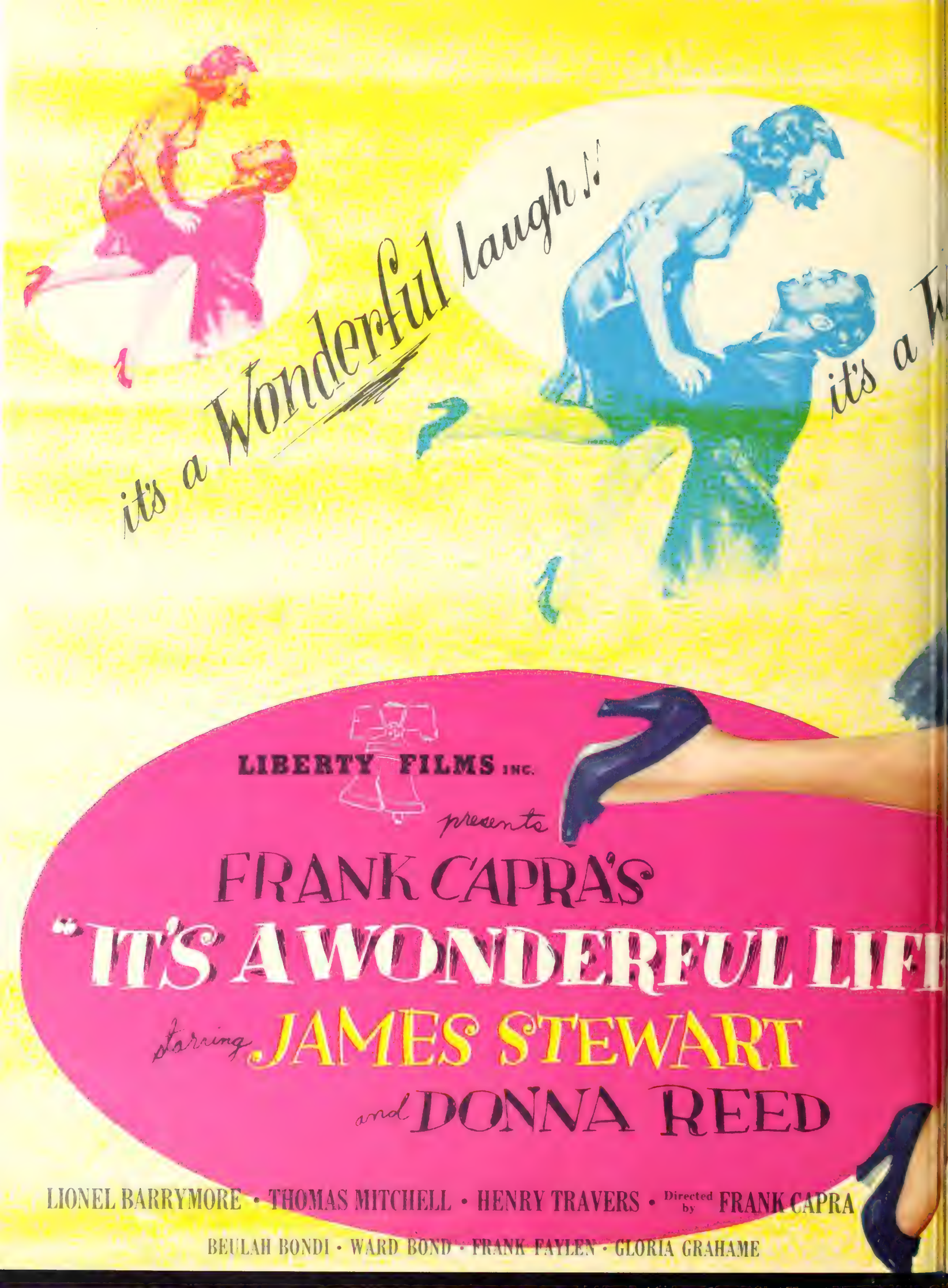
It's a Wonderful Life

Now that showmen once more can book

a Frank Capra PRODUCTION



LIBERTY FILMS INC.


it's a Wonderful laugh!!
it's a W
LIBERTY FILMS INC.
presents
FRANK CAPRA'S
"IT'S A WONDERFUL LIFE
starring JAMES STEWART
and DONNA REED
LIONEL BARRYMORE • THOMAS MITCHELL • HENRY TRAVERS • Directed by FRANK CAPRA
BEULAH BONDI • WARD BOND • FRANK FAYLEN • GLORIA GRAHAME


nderful love
Jimmy and Donna going steady...
in the picture that tops all the fun of "It Happened
One Night"; all the heart-warming joy of "Mr.
Deeds Goes To Town"; all the happiness of
"You Can't Take It With You"
Capra's triple-slam Academy
Award triumphs!
Distributed by
RKO RADIO PICTURES
Screen Play by FRANCES GOODRICH · ALBERT HACKETT · FRANK CAPRA · Additional Scenes by JO SWERLING

It's a Wonderful Life

for exhibitors to know they've got a big show coming that's backed by national advertising in

40,703,987

copies of magazines like

LIFE – LOOK – COLLIER'S

SATURDAY EVENING POST

WOMAN'S HOME COMPANION

GOOD HOUSEKEEPING – TIME

TRUE STORY – SEVENTEEN



the FAN LIST and THE AMERICAN WEEKLY.

LIBERTY FILMS INC

PARAMOUNT . . . 1 Not Set

'CALIFORNIA' EPIC ADVENTURE, COLOR, ACTION

Rates ● ● ● — generally

Paramount
97 minutes
Ray Milland, Barbara Stanwyck, Barry Fitzgerald, George Coulouris, Albert Dekker, Anthony Quinn, Frank Faylen, Gavin Muir, James Burke, Eduardo Ciannelli, Roman Bohnen.
Directed by John Farrow.

The broad sweep, adventure, action and Technicolor of "California" gloss over the fact that the story is second rate. Done in something like the DeMille manner, it should be rewarded with strong grosses generally and a hearty response from all audiences except the discriminating class trade. Returns will be best in action houses. If Paramount would cut the opening picture-postcard scenes of California (obviously inspired by the Chamber of Commerce), it could be said that the picture moves at a fast tempo from start to finish, even if the plot has too many facets to make for logical continuity. However, in its rambling fashion, the story includes several interesting characters, more than a modicum of suspense and a couple of rip-snorting fights, one with fists, the other with knives. The principal roles are all competently handled and there is potent marquee value in the names of Milland, Stanwyck, Fitzgerald, Coulouris and Dekker.

The story opens with a wagon train, guided by Ray Milland, a U. S. Army deserter, headed for California, the promised land. En route, leader of the train, Barry Fitzgerald, picks up Barbara Stanwyck, gambler and alleged homewrecker, who has been run out of a frontier town. A fervent hatred springs up between Milland and Stanwyck, and when news of a gold rush in California demoralizes the train, she runs off with Gavin Muir, breaking Milland's leg in the process. When Milland and Fitzgerald arrive in California's boom town, they find Stanwyck operating its biggest bar and gambling hall and being courted by George Coulouris, Southern captain and leader of the pro-slavery interests in the territory. Milland wins the gambling hall from Stanwyck in a game of faro, driving her into marital plans with Coulouris. The latter's advances to gain Milland's support to make California a slave state are rebuffed and Milland joins forces with Fitzgerald to elect the latter to the Convention that will determine California's admission to the Union. Coulouris starts a rebellion that leaves farms aflame and culminates in a violent battle in which Fitzgerald is killed and Milland, about to be shot by Coulouris, is saved by Stanwyck, who drills the Southerner in the nick of time. She and Milland are free to wed after he returns to his army unit to serve his time for desertion.

BARTON

'ABIE'S IRISH ROSE' NOT AS OFFENSIVE AS IT IS POOR COMEDY

Rates ● ● + in family houses; less elsewhere; weak for action spots

United Artists (Bing Crosby Productions, Inc.)
96 minutes.
Joanne Dru, Richard Norris, Michael Chekhov, J. M. Kerrigan, Vera Gordon, George E. Stone, Emory Parnell, Art Baker, Eric Blore, Bruce Merritt, Roy Atwell, Vera Marshe, Harry Hays Morgan, Louis Jean Heydt Oscar O'Shea.
Directed by A. Edward Sutherland.

Brought up to date through a post-war background, yet retaining the crudest features of its broadly-caricatured Irish vs. Jewish plot so popular in the 1920's 'Abie's Irish Rose' seems strangely out-of-place today. Although various racial and censorship groups (the North Central Allied Independent Theatre Owners recently threatened legislative censorship) have protested against the picture's "burlesque" of both the Irish and Jewish race, we don't believe the film will offend many people; its chief fault is that the story is ridiculous, only mildly amusing and often downright dull. While the slapstick humor and the comic strip gestures and expressions of most of the characters will get laughs in naborhood and family houses, it's not for sophisticated patrons — and never was. The picture lacks strong cast names but the fame of Anne Nichol's play, which ran for five years after receiving a critical "thumbs down" on Broad way, was revived several times and became a radio serial, in addition to being made into a popular silent film, will insure above average grosses in family houses. The early romantic scenes have humor and a certain charm and the climax has a few down-to-earth touches but, in between there's a full hour of repetitious horse-play and low comedy. Under A. Edward Sutherland's sledge-hammer direction, two fine character actors, Michael Chekhov and J. M. Kerrigan, who play the Jewish and Irish fathers respectively, are forced to bristle up at the mere mention of the other's race and resort to the out-moded "Oy, Oy" or "Bejabers" dialectic expresssions to get laughs. In contrast to this low-class Yiddish and shanty-Irish clowning, Art Baker and Emory Parnell are calm, understanding and completely believable as the rabbi and the Catholic priest, while Richard Norris and Joanne Dru make an attractive and appealing "Abie" and Rosie." And Vera Gordon, who over-plays her interfering Jewish matron role, remains a genial and likable character. But neither Bing Crosby Productions nor Producer-Director Sutherland deserve any credit for resurrecting this behind-the-times farce.

The story opens in London on V-E Day when Abie Levy (Richard Norris) a member of the U.S. Armed Forces, meets and marries Rosemary Murphy (Jeonne Dru), a U.S.O. entertainer. When Norris returns to America, he is afraid to tell his father, Michael Chekhov, that he is married to an Irish girl so he introduces her as his fiancee, Rosie Murphiski. When Chekhov plans a real Jewish wedding, Miss Norris is forced to wire her father, J. M. Kerrigan, who is under the impression that his daugter is marrying an Irish boy. Kerrigan arrives with a priest and, after the bigoted fathers battle it out, the youngsters are married in both the Jewish and Catholic faiths. However, Chekhov and Kerrigan refuse to have anything to do with their children until, a year later, they are all brought together at the home of Abie and Rosie who are proud parents of twins, Patrick Joseph and Rebecca — names which please each of the grandfathers.

LEYENDECKER

'BETTY CO-ED' COLUMBIA QUICKIE IS DULL, CHILDISH

Rates ● ● — as supporting dualler in minor naborhood houses

Columbia
69 minutes
Jean Porter, Shirley Mills, William Mason, Rosemary LaPlanche, Jackie Moran, Kay Morley, Edward Van Sloan, Jane Isabell, George Meader, Patsy Moran, Earl Hodgins, Marin Sais, Ray Bennett, Jan Savitt and His Orchestra.
Directed by Arthur Dreifuss.

This is a dull, childish, amateurishly acted quickie dealing with campus doings. It hits a new low in interest for adult audiences. Name value is practically nil, but this may get by as a naborhood dualler mainly because Jan Savitt and His Orchestra (appearing in one brief sequence only) are popular with 'teen-agers. Except for Jean Porter's lively rendition of two songs, "You Gotta Do What You Gotta Do" and the familiar "Put the Blame on Mame" (originally heard in Columbia's "Gilda") which puts some life into the lagging footage, the plot presents an exaggerated depiction of the viciousness of snobbish and undemocratic college sororities — a problem which will prove tiresome to the average grown-up. The acting of Shirley Mills, who is burdened with one of the most obnoxious of screen roles, is about as subtle as that of a high school drama student and the character's sudden reformation at the fade-out is especially hard to take. Miss Porter is attractive and capable as the carnival singer who enters a snooty college, but the others are below-par.

Jean Porter, singing member of a carnival troupe, enrolls in a very exclusive co-ed college where she is immediately exposed to the snobbishness of Shirley Mills who runs the school sorority. When William Mason, the school's most popular male, takes an interest in Jean, Shirley does her best to make life miserable for the new student. Jean is accepted as a pledge to the sorority but, when Shirley learns of her carnival background, she humiliates her before the other girls and exposes her humble antecedents. Some of the other girls who resent Shirley's domination of the sorority, nominate Jean to run against her as "Betty Co-ed," the most popular girl on the campus. Shirley fakes a number of ballots, making it appear as if Jean has won the election by fraud. The school board takes action to expel Jean but she quits instead and launches a tirade against the college's undemocratic ways. Jean is overheard by the chairman of the college board who persuades her to remain if he institutes reforms. When the sorority is made democratic, Shirley begs Jean's forgiveness.

LEYENDECKER

'SWELL GUY' ANOTHER OUT-OF-THE-ORDINARY HELLINGER FILM

Rates ● ● + generally; better where exploited

Universal-International
87 minutes
Sonny Tufts, Ann Blyth, Ruth Warrick, William Gargan, John Litel, Thomas Gomez, Mary Nash, Millard Mitchell, Howard Freeman, Donald Devlin, John Craven, Ferguson, Anne O'Neal, Charles D. Brown, Garry Owen, David Clarke, Eugene Parsson, Directed by Frank Tuttle.

In his second production for Universal Mark Hellinger again uses the realistic hard-hitting approach to an out-of-the-ordinary, unpleasant theme. While "Swell Guy" -- an ironical title for the story of an out-and-out heel — lacks the stark melodramatic quality of "The Killers," it, too, is adult fare which should do well above average generally, particularly if its unusual selling angles are exploited by exhibitors. Based on an old Gilbert Emery play, the script has been brought up to the post-war period and presents a character study of a worthless, deceitful scoundrel whose likable personality lures a flighty girl into an affair which leaves her pregnant and who almost breaks up his brother's happy home life by playing up to the latter's wife. To top it all, he plans to steal funds his brother has collected in a raffle but, in his one decent gesture, he sacrifices his life to save his adoring kid nephew from being run over by a train. Because Hellinger and Director Frank Tuttle have made no attempt to justify the weaknesses of the central figures, the film is impressively true-to-life but the average patron may prefer a happier ending. However, the small town atmosphere and the natural appearance and actions of its minor characters add a homey flavor.

When Sonny Tufts, a flashy war correspondent and war hero, pays a visit to his brother, William Gargan, in his home town, he completely captivates the townspeople including his sister-in-law, Ruth Warrick, and his kid nephew, Donald Devlin. Only his mother, Mary Nash, knows him for the scoundrel he really is and pleads with him to leave town. Tufts proceeds to take Ann Blyth, a wealthy girl, away from John Craven, a legitimate combat hero, but when she announces she is pregnant, he reveals that he has an abandoned wife in Paris. Meanwhile, Tufts is running a craps game which is bankrupting the local tradesmen but, when he loses his winnings and becomes desperate for money, he tries to persuade the infatuated Miss Warrick to take the funds Gargan had collected for a charity bazaar and run away with him. His mother intervenes to stop him just as word is received that Devlin is trapped in a one-way railway tunnel. In his one decent act, Tufts saves the lad who has worshipped him before he, himself, is ground to death by a train As Gargan eulogizes his brother as a real hero, his mother and Miss Warrick remain silent about Tufts' real nature.

The role of the unscrupulous war correspondent is a distinct departure from Sonny Tufts' usual light comedy portrayals but, though he is adequate, he rarely gets under the skin of the part. Ann Blyth is excellent in another spoiled rich girl characterization — her first since her attention-getting performance in "Mildred Pierce." Mary Nash is outstanding as the embittered mother who could see through her son

LEYENDECKER

'THE RETURN OF MONTE CRISTO' STRICTLY FOR ADVENTURE LOVERS

Rates ● ● ● — in action spots and family houses; much less in first-runs and class spots

Columbia
96 minutes
Louis Hayward, Barbara Britton, George Macready, Steven Geray, Una O'Connor, Henry Stephenson Ray Collins, Ludwig Donath, Ivan Triesault, Jean Del Val, Crane Whitley, Eugene Borden.
Directed by Henry Levin.

Here is a typical swashbuckling costume picture, more melodramatic than credible, but with the lure of the "Monte Cristo" title for all adventure-loving fans. Sophisticated audiences in first-runs and class spots will find it absurd, but returns should be good in action and family houses, This Edward Small production employs an original story dealng with a third-generation Edmond Dantes, grandson of the original Count of Monte Cristo, who is swindled out of his inheritance, escapes from Devil's Island and goes through the customary "hell-and-high water" before he vanquishes the villains and wins a fair lady's hand. Some of the flowery dialogue and Dantes' varied disguises will seem somewhat juvenile to adult patrons, but the pictures moves at a fast and exciting pace. The story's weakest spot is Dante's escape from Devil's Island, for which elaborate preparations are made before Director Henry Levin glosses it over with a few lines of dialogue. However, the climax, which takes place on the stage of the Odeon Theatre is packed with thrills, fisticuffs and sword-play. Louis Hayward makes a dashing Dantes even if he occasionally succumbs to the temptation to place a tongue-in-cheek pronunciation on his heroic dialogue. Steven Geray, as an anti-monarchist actor, and George Macready, as the suave police commissioner and double dyed villain, are outstanding in support and Henry Stephenson, Ray Collins and Ludwig Donath also give convincing portrayals against period backgrounds. Una O'Connor adds a few laughs, but Barbara Britton gives a colorless performance as the heroine.

Edmond Dantes (Louis Hayward) learns that his grandfather was actually the first Count of Monte Cristo and that the latter's estate has been held in trust for him by his guardian, Henry Stephenson, until he came of age. When the will is presented in court, Ray Collins, bank president, presents another document which names his ward, Barbara Britton, as only heir to the fortune. The judge, who is in league with Collins, declares Stephenson's will a forgery and has him and Hayward arrested. After Stephenson is murdered by George Macready, the chief of police, Hayward is shipped to Devil's Island. With the help of Steven Geray, an ex-actor, Hayward escapes from Devil's Island and returns to Marseilles where he starts his plan for revenge. Hiding in the Odeon Theatre, Hayward assumes various disguises and keeps Macready and Collins searching for him in vain. After he tricks the judge into confessing that Collins has planned to swindle the innocent Miss Britton out of the Monte Cristo fortune, Hayward starts a run on Collins' bank. the latter is killed by an angry mob and Macready is lured to the stage of the Odeon where he betrays himself to an audience hidden in the darkened auditorium. Macready is guillotined and Hayward and Miss Britton are married.

LEYENDECKER

'HOME IN OKLAHOMA' ONE OF ROY ROGERS BEST

Rates ● ● ● where Rogers is a favorite; OK dualler in naborhoods

Republic
72 minutes
Roy Rogers, George "Gabby" Hayes, Dale Evans, George Meeker, Carol Hughes, Lanny Rees, George Lloyd, Arthur Space, Ruby Dandridge, Frank Reicher, George Carleton, The Flying "L" Ranch Quartette, Bob Nolan and the Sons of the Pioneers, Trigger.
Directed by William Witney.

Replete with action, as well as tunes, and with a plausible murder-mystery plot, "Home in Oklahoma" is one of the best of the Roy Rogers musical westerns to date. It should clean up wherever the star is a favorite and make a good dualler generally. This runs a few minutes longer than the average Rogers film and the extra footage is justified by the interest-holding story and some terrific fistic and shooting action in the climax. Playing a small town newspaper editor, Rogers takes a more acting part in solving a murder, knocking out the villain and seeing that justice is done and he handles his acting assignment capably. He also croons the title song, a tuneful novelty, "Miguelito" and several others in his pleasing style. In addition to the regulars — Dale Evans to sing and furnish pulchritude; George "Gabby" Hayes, who contributes only snatches of his irascible comedy, and Bob Nolan and the Sons of the Pioneers, who score with another novelty, "The Everlasting Hills of Oklahoma," the cast also includes Carol Hughes, who is excellent as a pretty menace, and Lanny Rees, a likable youngster who plays an important part in the dramatic doings. William Witney's direction maintains suspense throughout and the camera work is splendid — all factors which help to make these Rogers musical westerns the best in their field

Dale Evans, St. Louis newspaper reporter, arrives in a small Oklahoma town to investigate the mysterious death of the owner of a large cattle ranch. She goes to see Roy Rogers, editor of the town newspaper who takes her to the ranch where the will is to be read before a gathering that includes George "Gabby" Hayes, the foreman; Lanny Rees, his 12-year-old ward, and Carol Hughes, the niece and only relative of the dead man. When Miss Hughes learns that Lanny has inherited the ranch and the bulk of the estate, she is furious but she remains on to take part in the various musical festivities of the town. While riding about the ranch, Miss Evans uncovers a clue which makes her suspect the dead man was murdered. Later, Lanny overhears Miss Hughes and her accomplice, George Meeker, discussing their part in the crime and, when they see him, they try to kill him but he tumbles into a waterfall and is left for dead. Rescued by Roy, Lanny tells what he has overheard and they gather their men for a spectacular raid on the ranch. They encounter gun-play and, after Miss Hughes is shot and confesses, Meeker tries to escape but is captured and brought to justice by Roy.

DENLEY

One of the greatest selling titles of all time...and it's on the way from International!

'THE WICKED LADY' BRITISH COSTUME MELODRAMA IS EXPLOITABLE

Rates ● ● + generally; more where heavily sold

Universal-International
98 minutes
James Mason, Margaret Lockwood, Patricia Roc, Griffith Jones, Felix Aylmer, Enid Stamp Taylor, Michael Rennie, Martita Hunt, David Horne, Beatrice Varley, Francis Lister, Amy Dalby, Jean Kent, Helen Goss.
Directed by Leslie Arliss.

"The Wicked Lady" is a lusty, highly melodramatic, unashamedly sexy costume picture import from Britain. Although some cuts have been made and low-cut bodices covered up for the American market, its title character is such a scheming, adulterous killer that it lends itself to sensational exploitation that should bring good returns generally. The ladies will enjoy it more than the males, but it's not suited to juvenile audiences. The current popularity of James Mason, who plays a ruthless highwayman in a dashing manner that should delight his fans, will get this off to a strong returns in first-runs and class houses. Actually, the story is too similar to "The Man in Grey," another British-made in which Mason and Miss Lockwood recently appeared, and much of the dialogue is high-sounding and old-fashioned to the extent that it may induce chuckles during some of the more tragic scenes. The heartless central figure's extra-marital activities, although not actually shown, are quite apparent and there are frequent references to the highwayman and his "doxy." The most amusing scene is Mason's hanging in which he addresses his "friends" like a matinee idol while peddlers sell souvenirs in the form of miniature hanging blocks. The period costumes are rich and revealing and the settings lavish and authentic.

During the reign of Charles II, Patricia Roc becomes engaged to a British landowner, Griffith Jones. When Miss Roc's self-centered cousin, Margaret Lockwood, to be maid-of-honor, she selfishly sets out to capture Jone for herself and Miss Roc, to stifle gossip, steps aside. After the wedding, Miss Lockwood becomes bored with country life and, when she loses her favorite jewel in a card game, she turns highwayman to regain it. While holding up a coach, she meets James Mason, one of the most notorious road robbers and they fall in love and pursue their highway career together. When Felix Aylmer, a religious family retainer, learns her secret, Miss Lockwood pretends to reform while planning to poison the old man. After Aylmer is dead, she resumes her career but, when she learns that Mason has a new mistress, she reveals his hide-out and he is condemned to be hanged. In the meantime, Jones realizes he really loves Miss Roc although the latter has become engaged to Michael Rennie, who Miss Lockwood also desires. Mason escapes his hanging and threatens to expose Miss Lockwood but she coldbloodedly shoots him. Then, in her highwayman's robes, she holds up her husband's coach, intending to kill him so she can have Rennie. Instead, the latter steps out and shoots her and, when she confesses her crimes to him, he leaves her to die alone. Miss Roc can then marry Jones.

James Mason is dark, evil-looking and unshaven — exactly as his admirers like him. Margaret Lockwood looks lovely at all times, but she is scarcely believable when she dons a mask and highwayman's outfit and gives high-voiced orders at the point of a gun. Patricia Roc is more appealing and far more convincing as her loyal cousin and Felix Aylmer is excellent as a bible-quoting servant.

YORK

'JOHNNY FRENCHMAN' BRITISH IMPORT APPEAL LIMITED

Rates ● ● — as dualler generally; more in arty houses

Universal-International (Prestige)
104 minutes
Francoise Rosay, Tom Walls, Patricia Roc, Ralph Michael, Paul Dupuis, Drusilla Wills, Frederick Piper, Beatrice Varley, James Harcourt.
Directed by Charles Frend.

This importation from J. Arthur Rank's British organization will not mean much to the average American theatre. Although it has some human interest, local color and superb characterizations, "Johnny Frenchman" is semi-documentary in its tale of life among fishing folk and its 104-minutes running time makes it too long for the supporting spot on dual bills — the only spot it merits generally. It should do better in the arty houses, where the incomparable Francoise Rosay has a following. Produced by Michael Balcon against actual Cornish fishing village backgrounds and employing mostly unfamiliar actors to play the rugged fisher-folk, the picture moves leisurely and achieves a realism impossible to duplicate in Hollywood-made product. The age-old rivalry between Cornish and Breton fisher-folk is treated in good-humored fashion in the early reels, but with the declaration of World War II, the story takes a more serious turn with considerable action and a few thrills. One highly suspenseful episode shows a fishing boat catching a floating mine, which endangers the whole village, in a net and towing it out to sea, where it explodes. Although a youthful romance is interwoven in the plot, the most interesting sequences are those dealing with a shrewish, middle-aged woman poacher and her arch-enemy, a crusty old harbour-master. Mme Rosay, remembered for her brilliant portrayals in "Carnival in Flanders" and "Portrait of a Woman," contributes another dynamic performance as the salty French matriarch and Tom Walls makes a splendid comedy foil as the stubborn Cornishman. Patricia Roc and Paul Dupuis are natural and appealing as the British-French romantic pair.

Francoise Rosay, shrewish leader of the Breton fisher-folk who repeatedly poaches on Cornish fishing grounds yet evades paying harbour dues, has a son, Paul Dupuis, who is attracted to Patricia Roc, daughter of Tom Walls, who holds a particular grudge against the French. The feud, which has been going on for years, is partially healed when the poaching Frenchmen turn and help the Cornishmen land a gigantic catch. There is general feasting and then a friendly wrestling match between Dupuis and Ralph Michael, a Cornish lad who had been courting Miss Roc. When the Dupuis is thrown and breaks his leg, Mme Rosay claims Michael fouled him and the feud is on again. When the Germans over-run France in 1940, the French fisher-folk escape to the Cornish village. Michael is called to war and, after a misunderstanding between Dupuis and Miss Roc, they are married, despite Walls' fierce opposition. A floating mine which approaches the breakwater endangers the whole village until Mme Rosay puts out in her little boat and tows it out to sea before it explodes. This courageous feat endears her to the Breton villagers and Walls finally gives Dupuis and his daughter his blessing.

LEYENDECKER

'TUMBLEWEED TRAIL' AVERAGE EDDIE DEAN WESTERN

Rates ● ● in western houses only

PRC Pictures
57 minutes
Eddie Dean, Roscoe Ates, Shirley Patterson, Johnny McGovern, Bob Duncan, Kermit Maynard Jack O'Shea, Ted Adams, Bill Fawcett, The Sunshine Boys.
Directed by Robert Emmett Tansey.

"Tumbleweed Trail" is an average western with a few new story twists and at least three whiz-bang fistic encounters to keep the avid cowboy fans entertained. Unlike the early Eddie Dean westerns, in which Cinecolor added some picture-postcard backgrounds, but little else, this is in black-and-white. However, the singing star, his blundering comedy relief, Roscoe Ates, and attractive Shirley Patterson make a good combination which should satisfy in action spots. Miss Patterson, who plays a self-reliant ranch owner, and her kid brother, played in natural fashion by Johnny McGovern, are an important part of this cattle country plot and add the human interest so often lacking in cowboy fare. Dean, who croons three songs, including the lilting title tune, has lost his camera-conscious style of acting and Roscoe Ates' stuttering delivery always gets a few chuckles.

Bob Duncan, a thieving cattleman, sends his henchmen to kill Kermit Maynard, so that he can present the latter's forged will and claim the ranch and cattle rightfully belonging to Maynard's children, Shirley Patterson and Johnny McGovern. When Maynard disappears and Duncan is named as his heir, he orders Miss Patterson off the ranch but she refuses to leave. When Eddie Dean and his side-kick, Roscoe Ates, arrive, Miss Patterson gives them jobs as cowhands and the latter get back the cattle stolen by Duncan. Duncan arrives with the sheriff but Dean shows them a bill of sale to him signed by Maynard. Duncan then plans to ambush Dean but the latter, instead captures Jack O'Shea, one of the crooks. After the latter tells everything about Duncan's crooked activities, Maynard suddenly shows up and admits he was only wounded by Duncan's men and went into hiding while Dean got evidence against his enemies. After a terrific gun battle, Dean and Maynard win out.

YORK

"PACKS A WALLOP!"
— BOXOFFICE

"YOU'LL GO A LONG WAY TO BEAT THIS ATTRACTION AT ANY MONEY!"
— HOLLYWOOD REPORTER

"A REAL SHOCKER! 3 STARS!"
— N.Y. DAILY NEWS



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Screenplay by NED YOUNG
Original Story by STANLEY RUBIN



MONOGRAM PICTURES

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NEW YORK
CHICAGO
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DETROIT

"QUOTES"

What the Newspaper Critics Say About New Films

'TILL THE CLOUDS ROLL BY'

METRO-GOLDWYN-MAYER

"To put it mildly the picture is colossal in color, size and sound ..The music is gorgeous popular stuff, the production stupendous, the stars plentiful, and the story insignificant." — WINSTEN, N. Y. POST.

"Why did Metro have to cook up a thoroughly phoney yarn... And why did it have to do it in such a hackneyed and sentimental way...With such a plethora of performers it certainly could have stuck to production and let story go."—CROWTHER, N. Y. TIMES.

"The main thing, the good, deep, rewarding thing about 'Till The Clouds Roll By' is the music of Jerome Kern ..So lovely and evocative, and rendered always so respectfully and occasionally so very well, that one wishes it would go on forever ..Though it meant enduring still more of the story, no price would be too great.' —AGER, PM.

"Grandiloquent and somewhat surfeiting screen musical...Mammoth and gaudily tinted variety entertainment...The songs, the stars and the production numbers are what matter." — BARNES, N. Y. HERALD TRIBUNE.

"You needn't bother about details of the dramatic side of this picture. Its singing and dancing numbers are the main thing and most of them are excellent." — COOK, N. Y. WORLD-TELEGRAM.

"Cavalcade of Jerome Kern tunes, beautifully sung against colorful and lavish backgrounds...Song, not story, is the thing ...Good, light holiday entertainment."—CAMERON, N. Y. DAILY NEWS.

'MY DARLING CLEMENTINE'

TWENTIETH CENTURY-FOX

"Even with standard Western fiction—and that's what the script has enjoined—Mr. Ford can evoke fine sensations and curiously-captivating moods ..Dynamic composition of Western legend and scenery ..The gentlemen are perfect. Their humors are earthy. Their activities are taut. The mortality rate is simply terrific. And the picture goes off with several bangs." CROWTHER, N. Y. TIMES.

"High-class Western thriller...Rousing melodrama staged with polish and great pictorial quality...Ford covers up the ancient, creaking Western outline with sheer technique until it shows through in only a few spots...Directorial 'extras' make 'My Darling Clementine' a smooth and superior motion picture, wild woolly Western though it certainly is." — GUERNSEY, N. Y. HERALD TRIBUNE.

"Ford's sure instinct for characterization and sense of climax when the action grows hot never fails him. His shortcoming here is the flimsy Western story on which he has chosen to lavish his gifts. Nothing he can do for it makes it much more interesting than the usual cowboy and bad man picture." — COOK, N. Y. WORLD-TELEGRAM.

"Director John Ford in the saddle again, giving the good old formula his special size and scope and polish, timing his action so that the impending explosions surprise — so that though you know they're coming, you don't know from which direction nor what shall set them off."—AGER, PM.

"What sets this Western aside from most Westerns is the fact that it's a super-production. It goes a little farther off by itself with genuine characterizations and some performances that stand up in any company. And finally, it stands almost entirely alone in the extraordinary beauty of the western scene caught in these frames...'My Darling Clementine' is the least appropriate name of the decade tacked onto a thriller western of indelible beauty."—WINSTEN, N. Y. POST.

'MAGNIFICENT DOLL'

UNIVERSAL

"Heaven help the school teachers who have to undo this film's fallacious work...Miss Rogers wears her Lilly Dache hats and her Vera West gowns with more attention than she seems to be giving to her lines — which is not altogether reprehensible, for the lines are distressingly dull...If the producers, Jack Skirball and Bruce Manning, meant to make this a film in freedom's cause, they have failed almost as badly as they have failed to make it fun."—CROWTHER, N. Y. TIMES.

"Considerable research and some first-rate players have been squandered on 'Magnificent Doll" to little dramatic avail... As flat as a calendar illustration...Either as a historical romance or as an examination of our country's growing pains 'Magnificent Doll' amounts to no more than a lot of contrived waste motion." —BARNES, N. Y. HERALD TRIBUNE.

"Niven gives the picture occasional touches of fiery life in the Burr role but he cannot keep things lively all by himself. Dolly Madison was one of the most intriguing figures of early American history and it seems a shame to make a movie that will give unwary audiences an idea that she was anything like this Ginger Rogers creation. Above everything else, neither Mrs. Madison nor her career were dull." — COOK, N. Y. WORLD-TELEGRAM.

"Historical romance of splendid intentions, many of which are frustrated by too many words and a misleading impression of Hollywood's tampering with the facts of history...Not a frivolous treatment; it simply doesn't measure up to great proportions. And when it tries, it succeeds only in being slow, wordy, mildly interesting and good-hearted."—WINSTEN, N. Y. POST.

'GALLANT BESS'

METRO-GOLDWYN-MAYER

"The younger generation certainly will go for Metro's Cinecolored account of a boy's great love for his horse which, with dramatic impact and a nice sense of humor besides, is offered via 'Gallant Bess' ..Not a glamour gal around — and she isn't even missed!"—THIRER, N. Y. POST.

"Bess gives an impressive exhibition of tricks...Andrew Marton's direction aims to emotionalize the film as much as possible and to capitalize on the pictorial possibilities of a mare romping about on color film. All that is wanting in 'Gallant Bess' is an adult story and imaginative approach to the affection between man and animal." — GUERNSEY, N. Y. HERALD TRIBUNE.

"When 'Gallant Bess' forgets the war and the maudlin sentimentality...and devotes all of its attention to Bess and her bag of tricks, it's an altogether delightful picture...It's just too bad that there isn't much more of Bess and somewhat less story." PRYOR, N. Y. TIMES.

'THAT BRENNAN GIRL'

REPUBLIC

"Over-sentimentalized moral thesis expounded in rather maudlin terms of mom and babies...Santell's direction points up every tear-jerking quality in the script...Tiresomely naive and saccharine film drama." — GUERNSEY, N. Y. HERALD TRIBUNE.

"Real old-fashioned tear-jerker, modernized sufficiently in events and tempo to take it out of the dated category...A surprising number of moviegoers are going to find it just up their alley — despite the fact that it isn't at all arty, educational, or even deeply realistic...There is some pleasant comedy in the script and director Santell has combined the hard-boiled and the gentle with a knowing megaphone." — THIRER, N. Y. POST.

"Decidedly lachrymose drama...For all of its preachments, the film fails to be more convincing than a soap opera or a particularly saccharine nugget out of the pulp magazines."—A. W., N. Y. TIMES.

"Slow quickie, containing a convincing hard performance by Miss Duprez; plenty of shots of Miss Freeman's chiselled, photogenic baby face; and an occasional bit of truth seasoning a mass of pulp."—AGER, PM.

"One of Hollywood's occasional helpful gestures toward the unwary who need a reminder about mending their ways ..In case you can't find enough soap operas on the radio, here is your chance at an extra one in a movie theater." — COOK, N. Y. WORLD-TELEGRAM.

'WANTED FOR MURDER'

TWENTIETH CENTURY-FOX

"Only fairly suspenseful...Action is so badly and strongly accented for menace that it largely defeats its own purpose... Lacks the expert and consecutive directorial touches to keep its watchers on tenterhooks."—GUERNSEY, N. Y. HERALD TRI-

"Plodding murder melodrama in their most leisurely style, almost a certainty to try the patience of audiences used to Hollywood's brisk treatment of such subjects...These makers of B pictures must learn the Hollywood trick of getting on with their story and never slackening their attention to stirring up crisp excitement in these little trifles."—COOK, N. Y. WORLD-TELEGRAM.

"Enthusiasts of fright and violence are advised not to push and shove. For this is one of those dramas of a studied and literate sort which gives the impression that it was written and made between sips of tea...Several earnest young people pop in and out. It's too bad that their polished endeavors are so completely lacking in turbulence and suspense."—CROWTHER, N. Y. TIMES.



The hardboiled mother, June Duprez, teaches her 14-year-old daughter, Mona Freeman, the art of make-up, so that the child, too, will know "to play men for suckers".

"THAT BRENNAN GIRL"... Republic's Exploitation Lulu!

Here, without question, is one of the meatiest exploitation pictures that has come the exhibitor's way in many months. That Brennan Girl was written by Adela Rogers St. Johns, one of the ace fiction writers in the land, and it is a story that is sensational, emotional and daring — about a girl who wages a gallant fight to overcome the environment of evil spun around her by her own wicked mother. It is strong, arresting, scalding entertainment that demands appropriate salesmanship by the showmen who will exhibit it. And, given such treatment, it should respond with topflight grosses.

(Continued on Next Page)

EXPLOITATION PICTURE

(Continued from Preceding Page)

"THAT BRENNAN GIRL"

CREDITS

A Republic Picture. Producer-Director, Alfred Santell. Cast: James Dunn, Mona Freeman, William Marshall, June Duprez, Frank Jenks, Dorothy Vaughan, Charles Arnt, Rosalind Ivan, Fay Helm. From the Story by Adela Rogers St. John. Screen Play by Doris Anderson. Photographed by Jack Marta, A.S.C.



1. Youthful Ziggy Brennan (Mona Freeman) is taught early by her mother, Natalie (June Duprez), that if she learns the tricks about handling men she will never have to work for a living. Ziggy starts by stealing a student's pin and is expelled from school.



2. Some years later, she meets Denny Reagan (James Dunn) who has a furniture moving racket. When he flashes the expensive diamond he has concealed in his ring, she is convinced that it will pay her to join his gang. Reagan begins to take more than a business interest in her.



3. In a night club, Ziggy meets Mart Neilson (William Marshall), soon to go back to duty in enemy waters, and steals his watch. He makes her return it and they fall in love. Though he sees Ziggy and then her mother at their worst, he still wants to marry her, and does.



4. Neilsen returns to duty, and their baby is born to Ziggy. The crushing news of Neilsen's death stuns Ziggy, but after a period of lonely nights, she longs for the gayety of her old crowd, which Reagan has just rejoined after serving a prison term.



5. When she leaves the baby evenings in care of a flighty "sitter," the latter sneaks out for a joy ride, and the baby almost strangles. Brought to court by neighbors, Ziggy is forced to give up the baby and it is put in a welfare house.



6. She visits Reagan to enlist his aid in getting her baby back, but her behavior has turned him against her and he refuses. Ziggy visits the juvenile home regularly watching her baby — from the outside — and when she finds an abandoned baby in church, she takes it under her wing and gives it all her love and care.



7. When Reagan is brought by a friendly cab driver to the realization that Ziggy has changed, he realizes he is in love with her, and once again in court, Ziggy is permitted not only to keep her adopted child, but receives custody of her own baby, with Reagan as her husband-to-be.

STUDIO SIZE-UPS

Behind the Scenes of Film Production

COLUMBIA

The quarrel which has simmered for months between director Charles Vidor and Harry Cohn broke all over the front pages of the local newspapers last week in an ugly fashion. Vidor has been trying to get out of his contract for many months. His efforts caused difficulty on the Rosalind Russell-Melvyn Douglas film, "The Guilt of Janet Ames." It has been apparent in his refusal of scripts, his attitude in general. Now, the strain has broken and the personal lives of both men are being smeared in public print. The most regrettable feature of such a situation is its reflection on the entire industry. Such tripe as the newspapers have played up can only make both men sound like fools or worse and can only result in the public generalizing the whole industry into the category that this story indicates.

The net result of the fuss will be that Vidor will leave Columbia (as he had planned to do from the beginning) and join the Warner studio.

Jos. Lewis To Be Top Director

When this messy situation is finally settled and Vidor has left the lot, Joseph H. Lewis is slated to take the spot as Cohn's top director. Lewis has made a mark for himself with "My Name Is Julia Ross" and "Something in the Night." Both of these low-budget, short-schedule pictures got good notices from critics. He turned them in on 12-day schedules with little known players in his casts. Lewis started as an assistant cutter at Metro. He left there when he got no break, worked as an editor, made westerns, made pictures in five days under the worst possible conditions. He finally scored with "Minstrel Man" for PRC, a twelve-day stint, that did real business. His shooting of the production number in "The Jolson Story" makes him a likely contender for future Hayworth musicals.

Wallace MacDonald, Ted Richmond and Colbert Clark, producers of some of Columbia's most profitable B pictures, have had their options picked up. Clark is the Durango Kid specialist. MacDonald guides the Blondie series and Richmond concentrates on westerns.

Harry Cohn has closed a deal with James Cassidy for the release of his independent production, "See What I Mean" from the Lewis Browne novel. Cassidy will start his production shortly after the first of the year with Walter Huston being dickered for one of the top roles.

Three new pictures in production include one Durango Kid piece, "Riders of The Lone Star," "Bulldog Drummond at Bay" and "For The Love of Rusty."

EAGLE - LION

Still no production on this lot, but Bryan Foy is busy preparing his first picture under the Eagle-Lion banner. "Son of Casanova" is the picture and Arturo de Cordova is to be starred. Foy plans to make a Spanish version simultaneously for the South American and Mexican market.

Final title on "Amy Comes Across" is "Lost Honeymoon." This one, which co-stars Franchot Tone and Ann Richards will travel the worldwide circuit of the Arthur Rank distribution organization. It opens in England in March. The Eagle-Lion set-up in turn will distribute "Bedelia," with Margaret Lockwood and Ian Hunter, and "The Adventuress," starring Deborah Kerr, in U. S. spots. The first named releases here about January 15.

METRO-GOLDWYN-MAYER

This studio is planning a heavy schedule for Spencer Tracy in the next six or eight months. First on the Tracy schedule is "Cass Timberlane," which rolls next month. Then, the actor will star in "Lust For Life," the Irving Stone novel based on the life of artist Vincent Van Gogh. The studio has also just purchased a biography of the author, A. J. Cronin, with Tracy in mind for the role.

Despite the curtailment of production announced a few weeks ago, Metro heads into the new year with seven new pictures listed for starting during January. They are: "The Hucksters" (Deborah Kerr got the leading female role in this one after many other actresses were tested) "Cass Timberlane," "The Nutmeg Tree," "The Pirate," "Belle of New York," "The Whispering Cup" and "Virtuous." Casting details on all of these films will be announced shortly.

Considered a result of the recent shake-up in the executive end of the studio is the resignation of Producer M. J. Siegel. He had been on the executive staff of the company for the past [illegible] years during which he supervised such films as "Our Vines Have Tender Grapes," "Lassie," and "Two Smart People." The producer states that he will form his own company within a short time.

Melvyn Douglas Wins Suit

Al Lewis is another producer leaving the Metro fold. He will join Universal-International in a similar capacity. Lewis, who has been with the company for four years, recently completed "Merton of the Movies," the Red Skelton starrer, which, the grapevine says, may never be released. Another Lewis chore was the Skelton film, "The Show-Off."

Melvyn Douglas has won his suit for release from the seven-year pact he had with MGM. The actor's attorneys set forth that seven years had elapsed since the signing and that, according to the Labor Code, the contract was ended in spite of the fact that Douglas signed a military waiver when he went into service. Douglas said that he had signed the waiver as a matter of form not realizing its significance. If the court had not upheld the Douglas plea, he would have been tied to Metro till 1951 under the terms of the military suspension, plus other shorter suspensions which would have been invoked. The actor has his own production plans.

Garland Gets Advice

Judy Garland has been signed to a new contract by the studio and her first under the ticket will be "The Good Old Summertime," with Gene Kelly as her co-star and Arthur Freed producing. It is the hope of Metro executives and Miss Garland's friends that she will be a bit more attentive to the suggestions of the men who helped build her into an important personality in show business. For some reason, the Garland talents in the last few tries has had a psuedo-sophistication that neither enhances nor strengthens it. The American show-minded public took Judy Garland to its heart because she had a native warmth and sincerity along with the talent of voice and acting. If she is a smart young woman, she will seek to recapture those qualities to maintain her box-office ranking.

No new starters last week, but five continue shooting: "Romance of Rosy Ridge" (Van Johnson-Janet Leigh), "Green Dolphin Street" (Lana Turner-Van Heflin), "Song of Love" (Katharine Hepburn-Paul Henreid), "The Birds and the Bees" (Jeanette MacDonald-Jose Iturbi) and "The Rich Full Life" (Elizabeth Taylor-George Murphy).

MONOGRAM

Allied Artists, the newly formed company for Monogram's independent productions, will be handled in the advertising field by Buchanan and Company. First to go under this new banner will be "It Happened On Fifth Avenue," the Roy Del Ruth production recently completed. A budget of $250,000 has been set up to sell this. Others to follow in the Allied Artists set-up will be "Smart Woman," starring Constance Bennett; "Tragic Symphony;" "Gun Crazy" and "Last of the Bad Men," all scheduled for million-dollar production budgets.

Plans for production of "Tragic Symphony" continue under Ben Glazer and Nathaniel Finston. Sir Cedric Hardwicke has already been cast and the producers are combing talent possibilities for other key roles. Production is planned to start shortly after the first of the year.

King Bros. Next Set

Hal Chester will be working through Allied Artists when he starts production on "Smart Woman." Others on Chester's production schedule for 1947 include "The Big Story," "A Guy Named Joe Palooka" and "Masterpiece."

The King Brothers will start a picture next month under the Allied banner also. It is "Low Company," with no casting named

STUDIO SIZE-UPS

yet. Other King productions on the Allied schedule are "Gun Crazy," a MacKinlay Kantor story, and "Last of the Bad Men" by Steve Monaghan.

Three new pictures started last week: "Black Gold" in Cinecolor (Anthony Quinn and Katherinè DeMille), "High Conquest" (Anna Lee-Gilbert Roland) and "Violence" (Nancy Coleman-Michael O'Shea). Latter is the first of the Bernhard and Brandt productions.

PARAMOUNT

Henry Ginsberg announced last week that Phyllis Calvert, now making "Time Out of Mind" at Universal-International, has been signed to a term contract at Paramount. No terms of the deal were divulged but it is understood that the English actress, as soon as she finishes her U-I stint, she will return to England for a short stay. Then she is due back at Paramount about March 1 for her first picture now titled, "Make You A Fine Wife."

Hal Wallis got another picture under way last week with Burt Lancaster and Lizabeth Scott in top roles. The picture is called "Deadlock." Wallis was fortunate in the success Lancaster achieved in Mark Hellinger's "The Killers. Another Wallis discovery goes into this one along with Lancaster and Scott; he is Kirk Douglas, who initialed in "Searching Wind."

Pine-Thomas Click

This column has, from time to time, made mention of the astuteness of Bill Pine and Bill Thomas in their picture making program. While most other producers boast of million-dollar budgets, these two men have made their low-budget programs a trade mark. They pride themselves, too, on a shooting schedule which rarely exceeds two weeks. Now, they have solid proof of their claim that entertaining as well as profitable product can be made on this basis. "Fear In The Night," their first attempt at a psychological thriller, has the suspense, the pace and the entertainment value equal to many of its more expensive counterparts. There are no Academy Award performances, it is true, nor lavish production values. But frame by frame, in the opinion of this department, it is a solid piece of business. At a cost of approximately $180,000 and within eight days, a good piece of merchandise was completed. This is no suggestion or intimation that all productions should be made for $180,000 in one week. It is merely to point out that it can be done. It might be a good reminder to those producers of Hollywood who have been championing the glory of English films to take a look at "Fear In The Night" as an achievement which is uniquely Hollywood. To writer-director Maxwell Shane should go a good portion of the credit for the smoothness of this picture.

PRC

Apparently PRC is serious about its determination to make "Red Stallion" one of its "most important pictures" to date. Not only was the shooting schedule on this one longer than the usual allotment, but now President Harry Thomas states that the advertising schedule has been upped considerably. The picture is done in Cinecolor and it will be interesting to watch the exploitation program on this one develop.

Two pictures in production: "Border Feud," a western with Al La Rue and Al St. John, and "It's All In The Game," a Marvin Stahl production featuring James Brown and Noreen Nash.

REPUBLIC

The Nelson Eddy-Ilona Massey musical, already close to production wind-up, is still without a name. Several titles were tagged tentatively, but after a day or so each one was dropped in succession. Republic is counting heavily on this one both from a point of prestige and profits, so the name is important. By the time they are ready for their exploitation program, they will undoubtedly have the final title. This is certainly a wiser move than the psocess so lommon in Hollywood of exploiting a title all the way through production and then changing it just before release.

"Bells of St. Angelo," a Roy Rogers-Dale Evans western, got under way last week, giving the studio four pictures in production. "Gallant Man" (Don Ameche-Catherine McLeod), "Wyoming" (William Elliott-Vera Ralston) and the Eddy-Massey musical complete the quartet.

RKO-RADIO

It may well be that the trend indicated by the Metro curtailment of pictures on its 1946-47 schedule will set a pattern here or at least project an influence. RKO, particularly, seems to be watching closely and holding back its full power. At the moment, there are only two pictures in production, one of which is an independent production. And there is nothing set for immediate starting within the next four weeks.

Of course, most studios usually curtail production through the holiday season. But RKO has turned more and more to emphasis on its outside pictures with less concentration on its own product except in the B field. It is possible and probable that this is a year-end slump, that and nothing more. But the indications seem to point generally towards a slowing down, a period of watching developments. Upped production costs are, of course, a major factor in this attitude as well as the big question mark surrounding public will and ability to buy tickets in the next two years.

Option Ida Lupino Story

RKO has an option on a story written by Ida Lupino, a Warner star. The story, titled "Miss Pennington," is being worked over in the script division, while the studio just handed Miss Lupino $50,000 for another four month option.

Independent Artists Inc., the Freddie Brisson-Rosalind Russell-Dudley Nichols association, has opened its offices on the RKO lot. First production by this new team will be a comedy starring Miss Russell. Two more properties are scheduled for 1947 making, "The Velvet Touch" and "The Little Wife," a recently acquired story.

Jesse Lasky and Walter MacEwen have set a budget of $6,000,000 for four films which they will produce for RKO. "Intermission" goes in February to be followed by "The Miracle of The Bells." Also on the schedule are "The Apple Tree" and "Caruso Sings Tonight."

RKO has signed Sam and Bella Spewack to write and produce "The Night Is Young." This is the first producing deal, these ace writers have ever had and puts them in the position of carrying through an original idea to its full completion.

20th CENTURY-FOX

Sol Siegel, who resigned from his Paramount producership several months ago, has signed a contract with Darryl F. Zanuck and reports to this studio January 1 for active participation in the 1947 program. Siegel, who spent four years at Paramount, completed his chores there with "Blue Skies" and "Perils of Pauline."

Box-office returns on "Razor's Edge" continue to hold up in first runs, despite a mixed press. This production's reception thus far is proof of the power of good box-officenames and an expansive exploitation program. For months before the picture was completed, the studio took advantage of every press medium possible and the advertising columns. As a result, the public was primed when the picture finally was released and it was this priming which was a major factor in selling the show, thus far.

Six Features Shooting

The production pace is strong here with six features shooting: "Forever Amber," "Mother Wore Tights," "Moss Rose," "It's Only Human" (formerly called "Big Heart"), "Captain From Castile" and "The Ghost and Mrs. Muir." Three of these are in Technicolor, one of the biggest headaches of the industry these days. In the Technicolor plant, as of this writing, there is $100,000,000 worth of film tied up. This delay (which is great even under normal labor conditions) is one of the factors in the curtailment program which seems to be shaping up. No studio can afford to have from 20 million dollars tied up in pictures laying in process laboratories.

UNITED ARTISTS

The break between David O. Selznick and United Artists which has been anticipated and threatened for years finally came last week, crystallized by the "Duel In The Sun" distribution argument. This final break is the result of an attempted squeeze play that has been on the books for years between Chaplin and Pick-

ford against Selznick, and vice-versa.

Along with his immediate plans to set up his own distribution organization, Selznick has plans for a series of legally involved suits against Chaplin, Pickford and the corporation. It's a messy situation but one that is better settled, once and for all.

Miss Pickford, losing no time after her move against Selznick, announced that the new union of Pickford and Cowan (Lester J.) will have two pictures in work by the end of January. "Babylon Revisited" and "One Touch of Venus" are bith set to go. No castings have been announced as yet, but there is much talk of big budgets.

Enterprise Replaces Selznick

With Selznick out, Enterprise will step into his place with full power now. "Arch of Triumph" is assured a UA release. B. P. Schulberg, who joined the company only a short time ago as director of advertising and exploitation, resigned the post last week presumably to return to production. Robert S. Taplinger, who was publicity director under Einfeld at Warner Brothers, stepped in to the Schulberg spot as vice president in charge of advertising and publicity. He will go to work immediately on campaigns for "Arch of Triumph" and "Ramrod." Barbara Stanwyck has been set by Enterprise for her second picture, titled "Cattle Kate." The picture will be made in color with Wolfgang Reinhardt producing.

James Cagney has bought the screen rights to "The Time of Your Life," the William Saroyan play so successful several seasons back. This is a good role for Cagney and he may recapture some of his lost stature as a box-office personality. Cagney has been off the screen for a long time and his role in the 20th Century production, "13 Rue Madeleine" while solid, will not help him measurably, since the picture itself is anti-climax in the telling of the OSS story.

Hal Roach has set a budget of $1,000,000 (wonder what producers would do without that figure!) on "Mr. Wilmer," a picture to be started shortly after the first of the year in Cinecolor. Hal Roach Jr. will be executive producer and Bebe Daniels will be producer.

The U. A. board has approved the contract with Golden Productions for three pictures, one a year for three years, to be released through UA. The 1947 piece will be "Eddie and the Archangel Mike."

Sears Asks New Stars

Interesting comment arose from the recent sales meeting held here by Gradwell Sears. The group insisted that the individual producers had better borrow or start building new names to avoid the present situation where actors and actresses who go from one UA producer to another, end up playing against each other in different theatres in the same cities. The particular examples pointed out were George Sanders, Hedy Lamarr and Robert Cummings, all currently in several UA pictures and bound to run into themselves at one point or another in the general release. This is not smart business and the producers were urged to take warning and correct the situation.

The new Seymour Nebenzal production, "Heaven Only Knows," with Robert Cummings, Brian Donlevy and Jorja Cortwright, got under way last week with Al Rogell directing for Nebenzal. That gives UA nine in work including the move over of Enterprise's "The Other Love."

UNIVERSAL - INTERNATIONAL

Not surprising to learn that "Up In Central Park," scheduled for Deanna Durbin, has been postponed once more. One of the reasons given for the delay is the Technicolor situation and another, not given, is that this one, to be good, must have top production and direction and it may be that the executives are going to make their decisions carefully rather than risk getting anything but the best.

Meanwhile, Miss Durbin goes into a comedy called "For The Love of Mary," which Irving Pichel will direct and Joseph Sistrom produce.

Patric Knowles was borrowed from Paramount for one of the leading roles in "Ivy" opposite Joan Fontaine. The story calls for three important male characters all of whom are in love with the heroine. Richard Ney and Herbert Marshall take the other two parts.

Mark Hellinger has signed Jules Dassin, a former Metro director, to a three picture directing deal. Dassin's first will be a Burt Lancaster starrer.

WARNER BROS.

It is strongly rumored that now that Mervyn LeRoy has settled his Arrowhead Productions contract with Warner Bros., he will return to Metro-Goldwyn-Mayer on a new seven year contract paying him $4,000 weekly. This is a small salary for a man of LeRoy's reputation and ability. He could certainly make more on independent deals, but he has had a lot of bad luck with his independent ventures and apparently prefers the solid feeling of having Metro behind him to handle all the production worries.

LeRoy has gone from one bad break to another; first "The Robe," then a struggle with the script of "The Fountainhead," then trouble on "Without Reservations" and eight months of preparation on "Little Women" for Selznick that went down the drain.

What will happen to "The Robe" now becomes questionable. It seems reasonable to guess that the property will be acquired by some major producer (or producing company) and held until costs are within reason to make this picture a profitable venture.

WB's Academy Candidate

Interesting to note that Warner Brothers have swung their campaign for Academy Awards back from "Deception" to "Humoresque." It seems that despite, the pressure of their top star wanting her name up in the running, the box-office and reviews indicate that "Deception" is not strong enough to compete picture-wise or performance-wise in this year's stiff competition. So, the pressure will go to "Humoresque" with emphasis on the performances of John Garfield and Joan Crawford. The actress, by the way, has broken all the rules again by walking off with the annual Golden Apple from the Hollywood Women's Press Club for the second year in a row. She got it for the first time in her career last year and now, she gets it again — something no other player ever rated. The award makes her "the most cooperative actress" of the year from a point of view of public relations. Coming from a group of slightly blase women magazine and newspaper writers, this is quite an achievement.

Speaking of the Academy Awards, the group rescinded the ruling passed a few weeks ago to permit producers who, because of problems beyond their control, could not get their pictures in under the December 31 showing deadline. The ruling raised quite a furore because it was implied that pressure had been brought to bear for such producers as Frank Capra ("It's A Wonderful Life") and David O. Selznick ("Duel In The Sun"). Both Capra and Selznick are still scurrying to get in under the deadline with chances that the former will make it.

Jerry Wald will serve as producer on "Johnny Belinda," the play recently purchased by the studio for $50,000. He will also guide "Flamingo Road," the next Ann Sheridan picture.

MISCELLANEOUS INDEPENDENTS

SELZNICK

At the last moment, United Artists tried making a truce with David O. Selznick, but the producer is said to have turned down any suggestions from the conciliators. Now Selznick has his own world-wide distribution company in work. The company will release all Selznick-Vanguard product. Neil Agnew has already built a staff which Selznick spokesmen insist could handle "Duel In The Sun" in its initial roadshow opening. And by that time, the Selznick Releasing Organization expects to be functioning at full power. Agnew already has a staff of key salesmen in this country as well as in England and in Europe. He has a man touring Latin America making a survey of the situation there. Just what form this new company will take, just how they will acquire their theatres, is not known yet. But now that the break has finally come with UA, it is reasonable to assume that Mr. Selznick would not leave himself in a short spot.

Production on "The Paradine Case," finally got started last week with Gregory Peck and Ann Todd heading an all-star cast. Alfred Hitchcock is directing and producing this one

SCREEN GUILD

Screen Guild Productions is negotiating with Martin Mooney for a four-picture-a-year deal. If the deal jells, Mooney will work with Jack Broder, a Detroit exhibitor.

PRODUCTION & RELEASE RECORD

DECEMBER 23, 1946

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the running time in States where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (C) denotes Cinecolor.

COLUMBIA

1946-47 Features	Completed (25)	In Production (5)
Westerns	Completed (13)	In Production (1)
Serials	Completed (2)	In Production (0)
1945-46 Features	Completed (44)	In Production (0)
Westerns	Completed (15)	In Production (0)
Serials	Completed (4)	In Production (0)

NEW PRODUCTIONS

BULLDOG DRUMMOND AT BAY
Mystery—Started December 9
Cast: Don Randell, Anita Louise, Terry Kilburn
Director: Sidney Salkow
Story: Detective on hunting trip uncovers mysterious murder.

FOR THE LOVE OF RUSTY
Drama—Started December 7
Cast: Ted Donaldson, Tom Powers, Ann Doran
Director: John Sturges Producer: John Haggett
Story: Father tries to make friends with his son. Rusty, the dog, helps.

RIDERS OF THE LONE STAR
Western—Started December 9
Cast: Charles Starrett, Smiley Burnette, Virginia Hunter
Director: Derwin Abraham Producer: Colbert Clark
Story: Durango Kid is Texas Ranger. He searches out bandit robbing miners.

THE SWORDSMEN
(Other Details Issue December 9)
Story: Several plays in 18th century have been broken by sex and dancing of dreamy chaps who fall in love.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Assigned To Treasury	Powell-Maylia	12-9			
Lady from Shanghai, The	Hayworth-Welles	10-14			
Three Were Thoroughbreds	Young-Chapman	12-9			
COMPLETED — 1946-47					
Alias Mr. Twilight	Duane-Marshall	9-16	12-20		
Betty Co-ed (71)	Porter-Mills	8-19	11-28	824	
Blondie Knows Best (69)	Singleton-Lake	4-1	10-17	806	9-30
Blondie's Big Moment	Singleton-Lake	8-19			
Blondie's Holiday	Lake-Singleton	11-25			
Boston Blackie and the Law (69)	Morris-Marshall	8-19	12-12	822	11-25
Cigarette Girl	Brooks-Lloyd	9-30			
Crime Doctor's Manhunt, The (61)	Baxter-Drew	5-27	10-24	816	10-14
Dead Reckoning	Bogart-L. Scott	6-24			
Down To Earth (T)	Hayworth-Parks	4-15			
Fighting Frontiersman (61)	Starrett-Burnette	12-19		863	
Framed	Ford-Carter	9-30			
Details under title: They Walk Alone					
Guilt of Janet Ames	Russell-Douglas	7-22			
Details under title: My Empty Heart					
Hunter Is A Fugitive, The	Dix-Morley	10-14			
Inside Story	Morris-Dowling	9-30			
King of Wild Horses	Foster-Patrick	12-9			
Jolson Story, The (T) (128)	Parks-Keyes	11-12			9-30
Johnny O'Clock	Powell-Keys	7-8			
Jack Armstrong	Hart-LaPlanche	11-25			
Landrush (53)	Starrett-Burnette	11-26	10-17	861	9-30
Last of The Redmen	Hall-Ankers	9-16			
Law of The Canyon	Starrett-Burnette	10-28			
Lone Hand Texan	Starrett-Burnette	10-14			
Lone Star Moonlight	Curtis-Barton	8-19	11-14	854	
Lone Wolf In Mexico, The	Mohr-Ryan	9-16	12-20		
Details under title: Lone Wolf's Invitation to Murder					
Millie's Daughter	George-Nelson	10-28			
Mr. District Attorney	O'Keefe-Chapman	8-5			
Over The Santa Fe Trail	Curtis-Holt	9-2			
Prairie Raiders	Starrett-Saunders	11-11			
Return of Monte Cristo, The (91)	Hayward-Britton	7-8			12-23
Singin' In the Corn (66)	Canova-Jenkins		12-26	804	12-9
Son of The Guardsman (Serial)	Kennedy-Shaw	7-22			
Swordsman, The (T)	Parks-Drew	12-9			
Secret of The Whistler (65)	Dix-Brooks	7-22	11-7	818	11-25
So Dark the Night (70)	Gray-Chenel	12-10	10-10	805	9-16
Stranger from Ponca City	Starrett-Burnette	11-25			
Terror Trail (56)	Starrett-Burnette	10-29	11-21	862	12-9
Gunfighters, The (C)	Scott-Britton	9-30			
Details under title: Twin Sombreros					
West of Dodge City	Starrett-Burnette	9-30			
1945-46					
Bandit of Sherwood Forest (T) (87)	Wilde-Louise	4-2	2-21	7004	4-15
Blondie's Lucky Day (69)	Lake-Singleton	10-15	4-4	7020	7-8
Chick Carter, Detective (Serial)	Talbot-Blake		7-11	7180	
Cowboy Blues (65)	Curtis-Donnell	4-29	7-18	7223	
Dangerous Business (59)	Tucker-Merrick	3-18	6-20	7037	9-2
Details under title: Power of Attorney					
Desert Horseman, The (54)	Starrett-Burnette	9-3	7-11	7209	
Details under title: Phantom of the Desert					
Devil's Mask, The (66)	Louise-Bannon	2-18	5-23	7026	8-5
Frontier Gunlaw (59)	Starrett-Taylor		1-31	7204	
Gallant Journey (85)	Ford-Blair	3-18	9-24	7002	10-28
Galloping Thunder (54)	Starrett-Burnette	7-9	4-25	7207	
Gentleman Misbehaves, The (74)	Massen-Stanton	11-12	2-28	7034	6-10
Details under title: Lullaby of Broadway					
Gilda (110)	Hayworth-Ford	9-17	4-25	7001	4-1
Gunning for Vengeance (56)	Starrett-Adair	6-25	3-21	7206	
Details under title: Burning the Trail					
Heading West (56)	Starrett-Houck	10-1	8-17	7210	
Details under title: Massacre Mesa					
Hop Harrigan (Serial)	Bakewell-Holt	2-18	3-28	7160	
It's Great To Be Young (68)	Brooks-Stanton	6-10	9-12	7038	
Jungle Raiders (Serial)	Richmond-Berg	8-6	9-14	7120	
Just Before Dawn (65)	Baxter-Barrie	11-26	3-1	7021	5-13
Kiss and Tell (90)	Temple-Abel	2-5	10-18	7101	
Man Who Dared (66)	Brooks-Macready	3-4	5-30	7040	
Details under title: One Life Too Many					
Mysterious Intruder, The (62)	Dix-Blake	12-24	4-11	7025	5-13
Details under title: Murder Is Unpredictable					
Night Editor (67)	Gargan-Carter	1-7	4-18	7023	5-27
Notorious Lone Wolf, The (64)	Mohr-Carter	11-12	2-14	7028	4-15
Details under title: Lone Wolf on Broadway					
Perilous Holiday (89)	O'Brien-Warrick	10-15	3-21	7008	7-8
Personality Kid, The (68)	Louise-Duane	5-13	8-10	7039	9-30
Details under title: His Face Was Their Fortune					
Phantom Thief, The (65)	Morris-Donnell	1-21	5-2	7031	9-2
Details under title: Boston Blackie's Private Ghost					
Prison Ship (60)	Lowery-Foch	8-20	11-15	7036	
Renegades (T) (88)	Keyes-Parker	6-11	6-13	7003	6-10
Details under title: The Kansan					
Return of Rusty, The (64)	Donaldson-Dennis	4-1	6-27	7032	
Roaring Rangers (55)	Starrett-Burnette	6-11	2-14	7205	
Details under title: Powder River					
Shadowed (70)	Louise-Dunne	6-24	9-26	7041	
Details under title: The Gloved Hand					
Sing While You Dance (73)	Drew-Stanton	4-29	7-25	7033	
Singing On The Trail	Curtis-Donnell	5-27	9-12	7224	
Talk About A Lady (71)	Falkenburg-Tucker	12-24	3-28	7016	
That Texas Jamboree (67)	Curtis-Donnell	12-24	5-16	7222	
Thrill of Brazil (91)	Keyes-Wynn	4-29	9-30	7006	
Details under title: Rio					
Throw a Saddle on a Star (67)	Curtis-Roberts	12-10	3-21	7221	
(Details under title: Smoky River Serenade)					
Two-Fisted Stranger (51)	Starrett-Burnette	3-20	5-30	7208	
Unknown, The (70)	Morley-Bannon	4-1	7-4	7027	9-16
Details under title: The Coffin					
Walls Came Tumbling Down, The (82)	Bowman-Chapman	12-24	6-7	7011	9-16
Who's Guilty? (Serial)	Kent-Ward	10-15	12-13	7140	

EAGLE-LION

1946-47 Features	Completed (4)	In Production (0)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED					
Amy Comes Across	Tone-Richards	10-28			
Details under title: Alias the Bride					
Bedalia	Lockwood-Hunter	Foreign			
I See a Dark Stranger	Kerr-Howard	Foreign			
It's A Joke, Son	Delmar-Merkel	8-6			

METRO-GOLDWYN-MAYER

1946-47 Features	Completed (28)	In Production (5)
1946-47 Features	Completed (27)	In Production (8)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Birds and The Bees, The (T)	MacDonald-Iturbi	11-25			
Green Dolphin Street	Turner-Heflin	9-30			
Details under title: The Personal Touch					
Song of Love, A	Hepburn-Henreid	11-25			
Details under title: Life's for The Loving					
Romance of Rosy Ridge	Johnson-Leigh	9-30			
Rich Full Life, The	Taylor-Murphy	11-25			
1946-47					
Arnelo Affair, The	Hodiak-Gifford	8-6			
Beginning Or The End	Barrymore-Donlevy	5-27			
Cockeyed Miracle, The (81)	Morgan-Totter	1-7	Oct.	703	7-22
Details under title: But Not Goodbye					
Cynthia's Secret	Barrymore-Bremer	10-28			
Fiesta (T)	Williams-Carroll	12-24		702	
Gallant Bess (Cinecolor) (98)	Thompson-Tobias	10-29			9-30
Details under title: Star from Heaven					

High Barbaree	Johnson-Allyson	5-27				
Holiday In Mexico (T) (127)	Pidgeon-Massey	5-17		701		8-5
It Happened In Brooklyn	Sinatra-Grayson	8-6				
Little Mr. Jim (92)	Jenkins-Gifford	10-29				6-10
Lady In The Lake (103)	Montgomery-Totter	5-27				12-
Love Laughs at Andy Hardy (93)	Rooney-Granville	5-13				12-9
Merton of The Movies	Skelton-O'Brien	9-2				
Mighty McGurk, The (85)	Beery-MacMahon	5-13				11-2
My Brother Talks to Horses (93)	Lawford-Jenkins	4-1				11-25
No Leave, No Love (117)	Johnson-Kirkwood	10-1	Oct.	704		9-2
Woman of My Own, A	Garson-Hart	4-1				
Secret Heart, The (97)	Colbert-Pidgeon	6-10				12-9
Sea of Grass	Tracy-Hepburn	7-8				
Show-Off, The (84)	Skelton-Maxwell	3-4				8-19
Summer Holiday	Rooney-DeHaven	7-8				
Tenth Avenue Angel	O'Brien-Murphy	4-1				
This Time for Keeps (T) (120)	Williams-Melchior	8-6				
Till The Clouds Roll By (T) (135)	Garland-Walker	12-24				11-25
To Kiss and To Keep	Kelly-McDonald	8-6				
Two Smart People (93)	Ball-Hodiak	10-1	Nov			6-10
Undercurrent (111)	Taylor-Hepburn	3-1	Nov			10-14
Details under title: You Were There						
Unfinished Dance, The	O'Brien-Charisse	7-22				
Details under title: Ballerina						
Undercover Maisie	Sothern-Nelson	11-11				
Yearling, The (T) (134)	Peck-Jarman	8-20				12-9

REPRINTS

Boom Town	Gable-Tracy					
Captains Courageous (116)	Tracy-Bartholomew					9-2
Great Waltz	Rainer-Gravet					
Rage in Heaven (82)	Bergman-Montgomery		Oct.			9-2

COMPLETED —— 1945-46 ——

BLOCK NO. FIFTEEN

Letter for Evie, A (89)	Hunt-Carroll	6-11	1-46	614		12-10
Harvey Girls, The (T) (101)	Garland-Hodiak	1-22	1-46	611		1-7
Portrait of Maria (76)	Del Rio-Armendariz	Foreign	1-46	612		1-7
Sailor Takes a Wife (91)	Walker-Allyson	4-2	1-46	615		1-7
Up Goes Maisie (89)	Sothern-Murphy	8-20	1-46	613		1-7

BLOCK NO. SIXTEEN

Bad Bascomb (112)	Beery-O'Brien		4-46	619		2-18
Hoodlum Saint (91)	Powell-Williams	7-9	4-46	618		2-18
Last Chance, The (105)		Foreign	4-46	621		12-10
Postman Always Rings Twice, The (113)	Turner-Garfield	6-25	4-46	620		3-18
Two Sisters From Boston (112)	Allyson-Lawford	7-9	4-46	622		3-18

BLOCK NO. SEVENTEEN

Boys' Ranch (88)	Craig-Jenkins	8-6	7-46	625		5-13
Courage of Lassie (T) (93)	E. Taylor-Lassie	9-18	8-46	626		5-13
Details under title: Hold High the Torch						
Faithful In My Fashion (81)	Reed-Drake	1-7	8-46	627		6-24
Three Wise Fools (90)	O'Brien-Barrymore	11-26	8-46	628		6-24

SPECIALS

Adventure (129)						
Details under title: This Strange Adventure	Gable-Garson	6-11	3-46	616		12-24
Easy To Wed (T) (117)	Ball-Johnson	2-19	7-46	624		4-15
Green Years, The (127)	Coburn-Drake	9-3	7-46	623		3-18
Weekend at the Waldorf (130)	Turner-Johnson	11-27	10-45	605		7-23
Ziegfeld Follies (T) (110)	Astaire-Ball	5-1	3-46	617		1-21

MONOGRAM

1946-47 Features		**Completed (14)**	**In Production (3)**
Westerns		**Completed (6)**	**In Production (0)**
1945-46 Features	**(34)**	**Completed (33)**	**In Production (0)**
Westerns	**(12)**	**Completed (12)**	**In Production (0)**

NEW PRODUCTIONS

BLACK GOLD (Cinecolor)
Horse Story—Started November 27
Cast: Anthony Quinn, Katherine DeMille, Elyse Knox, Ducky Louie, Kane Richmond, Raymond Hatton, Clem McCarthy
Director: Phil Karlson Producer: Jeffrey Bernerd
Story: An Indian couple strike oil and buy a race horse who wins the Derby.

HIGH CONQUEST
Adventure—Started December 12
Cast: Anna Lee, Gilbert Roland, Warren Douglas, Helen Thimig, Beulah Bondi
Director: Frank Fox Producer: Irving Allen
Story: Man tries to climb Matterhorn to break fear born of his father's death there.

VIOLENCE
Drama—Started December 13
Cast: Nancy Coleman, Michael O'Shea
Director: Jack Bernhard Producer: Jack Bernhard and Bernard Brandt
Story: Not available. See next issue.

DRIFTING THROUGH
(Other Details Issue December 9)
Story: Group of phony front soc[illegible] fascist organizations.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
—— 1946-47 ——					
Bringing Up Father (68)	Yule-McManus	6-24	11-23	604	12-9
Cisco and The Angel	Roland-Loring	10-14	1-11		
Dangerous Money	Toler-Young	6-24	10-12	603	
Details under title: Hot Money					
Decoy (76)	Gillie-Norris	5-13	9-14	601	11-25
Drifting Through	Wakeley-Morley				
Fall Guy	Penn-Loring	11-25			
Gentleman Joe Palooka	Ernst-Kirkwood	6-10	10-5	602	
Guilty, The	Granville-Castle	11-25			
Ginger	Albertson-Reed	9-2	1-1	60	
Mr. Hex	Gorcey-Robbins	9-2	12-7	608	
Raiders of the South	Brown-Hatton	9-2	1-18	664	
Details under title: Draw When You're Ready					
Rainbow Over The Rockies	Wakely-Stirling	8-19			
Silver Stallion	Sheane-Mason	Reissue	12-14		
Song of The Sierras	Wakely-Carlin	8-19	12-28	681	
Sweetheart of Sigma Chi	Brooks-Knox	7-22	12-21	606	
Suspense (101)	Bevins-Moore	10-29	6-15	699	4-15
Details under title: Glamour Girl					
Teen-agers Go West	Stewart-Preisser	10-28			
Trap, The	Toler-Chandler	8-19	11-30	60	
Wife Wanted	Frazee-Hayden	6-24	11-2	60	
—— 1945-46 ——					
Beauty and the Bandit	Rolando-Ames	8-5	10-26	531	
Details under title: Cisco Kid No. 3					
Allotment Wives (80)	Frances Kelly	6-25	12-24	505	12-10
Behind the Mask (67)	Richmond Reed	10-29	5-11	526	
Details under title: The Shadow's Shadow					
Below The Deadline (68)	Dorrance-Ames	4-29	8-3	520	
Details under title: Jungle Joe					
Black Market Babies (71)	Richmond-Hayes	3-18	6-1	508	
Border Bandits (57)	Brown-Hatton	8-20	1-12	565	
Bowery Bombshell	Gorcey-Hall	4-15	7-20	511	
Details under title: Hot Money					
Dark Alibi (65)	Toler-Lorring	12-24	5-25	519	
Court Gamble With Strangers (68)	Richmond-Hayes	3-18	6-22	508	9-30
Details under title: Charlie Chan at Alcatraz					
Face of Marble, The (72)	Caroline Drake	10-1	2-2	528	
Fear (68)	Lawson-Williams	7-23	3-2	507	
Details under title: Suspense					
Freddie Steps Out (75)	Stewart-Preisser	3-18	6-29	515	7-8
Details under title: High School Scandals					
Gentlemen from Texas, The (62)	Brown-Hatton	3-18	6-8	562	
Details under title: The Fighting Texans					
Gay Cavalier, The (65)	Roland-Ames	12-24	3-30	529	
Haunted Mine, The (52)	Brown-Hatton	10-29	3-2	66	
High School Hero	Stewart-Preisser	6-10	9-7	517	
In Fast Company (63)	Gorcey-Hall	2-18	6-22	510	8-19
Details under title: In High Gear					
Joe Palooka, Champ (70)	Kirkwood-Knox	12-24	5-28	502	4-29
Junior Prom (69)	Stewart-Preisser	11-26	5-10	514	5-13
Details under title: High School Kids					
Live Wires (65)	Gorcey-Drake	1-1	1-12	509	
Details under title: Stepping Around					
Lonesome Trail (75)	Wakely-White	9-17	12-8	561	
Details under title: On The Cherokee Trail					
Missing Lady, The (60)	Richmond-Reef	4-29	8-17	525	
Details under title: Jade Lady					
Moon Over Montana	Wakely-Holt	12-10	2-16	572	
Red Dragon, The (64)	Toler-Fong	9-17	2-9	513	4-15
Details under title: Charlie Chan in Mexico					
Shadows On The Range (57)	Brown-Hatton	5-13	8-3	567	
Details under title: Roaring Range					
Shadows Over Chinatown (64)	Toler-Young	4-1	7-27	518	10-28
Details under title: Corpus Delicti					
South of Monterey (63)	Roland-Reardon	4-15	7-13	530	
Details under title: Romance of the Ranch					
Shadow Returns, The (61)	Richmond-Reed	10-29	2-16	527	
Silver Range, The	Brown-Hatton	7-22	11-2	563	
Details under title: The Silver Trail					
Spook Busters (68)	Gorcey-Hall	5-27	8-24	512	
Details under title: The Shadow					
Strange Mr. Gregory, The (63)	Lowe-Rogers	6-25	1-2	516	3-18
Details under title: Gregory					
Sunbonnet Sue (90)	Regan-Stone	5-14	1-10	501	10-1
Strange Voyage (61)	Albert-Taylor		7-6	5	8-19
Swing Parade of 1946 (75)	Storm-Regan	8-6	3-16	03	9
Trail to Mexico	Wakely-White	4-29	6-29	574	
Trigger Finger	Brown-Hatton	6-24	9-21	568	
Under Arizona Skies	Brown-Hatton	2-4	4-27	561	
Details under title: Code of The Drifter					
West of The Alamo	Wakely-White	2-4	4-20	573	

PARAMOUNT

1946-47 Features		**Completed (28)**	**In Production (3)**
1945-46 Features		**Completed (25)**	**In Production (0)**

NEW PRODUCTIONS

1946-47 Features Completed (28) In Production (4)

DEADLOCK
Drama—Started December 9
Cast: Burt Lancaster, Lizabeth Scott, Kirk Douglas, Wendell Corey, Christine Miller
Director: Byron Haskin Producer: Hal Wallis
Story: [illegible]

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Blaze of Noon	Baxter-Holden	11-11			
Saigon	Ladd-Lake	12-9			
Variety Girl	Hatcher-Kelly	11-11			
—— 1946-47 ——					
COMPLETED					
BLOCK NO. ONE					
Big Town	Reed-Brook	12-24			
Blue Skies (T) (107)	Crosby-Astaire	8-6	12-27		9-30
Cross My Heart (83)	Hutton-Tufts	1-8			11-25
Details under title: Too Good To Be True					
Perfect Marriage, The (87)	Young-Niven	1-21			11-25
Two Years Before the Mast (98)	Ladd-Dantzey	5-1	11-22		9-2
NOT DESIGNATED					
Adventure Island (C)	Columbia Planning	9-30			
Big Haircut, The	Todd-Lorraine	9-16			
Calcutta	Ladd-Russell	7-9			
California (T)	Skipworth-Milland	12-10			12-23
Danger Street	Lowery-Withers				
Dear Ruth	Caulfield-Holden	9-2			
Desert Fury (T)	Scott-Hodiak	9-2			
Details under title: Desert Town					
Easy Come, Easy Go	Tufts-Fitzgerald	10-29			
Details under title: Third Avenue					
Emperor Waltz, The (T)	Crosby-Fontaine	6-1			
Fear In The Night	Kelly-Vye	1-1			
Golden Earrings	Milland-Dietrich	8-1			
I Cover Big Town	Reed-Brooke	6-10			
Imperfect Lady, The	Wright-Milland	10-1			

Details under title: Take This Woman							
Jungle Flight	Lowery-Savage		6-24				
Ladies' Man	Bracken-Welles		11-26				
My Favorite Brunette	Hope-Lamour		7-22				
Perils of Pauline (T)	Hutton-Lund		3-18				
Seven Were Saved	Denning-Craig		4-1				
Suddenly It's Spring	MacMurray-Goddard		3-18				
Trouble With Women, The	Milland-Wright		6-11				
Unconquered (T)	Cooper-Goddard		8-19				
Welcome Stranger	Crosby-Caulfield		3-18				
Where There's Life	Hope-Hasso		4-15				
REISSUES							
Jungle Princess, The	Lamour-Milland		9-1				
Plainsman, The	Cooper-Arthur		2-1				
COMPLETED — 1945-46 —							
BLOCK NO. THREE							
Masquerade in Mexico (96)	Lamour-Cordova	1-8	2-22	4512	12-10		
Miss Susie Slagle's (87)	Tufts-Lake	9-18	3-8	4513	12-10		
Tokyo Rose (66)	Barr-Massen		2-8	4511	12-10		
BLOCK NO. FOUR							
Blue Dahlia, The (99)	Ladd-Lake	4-2	4-19	4518	2-18		
They Made Me A Killer (65)	Lowery-Britton	7-9	5-3	4517	2-18		
Virginian, The (T) (90)	McCrea-Britton	11-13	4-5	4516	2-18		
Well-Groomed Bride, The (75)	Milland-deHavilland	2-19	5-17	4519	2-18		
BLOCK NO. FIVE							
Bride Wore Boots, The (82)	Stanwyck-Cummings	8-6	5-31	4521	4-1		
Hot Cargo (57)	Rogers-Reed	1-21	8-9	4527	3-18		
Our Hearts Were Growing Up (122)	Donlevy-Russell	3-5	6-14	4522	4-1		
To Each His Own (122)	deHavilland-Lund	7-9	7-5	4524	3-18		
BLOCK NO. SIX							
O. S. S. (107)	Ladd-Fitzgerald	2-18	7-26	4526	5-13		
Searching Wind, The (108)	Young-Sidney	1-21	8-9	4527	5-13		
Strange Love of Martha Ivers (116)	Stanwyck-Heflin	10-15	9-13	4528	5-13		
Details under title: Love Lies Bleeding							
Swamp Fire (70)	Weissmuller-Grey	11-12	9-6	4529	5-13		
SPECIALS							
Monsieur Beaucaire (T) (93)	Hope-Caulfield	9-17	8-30	4532	5-27		
Road to Utopia, The (90)	Crosby-Hope-Lamour	12-13	3-22	4531	12-10		

PRC

1946-47 Features	(23)	Completed (10)	In Production (1)
Westerns	(11)	Completed (4)	In Production (1)
1945-46 Features		Completed (20)	In Production (0)
Westerns		Completed (16)	In Production (0)

NEW PRODUCTIONS

BORDER FEUD
Western—Started December 16
Cast: Al LaRue, Al St. John, Gloria Marlen
Director: Ray Taylor Producer Jerry Thomas

IT'S ALL IN THE GAME
Drama—Started December 11
Cast: James Brown, Noreen Nash, Sheila Ryan
Director: James Flood Producer: Marvin Stahl

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED — 1946-47 —					
Born To Speed	Sands-Wolf	8-19			
Details under Eagle Lion heading					
Brute Man, The (58)	Hatton-Adams	11-26	10-1		11-25
Details under Universal Release Chart					
Corpse Came Calling, The	Beaumont-Walker	10-28			
Devil On Wheels, The	Cardwell-Ford	9-30			
Driftin' River (55)	Dean-Ates	7-22	10-1		11-11
Her Sister's Secret (85)	Coleman-Reed	10-29	9-23		10-11
Outlander, The	Pendleton-Whipper				
Philo Vance's Secret Mission	Curtiss-Austin	11-25			
Philo Vance Returns					
Details under title: Philo Vance's Gamble	Curtiss-Ryan	10-14			
Red Stallion (C)	Paige-Nash	10-14			
Return of Rin Tin Tin, The (V)	Rin-Tin-Tin-Woods	9-16			
Stars Over Texas	Dean-Ates	9-16	11-18		
Tumbleweed Trail (57)	Dean-Ates	9-2	10-28		
Wild West	Dean-Ates	5-27	12-1		
Details under title: Melody Round-Up					
— 1945-46 —					
Accomplice (68)	Arlen-Borg	9-29			10-28
Ambush Trail (68)	Steele-Saylor	2-17			
Avalanche (68)	Cabot-Borg	3-4	6-20		5-21
Blonde For A Day (67)	Beaumont-Walker	5-3	8-22		8-19
Details under title: Blondes On the Loose					
Caravan Trail, The (Cinecolor) (65)	Dean-Carlin	10-1	4-20		4-29
Club Havana (62)	Lindsay-Neal	5-28	10-23		11-26
Colorado Serenade (68)	Dean-Ates		6-30		
Danny Boy (66)	Henry-Johnson	8-6	1-8		
Detour (69)	Savage-Neal	6-25	11-30		12-24
Devil Bat's Daughter	LaPlanche-James	1-21	4-1		
Gun Brand, Reno	Colby-Isabelita	8-19	10-21		
Down Missouri Way (71)	O'Driscoll-Wright	4-29	8-15		11-11
Details under title: Missouri Hayride					
Enchanted Forest, The (Cinecolor) (80)	Lowe-Joyce	1-22	12-8		10-1
Flying Serpent, The (60)	Lewis-Kramer	9-3	2-20		2-18
Ice Cold Sun (58)	Hallen-Lowery	8-13	10-14		12-9
Gentleman with Guns	Crabbe-St. John	1-21	3-27		
Ghost of Hidden Valley	Crabbe-St. John	4-29	6-3		
How Do You Do? (83)	Gordon-Windsor	8-6	12-24		11-26
I Ring Doorbells (67)	Shayne-Gwynne	10-2	2-25		9-16
Lady Chaser	Lowery-Savage	9-2	10-21		
Details under title: Lady Killer					
Larceny in Her Heart (68)	Beaumont-Walker	3-18	7-10		6-10
Details under title: Come In The Night					
Lighthouse	Litel-Lang	9-30	11-1		
Lightning Raiders (61)	Crabbe-St. John	10-15	1-7		
Mask of Diijon (73)	Von Stroheim-Bates	11-26	4-9		8-15
Murder Is My Business (65)	Beaumont-Walker	12-26	4-10		5-13
Navajo Kid (59)	Steele-Saylor	10-15	11-21		
Outlaw of the Plains (56)	Crabbe-St. John		9-22		12-
Overland Riders (54)	Crabbe-St. John	6-24	8-21		10-14
Details under title: Buster Crabbe No. 8					
Prairie Badmen	Crabbe-St. John	4-29	7-17		
Details under title: Dangerous Men					
Prairie Rustlers (55)	Crabbe-St. John	9-17	11-7		
Details under title: Buster Crabbe No. 1					
Queen of Burlesque (67)	Anker-Young	4-1	7-24		8-5
Romance of the West (60)	Dean-Barton	8-6	3-20		11-11
Secrets of A Sorority Girl	Ware-Vallin		8-1		9-16
Six Gun Man (60)	Steele-Carlin	10-29	2-1		
Details under title: Six-Gun For Hire					
Strange Holiday (61)	Rains-Holden	9-2			9-30
Strangler of The Swamp (60)	LaPlanche-Edwards	9-3	1-1		
Terrors On Horseback (54)	Crabbe - St. John	1-21	8-14		
Thunder Town (57)	Steele-Saylor	12-10	4-10		
Details under title: Man Without a Gun					
Wife of Monte Cristo, The (81)	Loder-Aubert	8-6	4-23		4-1

REPUBLIC

1946-47 Features	Completed (11)	In Production (4)	
Westerns	Completed (10)	In Production (0)	
Serials	Completed (0)	In Production (0)	
1945-46 Features	(40)	Completed (38)	In Production (0)
Westerns	(16)	Completed (23)	In Production (0)
Serials	(4)	Completed (4)	In Production (0)

NEW PRODUCTIONS

BELLS OF SAN ANGELO
Western—Started December 2
Cast: Roy Rogers, Trigger, Andy Devine, Dale Evans, Bob Nolan, Sons of the Pioneers, Lyle Talbot, Fritz Leiber.
Director: Bill Witney Assoc. Producer: Edward J. White
Story Not available. See next issue

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Gallant Man	Ameche-McLeod	11-11			
Untitled	Eddy-Massey	11-25			
Wyoming	Elliott-Ralston	11-25			
COMPLETED — 1946-47 —					
Affairs of Geraldine	Withers-Withers	1-21	11-18	603	
Details under title: Lonely Hearts Club					
Angel and the Badman, The	Wayne-Russell	4-29	1-15		
Details under title: Angel and the Outlaw					
Apache Rose	Rogers-Evans	9-2			
Bulldozer Guil	Frazee-Marshall	7-8	1-29		
Heldorado	Rogers-Evans	7-22			
Hit Parade, The	Albert-Moore	9-16			
Manhunt of Mystery, The	Roberts-Douglas	7-8	10-15		
Fabulous Suzanne, The	Britton-Valle	3-18	12-15	604	
I've Always Loved You (T) (117)	McLeod-Dorn	8-20	12-2	601	9-30
Details under title: Concerto					
Oregon Trail Scouts	Lane-Wentworth	9-2			
Marshal of Crippled Creek	Lane-Wentworth	11-25			
Outlaw of Sioux City	Lane-Stewart	10-14			
Pilgrim Lady, The	Mara-Douglas	3-18	1-22	682	
Details under title: The Inner Circle					
Santa Fe Uprising (56)	Lane-Wentworth	3-18	11-15	661	
Sioux City Sue (69)	Autry-Roberts	6-24	11-21	681	12-9
Spoilers of The North	Kelly-Booth	8-19			
Stagecoach to Denver (56)	Lane-Blake	12-23		682	
That's My Gal (Trucolor)	Barry-Roberts	8-6			
Trail To San Antone	Autry-Stewart	8-19			
Vigilantes of Boom Town	Lane-Blake	5-27			
Winter Wonderland	Roberts-Drake	5-15			
Details under title: Snow Cinderella					
— 1945-46 —					
Alias Billy The Kid (56)	Carson-Stewart	12-24	4-17	555	
California Gold Rush (56)	Elliott-Fleming	4-30	2-4	565	
Captain Kidd and The Slave Girl	Osmond-Aubert	10-1	4-20	514	
Conquest of Cheyenne (56)	Elliott-Fleming	10-29	7-22	568	
Crime of the Century (56)	Bachelor-Browne	10-29	2-23	511	6-24
Crimson Ghost, The (Serial)	Stirling-Quigley	4-15	10-26	584	
Earl Carroll's Sketchbook (90)	Moore-Marshal	3-18	8-13	530	9-2
El Paso Kid (55)	Carson-Harmon		5-22	556	
Daughter of Don Q (Serial)	Booth-Allen	1-21	7-27	583	
Days of Buffalo Bill (56)	Carson-Stewart	10-1	2-8	554	
French Key, The (67)	Dekker-Ankers	10-20	5-18	519	7-8
Gay Blades (67)	Ashley-Rogers	12-10	1-25	509	4-29
G. I. War Brides (69)	Ellison-Lee	4-29	8-12	528	10-14
Guy Could Change, A (65)	Lane-Frazee	6-25	1-27	508	2-4
Glass Alibi, The (68)	Wrixon-Fowley	12-24	4-27	516	5-27
Home in Oklahoma (72)	Rogers-Evans	6-24	11-8	5542	
Home On the Range (55)	Hale-Booth	11-26	4-18	5501	4-29
Details under title: West of God's Country					
In Old Sacramento (89)	Moore-Elliott	12-10	5-31	517	5-13
Invisible Informer (57)	Stirling-Henry	2-18	8-19	529	10-14
Inner Circle, The (57)	Douglas-Roberts	2-18	8-7	526	
King of the Forest Rangers (Serial)	Thomason-Talbot	10-15	4-27	582	
Last Crooked Mile, The (67)	Barry-Savage	12-10	8-9	527	9-30
Last Frontier Uprising (Magnacolor)	Hale-Booth		10-22		
Lieutenant's Secret, The (79)	Lederer-Patrick	10-1	2-16	510	3-18
Man from Rainbow Valley (M) (57)	Hale-Booth	2-18	6-14	5502	7-22
Manhunt in the Music Hall (84)	Ralston-Marshall	10-29	4-10	512	3-4
Manila	Pioneers-Evans	3-4	7-12	5541	7-22
Mysterious Mr. Valentine (56)	Stirling-Henry	6-10	9-3	531	
Navy Team to Memphis (67)	Acuff-Mara	11-12	7-12	523	8-19
One Exciting Week (69)	Pierce-Harris	12-24	6-8	521	7-8
Out California Way (M) (67)	Hale-Booth	4-29	9-6	5503	
Passkey to Danger (58)	Bachelor-Mara		5-11	518	8-19
Phantom Rider, The (Serial)	Kent-Stewart	8-6	1-26	581	
Plainsman and The Lady (87)	Elliott-Ralston	4-29	11-15	532	11-25
Rainbow Over Texas (65)	Rogers-Evans	4-1	5-9	448	6-10
Red River Renegades (55)	Carson-Stewart	4-1	7-25	557	
Rendezvous With Annie (89)	Albert-Marlowe	3-18	7-19	525	9-2
Rio Grande Raiders (56)	Carson-Stewart		9-9	558	
Roll On, Texas Moon (68)	Rogers-Evans	5-13	9-12	542	11-11
Details under title: Shine On Texas Moon					
Rough Riders of Cheyenne (56)	Carson-Stewart	5-14	11-1	552	
Scotland Yard Investigator (68)	VonSt'heim-Bachelor	2-19	9-30	501	
Sheriff of Redwood Valley (56)	Elliott-Fleming	7-23	3-29	566	
Song of Arizona (68)	Rogers-Evans	12-24	3-9	447	4-15
Song of Mexico (57)	Barrier		12-28	506	5-27
Spectre of the Rose (90)	Kuray-Essen	11-26	7-5	524	6-10
Strange Impersonation, A (68)	Marshall-Garnan	8-6	3-16	513	4-1
Sun Valley Cyclone (55)	Elliott-Fleming	9-17	5-10	567	

That Brennan Girl (95)	Dunn-Freeman	5-13	..12-23..	533	12
Traffic In Crime (56)	Richmond-Mata	...4-1	...6-28	522	10-11
Undercover Woman (56)	Bachelor-Livingston	11-26	...4-15..	541	9-2
Details under title: Passkey to Danger					
Under Nevada Skies (69)	Rogers-Evans	.4-15	...8-26	541	9-16
Valley of the Zombie, The (56)	South-Livingston	..9-17	...5-24..	520	7-8
Web of Danger	Mara-O'Flynn	.10-28			
Wagon Wheels Westward (56)	Elliott-Fleming	4-16	.12-21	564	
Woman Who Came Back, The (68)	Kelly-Loder	4-30	.12-13	507	..1-21
Details under title: The Web					

RKO-RADIO

1946-47 Features Completed (38) In Production (2)
1945-46 Features Completed (39) In Production (0)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Details under title: A Time to Kill					
Magic Town	Stewart-Wyman	..11-25			
Out of the Past	Mitchum-Greer	10-28			
Details under title: Build My Gallows High					
COMPLETED — 1946-47 —					
BLOCK NO. ONE					
Great Day (69)	Robson-Por,man	.Foreign		705	..7-22
Lady Luck (97)	...ng-Hale	10-29		702	...7-22
Sister Kenny (116)	Russell-Knox	11-12		701	...7-22
Step By Step (62)	Tierney-Jeffreys	...1-21		703	...7-22
Sunset Pass (60)	Warren-Leslie	12-10		704	...7-22
BLOCK NO. TWO					
Child of Divorce (62)	Moffett-Toomey	...3-4		708	10-2
Criminal Court (62)	Conway-O'Driscoll	.3-18		709	...9-2
Genius At Work (61)	Carney-Brown	9-3		710	..8-1
Nocturne (88)	Raft-Bari	.5-13		706	10-2
NOT DESIGNATED					
Amazing Mr. Hammer, The	O'Brien-Slezak	6-24			
Details under title: Riffraff					
Bachelor and The Bobby-Soxer, The	Grant-Loy	8-6			
Beat the Band	Langford-Krupa	6-24			
Banjo	Moffett-White	9-16			
Best Years of Our Lives, The (172)	Loy-March	4-29			...12-9
Code of The West	Warren-Alden	7-22			
Deadlier Than The Male	Trevor-Tierney	5-27			
Devil Thumbs A Ride, The	Tierney-Leslie	7-8			
Dick Tracy vs. Cueball (62)	Conway-Jeffreys	4-1			...11-25
Dick Tracy vs. The Claw	Byrd-Christopher	..11-11			
Falcon's Adventure, The (61)	Conway-Meredith	...4-29			
Farmer's Daughter, The	Young-Cotten	5-27			
Details under title: Katie for Congress					
Fascinating Nuisance	Williams-Hale	2-4			
Details under title: Master Minds					
Flight	Brodie-Long	12-9			
Honeymoon	Temple-Madison	4-1			
Locket, The	Day-Aherne	4-1			
Long Night, A	Fonda-Bel Geddes	..9-16			
San Quentin (66)	Tierney Carr	8-19			
Secret Life of Walter Mitty (T)	Kaye-Mayo	4-29			
Seven Keys to Baldpate	Terry-White	11-25			
Sinbad The Sailor (T)	Fairbanks-O'Hara	3-4			
Tarzan and The Hunters	Weissmuller-Joyce	.10-14			
They Won't Believe Me	Young-Hayward	8-19			
Thunder Mountain	Holt-Hyer	10-28			
Trail Street	Scott-Jeffreys	8-19			
Vacation in Reno (60)	Haley-Jeffreys	2-4			...11-11
Woman on The Beach	Bennett-Ryan	2-4			
Details under title: Desirable Woman					
SPECIALS					
Notorious (101)	Bergman-Grant	...10-29		761	8-5
Song of the South (T) (94)	Disney Cartoon Feature				...11-11
— 1945-46 —					
BLOCK NO. FOUR					
Deadline at Dawn (83)	Hayward-Williams	.5-28		617	3-4
From This Day Forward	Fontaine-Stevens	...9-3		616	3-4
Details under title: All Brides are Beautiful					
Game of Death (70)	Loder-Long	2-19		619	..12-10
Details under title: The Most Dangerous					
Riverboat Rhythm (64)	Errol-Newton	9		620	..3-1
Tarzan and the Leopard Woman (72)	Weismuller-Joyce	..8-10		618	...2-18
BLOCK NO. FIVE					
Badman's Territory (98)	Scott-Richards	10-1		622	...4-29
Ding Dong Williams (62)	Vernon-McGuire	...5-14		623	...4-29
Partners In Time (76)	Goff-Lauck			625	...4-29
Truth About Murder, The (63)	Granville-Conway	..7-23		624	...4-29
Details under title: The Lie Detector					
Without Reservations (107)	Colbert-Wayne	...10-29		621	...5-13
Details under title: Thanks God, I'll Take It From Here)					
BLOCK NO. SIX					
Bamboo Blonde (68)	Langford-Wade	... 9-17		630	...6-24
Bedlam (79)	Karloff-Lee	8-6		628	...5-13
Details under title: A Tale of Bedlam					
Crack-Up (93)	O'Brien-Trevor	1-21		627	...6-24
Falcon's Alibi, The (62)	Conway-Corday	..8-20		629	...5-13
Till the End of Time (105)	McGuire-Madison	.10-29		626	...6-24
Details under title: The Dream of Home					
SPECIALS					
It's A Wonderful Life	Stewart-Reed	4-29			...12-23
Along Came Jones (90)	Cooper-Young	...11-27		681	...6-25
Bells of St. Mary's, The (125)	Crosby-Bergman	3-5		661	..11-26
Heartbeat (102)	Rogers-Aumont	8-20		662	...4-29
Kid From Brooklyn, The (T) (114)	Kaye-Mayo	6-25		652	4-1
Make Mine Music (75)	Disney Cartoon Feature			692	..4-29
Stranger, The (95)	Robinson-Young	..10-29		683	...5-27
Tomorrow Is Forever (105)	Colbert-Welles	4-2		682	...1-21
Wonder Man (T) (98)	Kaye-Mayo	7-24		651	...4-30
REISSUE					
Pinocchio (T)	Disney Cartoon Feature			691	

20th CENTURY-FOX

1946-47 Features Completed (25) In Production (6)

1945-46 Features Completed (35) In Production (0)

RELEASE CHART

Title—Running Time	Cast	Details	Rel	No.	Rev
IN PRODUCTION					
Big Heart, The	Payne-O'Hara	..12-9			
Captain From Castile (T)	Powers-Peters	...12-9			
Forever Amber	Darnell-Wilde	.11-11			
Ghost and Mrs. Muir, The	Harrison-Tierney	.12-9			
Moss Rose	Mature-Cummings		.12-9		
Mother Wore Tights	Grable-Dailey	11-11			
— 1946-47 —					
Backlash	Travis-Rogers	.9-30			
Black Beauty (74)	Freeman-Dunning	.12-10	Sept.	636	8-19
Son of Battle (T)	Garner-McCallister	7-22			
Details under title: The High Window					
Boomerang	Andrews-Wyatt	...9-30			
Bowery, The	Raft-Beery	Reissue	Oct.	642	
Brasher Doubloon, The	Montgomery-Guild	..7-22			
Carnival In Costa Rica (T)	Haynes-Holm	.4-29			
Claudia and David (78)	Mature-Young	3-18	Sept.	637	..8-5
Dangerous Millions (69)	Taylor-Drake	...7-8		644	.12-9
Homestretch (T)	Wade-O'Hara	7-22			
I Wonder Who's Kissing Her Now (T)	Haver-Stevens	8-6			
Jewels of Brandenburg	Travis-Chenal				
George Apley, The	Colman-Cummings	7-8			
Home Sweet Homicide (70)	Bari-Scott	3-18	Oct.	640	8-5
If I'm Lucky (79)	Blaine-James	...4-29	Oct.	638	9-2
Details under title: That's for Me					
Margie (T) (94)	Crain-Young	...2-18	Nov.	646	..10-28
My Darling Clementine (T) (97)	Fonda-Darnell	4-29		645	..10-14
Razor's Edge, The (146)	Power-Tierney	...4-15	Dec.	647	..11-25
Shocking Miss Pilgrim, The (T)	Grable-Haymes	12-10			
Strange Journey (65)	Kelly-Massen	5-27	Oct.	643	...9-16
Details under title: Flight To Paradise					
Sun Valley Serenade (—)	Henie-Payne	Reissue	Sept.	641	
13 Rue Madeleine	Cagney-Annabella	6-15	Jan.		
Three Little Girls in Blue (T) (90)	Haver-Montgomery	.11-25	Oct.	639	...9-16
Wake Up and Dream (T) (92)	Payne-Haver				
Wanted for Murder (91)	Portman-Grey	.. Foreign	Nov.	644	11-11
COMPLETED — 1945-46 —					
NOT DESIGNATED					
Anna and The King of Siam (128)	Dunne-Harrison	12-10	Aug.	634	...6-10
Bell for Adano, A (103)	Hodiak-Tierney	.11-15	Aug.	601	7-9
Centennial Summer (T) (102)	Crain-Wilde	9-17	Aug.	633	...6-10
Cluny Brown (100)	Jones-Boyer	12-24	June	628	...5-27
Dark Corner, The (99)	Ball-Stevens	12-10	May	625	...4-15
Deadline For Murder (65)	Kelly-Ryan	3-18	Aug.	635	...6-24
Do You Love Me? (91)	O'Hara-Haymes	...4-30	May	626	..4-29
Junior Miss (94)	Garner-Joslyn	..2-15	Aug.	603	...6-24
It Shouldn't Happen To A Dog (70)	Landis-Joslyn	2-4	July	632	...5-27
Rendezvous 24 (70)	Gargan-Palmer	1-21	May	627	...5-13
Somewhere In the Night	Hodiak-Guild	12-10	June	629	...5-13
Smoky (T) (87)	MacMurray-Baxter	7-23	July	631	...6-24
Strange Triangle (65)	Hasso-Sheppard	...1-7	June	630	...5-27

UNITED ARTISTS

1945-46 Features Completed (40) In Production (9)

KEY TO PRODUCERS

Small (Sml); Rogers (Rgs); Vanguard (Van); Crosby (Cby); Bill Boyd (BB); Pressburger (Psb); Ripley-Monter (RM); Bogeaus (Bog); Stromberg (Smg); Levey (Lev); Cowan (Cow); Stone (Stn); Selznick (Szk); Nebenzahl (Neb); Lesser (Les); Loew-Lewin (LL); Eagle-Lion (GFD); Cagney (Cgy); Bronston (Brn); California (Cal); Chaplin (Chn).

HEAVEN ONLY KNOWS

Romantic Comedy—Started December 2

Cast: Robert Cummings, Brian Donlevy, Jorja Cortwright, Helen Walker, Bill Goodwin, John Litel, Stuart Erwin, Gerald Mohr, Edgar Kennedy, Lorene Tuttle, Gerald Perrau, Will Orlean

Director: Albert S. Rogell Producer: Seymour Nebenzal

Story: St. Michael comes down from heaven to straighten out a Western town and turn out his town.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Copacabana	Miranda-Mark	12-9		Cal	
Christmas Eve	Raft-Blondell	12-9		Bgs	
Little Prince, The	Harman-Ising Cartoon				
Miracle Can Happen, A	All-Star	8-5		Bog-Mer	
Other Love, The	Stanwyck-Niven	10-8		Enterprise	
Personal Column	Sanders-Ball	11-11			
Red River	Wayne-O'Sheridan	9-30		Hawks	
Vendetta	DeGeorge-Brooke	...8-19			
— 1945-46 —					
Abie's Irish Rose (96)	Dru-Chekhov	.4-29	12-27	Cby	
Abilene Town (89)	Scott-Dvorak	...8-6	1-11	Lev	1-21
Details under title: Abilene					
Adventures of Don Coyote (C)	Marlon-Rafferty	...8-19		B-C	
Angel On My Shoulder (102)	Muni-Baxter	1-21	9-20	Rgs	
Details under title: Me and Mr. Satan					
Arch of Triumph	Bergman-Boyer	..7-22		Enterprise	
Bachelor's Daughters, The (89)	Russell-Litel		9-6	Stn	.9-30
Caesar and Cleopatra (T) (126)	Olivier-Leigh	Foreign	8-16	GFD	...9-2
Carnegie Hall	Hunt-Prince			LeB-M	
Come The (86)	Cummings-Morgan	...6-24	11-22	Neb	11-11
Curley	Rafferty-Olsen	5-27		Roach	
Dangerous Venture		.8-5		Rachmil	
Dishonored Lady	Lamour-O'Keefe	5-27		Smo	
Devil's Playground, The (62)	Boyd-Clyde	5-27	11-15	B.B.	.9-30

Fabulous Joe, The		8-6		Roach		
Fabulous Dorseys, The		8-5		Rgs		
Fanny by Gaslight	Calvert	Foreign		GFD		
Fool's Gold (63)	Boyd-Clyde	5-27	1-31	B.B		11-11
Henry V (T) (134)	Olivier-Newton	Foreign		GFD		4-29
Here Comes Trouble (Cancelled)	Tracy-Lloyd	6-24		Roach		
Hoppy's Holiday	[illegible]	9-30		Rchl		
Johnny in the Clouds (88)	[illegible]	Foreign	3-15	GFD		12-10
Little Iodine (67)	Marlowe-Cramer	4-29	10-11	R.C		9-16
Macomber Affair, The	Peck-Bennett	4-29		Bog		
Details under title: The Short, Happy Life of Mr. Ace (81)						
Raft-Sidney		3-4	8-2	Bog		10-14
Details under title: Mr. Ace and the Queen						
Monsieur Verdoux	Chaplin-Raye	6-24		Chn		
Details under title: Comedy of Murders						
New Orleans	deCordova-Patrick	9-30		Lev		
Night in Casablanca A (89)	Marx Brothers	10-15	5-10	LL		5-13
Outlaw, The (114)	Russell-Huston		2-8	Hug		4-1
Pretenders, The	Bracken-Lane	7-8		Stn		
Details under title: Strange Bedfellows						
Private Affairs of Bel Ami	Sanders-Lansbury	5-13	1-24	Low		
Ramrod	McCrea-Lake	6-20		Enterprise		
Rebecca (130)	[illegible]-Olivier	Reissue	4-26	Szk		
Red House, The	Robinson-McCallister	5-13		Lsr		
Scandal in Paris, A (100)	[illegible]	[illegible]	7-19	Rkb		8-5
Sin of Harold Diddlebock, The	Lloyd-Walburn	10-1		Stn		
Strange Woman, The (100)	Lamarr-Sanders	12-24	10-25	Smg		11-25
Susie Steps Out (65)	[illegible]-Caldwell	[illegible]-27	12-13	R.C		12-9
Details under title: Miss Television						
2000 Women	Robson-Calvert	Foreign		GFD		
Unexpected Guest	Boyd-Tate	5-2		Rel		
Details under title: Whispering Walls						
Who Killed Doc Robin? (C)	Olson-Jannsen	9-30		Roach		
Details under Misc. Independents Chart						
Young Widow (98)	Russell-Hayward	3-5	3-1	Smg		3-4

UNIVERSAL-INTERNATIONAL

1946-47 Features		Completed (16)	In Production (3)
Serials		Completed (1)	In Production (0)
1945-46 Features	(48)	Completed (48)	In Production (6)
Westerns	(7)	Completed (7)	In Production (0)
Serials	(4)	Completed (4)	In Production (0)

NEW PRODUCTIONS

1946-47 Features — Completed (26) — In Production (1)

IVY (Interwood Production)
Drama—Started December 11
Cast: Joan Fontaine, Patric Knowles, Herbert Marshall, Richard Ney, Cedric Hardwicke, Lucille Watson, Rosalind Ivan, Sara Allgood
Director: Sam Wood — Producer: William Cameron Menzies
Story: Young [illegible] [illegible] [illegible]

Season's Greetings

Confidential Reports, Inc.



The 40x60 New Year's poster designed by National Screen for theatres.

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NEWS DIGEST

(Continued from Page 8)

SUPREME COURT DISMISSES SCHINE APPEALS

The Supreme Court last week dismissed a petition by the Schine Chain Theatres, Inc. for review of the Government's anti-trust victory as handed down by U. S. District Court in Buffalo, decreeing violation of the Sherman Anti-Trust Act. The appeal was rejected on the grounds that it had been filed before "final judgment." The order indicated that the Supreme Court would not consider the case until it had first been reviewed by the United States Circuit Court in New York City.

A second appeal petition by Schine, operators of 93 theatres in New York, Ohio, Kentucky, Maryland, Delaware and Virginia, was also dismissed because of failure to comply with a Supreme Court regulation governing appeals. The way was still left open, however, for the chain to apply for a rehearing.

The appeal was made from a District Court order requiring Schine and affiliated corporations to be "dissolved, realigned and reorganized in their ownership and control so that fair competition between them and other theatres may be restored."

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MPA APPROVES GOVT. COMMITTEE

The Motion Picture Association voted approval of appointment of an MPA representative on the 12-man Government Film Committee, which was formed after the recent industry conference at the White House. The action was taken at the quarterly meeting of the MPA board of directors, which was highlighted by reports from Eric Johnston, MPA president, and Byron Price, vice-president.

Signifying his intention to return to Europe next April to resume his interrupted tour of the Continent, Johnston outlined the foreign market problems of the industry and reported his discussions with British leaders regarding quota restrictions in Great Britain.

Price described the not-too-bright outlook for Hollywood's strike situation, with production slowed down considerably in strikebound studios.

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WALLIS CALLS FOR SCIENCE-FILMS CO-OP

Hal B. Wallis, this year's industry spokesman at the Nobel anniversary dinner at the Hotel Astor, called the motion picture an "instrument of science" and a potent weapon in the fight for peace.

The producer stressed the necessity of "unity of the mind, and the values and ideals of humanity. To this unity it is my belief that the motion picture can make an important contribution." He cited several outstanding pictures "that jump national boundaries and attitudes with the universality of true art."

Appealing for closer cooperation between scientists and film people, promising that the industry will "provide the talents and skills we have developed over the years, in a joint contribution to human welfare and world peace."

The distinguished audience that heard Wallis' address included high diplomatic figures, as well as government representatives and famous representatives of the arts and sciences.

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WB - ARROWHEAD DISSOLVE PACT

Warner Brothers and Arrowhead Productions, in a joint statement last week, announced the "amicable dissolution" of their contract, with Mervyn LeRoy, organizer of Arrowhead, signing up with Metro-Goldwyn-Mayer on a long-term pact as a producer following the dissolution. Arrowhead will remain as a corporate entity for future activities, LeRoy said.

The termination of the agreement with Warners was caused by earlier commitments with other companies for "The Robe," and other pictures, the announcement stated and delay of these commitments led LeRoy to suggest that the agreement be ended. Warners expressed "complete understanding of LeRoy's viewpoint," in agreeing to void the pact, the statement said.

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COLUMBIA PROFITS WAY UP

Columbia Pictures reported a net profit for the 13-week period ended Sept. 28 of $965,000, Harry Cohn, president, announced last fortnight, an increase of $421,000 over the net profit reported for the same period in 1945. Operating profit for the period this year was $1,540,000, compared to $924,000 for the same period in 1945; federal taxes for the 1946 quarter came to $575,000, as against $380,000 for the 13 weeks in 1945.

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PEOPLE

Tom Connors, vice-president in charge of sales for 20th-Fox, was elected chairman of the National Distributors Committee, succeeding Charles Reagan, Paramount sales chief.

Gerald M. Mayer was appointed managing director of the Motion Picture Association's international division, effective Jan. 1, succeeding Carl E. Milliken, who will continue as secretary of the association.

Charles Reed Jones, former Republic director of advertising and publicity, was named National ad-publicity manager of the Motion Picture Division of the National Foundation for Infantile Paralysis. David A. Bader will work as trade press liaison, under Jones.

Robert S. Taplinger was appointed vice-president in charge of advertising and publicity for Enterprise Pictures, succeeding B. P. Schulberg, who resigned last week to enter production, it was announced by S. Charles Einfeld, president.

Sidney G. Alexander announced his resignation as advertising manager of Selznick International and Vanguard Pictures in New York, planning to remain with the Selznick organization until a successor has been chosen. His resignation was submitted prior to Selznick's break with United Artists.

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IT is with great joy, that we enter into the spirit of this Holiday Season . . . and greet our many friends in the Motion Picture Industry.

WE consider ourselves fortunate that our function in this great industry allows us the privilege of pleasant business associations with producers, distributors and exhibitors alike . . . with whom we have established enduring friendships and mutual respect.

AS 1946 draws to a close, and we approach the dawn of a new year . . . we take this opportunity to thank all of you for your cooperation during the past year . . . and to extend our sincere wishes for a Merry Christmas and a Happy and Bountiful New Year.

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